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VARIETY

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PARIS BACK TO ITS OLD GAIETY

New Faces Among Execs, Too

With Hollywood beset by problems on all sides, cry has gone up again that what the industry needs is more young blood on the executive end—not just "new faces" on the screen. Number of industry observers, some of whom unhesitatingly number themselves among the "tired" set, feel that the industry should be entrusted to a new group of younger top execs.

Viewpoint is by no means unanimous. Maturer men reason—with logic—that the group of men who run the film industry got where they are through know-how and their experience will always be needed on the helm. It is generally conceded, however, that considerable revision of thinking is needed for a world in the throes of drastic international changes, a domestic situation where anti-trust laws keep closing in and a production setup that necessitates constant alertness to the shifting times.

Hollywood Wails for New Kissers As Economy Axe Nicks A.K. Juves

Hollywood, July 6.

New faces on the screen and lower salaries for top players is the new look in Hollywood. The double-barrelled move has been brought about by the hankering of producers to get out from under the huge weekly stipends paid to aging stars whose paychecks have outgrown their b.o. draw.

Ole debbil economy, which took over last fall, gave impetus to the action which many showmen thought was long overdue in any case. Aside from the saving that can be made by using young players built by the studios that have them under contract, there's the old cry for new faces to give excitement to a screen that has a tendency to become static.

There are admittedly a few older stars with surefire b.o. power, but, in the opinion of many observers, too many of the vet players are only stars via a state of mind. That is, they are ranked in the stellar class merely because, over the years, producers have gotten into the habit of thinking of them as such. They are unable to carry anything but a pic with a top quality story, contrary to the old days when they could be counted on for plenty of b.o. moolah no matter what the "vehicle," as it often rightly used to be called.

Feeling among producers is that

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Tele, a Cop's Best Friend

Detroit, July 6.

Television is newest weapon for criminal investigation, Hazel Park's police chief, Milan Plavsic, declares.

A tele broadcast over WWJ-TV was responsible for the arrest Thursday (1) of John Fedricks, 23, of Dayton, O., wanted for questioning in robberies in Oakland and Macomb counties, Plavsic said.

Fedricks had been driving in midget auto races at the Motor City Speedway on the outskirts of Detroit.

Detective Peter Scott and Patrolman Joh Meek were making routine bar inspections in Hazel Park when they recognized him during a telecast of the races. The arrest followed.

Gamble Douses Home TV Films As B.O. Deflator

The proposal of booking exclusive video programs into theatres and thereby converting television's threat to the film industry into a plus factor is given a coldwater bath by Ted Gamble, prexy of the Theatre Owners of America. Gamble doesn't believe exclusives, intended for large-screen showings,

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Garry Davis Explains 'Brotherhood' Ideal For Which He Quit U.S.

Paris, July 6.

Garry Davis, 26-year-old actor-son of U. S. bandleader-producer Meyer Davis, leaves soon "on his travels" to promulgate his recently adopted ideal of becoming a "citizen of the world." Davis has given up his American citizenship to become a "world government representative to perpetuate the brotherhood of man."

Davis cites some 300 letters he received in recent weeks. When asked where he was when he received these 300 letters, since the actor is doing a hideaway in an obscure and inexpensive Montmartre

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Fancy 5th Ave. Store Rent K.O.s Famed Iridium Rm.

The Hotel St. Regis loses the last of its 5th avenue corridor near 55th street, N. Y., this fall when the famed King Cole room, with its Maxwell Parrish painting, shifts into the now Iridium Room. The latter, one of the lushest boites in hotel history, becomes no more. When the King Cole Room transplants the Iridium, per custom, it will be luncheon-reserved for men

(Continued on page 47)

TOURISTS COOL TO AUSTERE BRITAIN

By ABEL GREEN

Paris, July 1.

The American tourist in Europe this summer can dust off his prewar Baedeker. The gaiety, amusements and comforts which he found on the Continent 10 years ago are back to normal again with every place, outside of London, practically recovered from the wartime hangover.

More so in '48 than last summer will the nostalgics of "The Last Time I Saw Paris" school not be disappointed. London, on the other hand, continues downbeat. Theatre-wise, the current London scene has something over the Continent but so far as night life, food, housing, etc., is concerned, the Continent has the edge.

Along with the theatre (legit), the British seem also to be pacemakers in a vaudeville renaissance. Veteran vaude fans will see old variety values reborn—so old that they are new to the present generation—and as for the disciples of the old Orpheum or Keith days, the audience reaction must be startling. Once again one sees those

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Top Shows Yield To Giveaways

Toprated shows are crashing before the onslaught of the giveaway fad. Fred Allen nosedived to 38th place in the June 15-21 poll, "Duffy's Tavern" to 27th place and Al Jolson to 29th. "Screen Guild" plunged from 11th to 50th.

Meantime, ABC's hour-long "Stop the Music," rated in quarter-hour segments, pushed from 15th into the second and fifth brackets; "Take It Or Leave It" grabbed off fourth and "Break the Bank" pushed into 14th. A couple of CBS giveaways, "Strike It Rich" and "Everybody Wins," both bested Allen.

It's noted that the GOP convention cut two of the Top 15 regulars, "Lux Theatre" and "My Friend Irma," out of the running. Bets are down, however, that with these shows, Walter Winchell and other Hooper pacers going off for the summer, "Stop the Music" will ride into the No. 1 spot this month.

Current Top 15:

Walter Winchell	16.4
Stop the Music (Old Gold)	13.5
Horace Heidt	13.4
Take It Or Leave It	13.1
Stop the Music (Speidel)	12.5
Arthur Godfrey	12.2
Eddie Cantor	12.0
Jack Benny	11.8
Jimmy Durante	11.3
Truth or Consequences	11.3
Life of Riley	11.0
Mr. D.A.	10.7
Big Story	10.7
Break the Bank	10.6
Your Hit Parade	10.5

Fresh, New Comics Have Greatest Potential Today, Survey Shows

If ever there was a time for the fresh, new comic in radio, the coming season ('48-49) is it. Top comedy shows that have held their audiences lately by force of habit are losing their grip. Listener tendency to break away from this habit has been more marked than ever this past season, and the reshuffling of comedy programs on the webs has helped in the habit breakaway.

These are the opinions of Ernest Walker, comedy research analyst, who has been graphing about 2,500 comedy shows the past two-a-half-years. Analyzing some topname shows, Walker had noticed during the past year that they didn't have the stuff to justify their rating, and were hanging on by force of habit. They lacked real comedy or characterizations. The drop has come recently—deep and fast.

Evidence that the listener is ready for the new comic, if given good air character, Walker sees in the rise of such shows as "My Friend Irma," which had no big names, but was strong on character and comedy. It's true it did have a good spot on the air, but that was incidental. In one year's time "Irma" got into the top three Hoopers. Other indications that audiences are ready to take new stuff, Walker notes in the way Arthur Godfrey moved up this year, and in the way Al Jolson, an oldtimer with the cards stacked

(Continued on page 39)

GBS' Autobiog

A George Bernard Shaw autobiography, written but as yet untitled, will be published this fall by Dodd, Mead, which has previously published collections of his plays. Most of the Irish dramatist's works have been published in the U. S. by Brentano.

The manuscript will consist of Shaw's own collection of numerous articles about his life and opinions, written over a period of many years. There have been several Shaw biographies, but nothing in the way of an autobiog.

Anti-Bigotry Pix Snare $5,000,000 Domestic Profit

The idea that pictures on controversial subjects are questionable at the b.o. has been well beaten over the head by results to date on "Gentleman's Agreement" (20th-Fox) and "Crossfire" (RKO). The two pictures both with anti-Semitism as their theme, between them will have earned for their producers out of the domestic market alone almost $5,000,000 over their production cost.

"Agreement," aided by the b.o. pull of Gregory Peck and Dorothy McGuire in the leading roles and the great popularity of the novel on which the film was based, will gross considerably more than "Crossfire." Their net earnings, however, will be about equal, since "Agreement" cost $1,900,000 to produce and "Crossfire" $600,000.

"Agreement," now in its 22d week of general release, already has in the till $3,400,000. It is still bringing in almost $100,000 a week and is expected to show a total domestic gross of better than $4,250,000.

"Crossfire" has been in release

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Dietrich Mulls Offer To Star in 'Follies'

Marlene Dietrich may appear on Broadway in the fall. Lee Shubert has offered the film star the stellar billing in "Ziegfeld Follies." Miss Dietrich's yen for the stage includes the stipulation that the stage assignment be confined to several appearances in skits and numbers, rather on a straight show basis, which may necessitate an appearance throughout the performance.

"Follies" is slated for the Winter Garden, that major Broadway theatre being due back in legit after being operated with pictures by J. Arthur Rank.

Now Come the Fly-in And Canoe-in Cinemas (That Shouldn't Tilt)

Asbury Park, July 6.

Drive-in theatres, which have been enjoying such popularity these past few years, appear open to infinite variations. Comes word now of two such offshoots—the fly-in theatre and the canoe-in theatre.

Fly-in is combined with a regular drive-in at Wall Township, a few miles from Asbury Park, N. J. Outdoor theatre, operated by Edward Brown, Jr., a former Navy flier, can accommodate 25 planes, as well as 500 cars.

Landing on an airstrip adjoining the theatres, planes are taxied to a ramp facing the screen and equipped with individual loudspeakers, permitting the pilot and passengers to hear and see the show from the cabin of their plane. When ships are ready to leave, a jeep service hauls them back to the landing strip for a takeoff.

The canoe-in is still in the prospective stage. It is planned for Waltham, Mass., near Boston. Patrons would paddle into Maple Cove, in the Charles River, and remain in their canoes while viewing two-hour programs projected in 16m.

C. P. Skouras' $985,300 Tops for '46; Grable's 299G, Bing 325G, Wyler 432G

Washington, July 6.

Charles P. Skouras racked up $985,300 in salaries and bonuses during 1946, making him the top earner of that year, according to salary figures just released by the Treasury Dept. It was the second straight year that the National Theatres and West Coast Agency Corp. topper had led the nation's earners. His take in 1945 was $568,143, about $65,000 ahead of Louis B. Mayer for that year.

Earnings for Skouras from National Theatres in 1947 amounted to $788,743. However, included in both 1946 and 1947 salaries were large bonuses which have yet to be paid. (See story on P. 5).

Other picture figures included in the top bracket earners were: William Wyler, $432,000; Bing Crosby, $325,000, and Betty Grable, $299,333.

The list is far from complete, however. Such firms as Metro, Warners, Universal and RKO did not get their figures in on time and will be reported on subsequently by the Treasury. The figures cover only salaries and bonuses for 1946 and for a fiscal year ending in 1947. They do not include stock dividends, nor the take of those who, for example, own and control a package show on a radio network.

Following are some of the big earners reported:

Phil Berg-Bert Allenberg—Bertram Allenberg, $112,741; Phil Berg, $112,661.

The Chaplin Studios—Charles Chaplin, $119,000.

Empire Productions—Hunt Stromberg, $150,000 (paid $75,000 in 1946 and $75,000 in 1947 prior to March 15, 1947).

Enterprise Productions—S. Charles Einfeld, $78,000.

Famous Artists Corp.—Charles K. Feldman, $126,941.

Fox Inter-Mountain Amus. Corp.—F. H. Ricketson, Jr., $119,296.

Fox Mid-West Amus. Corp.—Elmer C. Rhoden, $119,445.

Fox West Coast Agency Corp.—Charles P. Skouras, $130,000.

Samuel Goldwyn Productions—Dana Andrews, $182,233; Sylvia Fine, $133,928; Cary Grant, $278,125; Howard Hawks, $250,000; Danny Kaye, $133,928; Henry Koster, $125,000; David Niven, $194,000; Robert E. Sherwood, $208,000; Harry Tugend, $100,000; William Wyler, $432,000; Loretta Young, $186,666.

Lexington Productions, Inc.—Barbara Stanwyck, $100,000.

Los Angeles Turf Club—Charles H. Strub, $396,901.

Mark Productions—Jules Dassin, $85,000; Barry Fitzgerald, $83,333; Mark Hellinger, $156,000.

Mars Film Corp.—Jack Chertok, $153,200; Louis Hayward, $86,250; Hedy Lamarr, $279,800; George Sanders, $85,333 (large part of the income not paid in 1946 but to come out of profits of "Dishonored Lady" and "The Strange Woman," Treasury points out).

National Theatres Amus. Co.—Charles P. Skouras, $855,300.

Oakmont Pictures—Charles Coburn, $100,000; George Sanders, $100,000.

Paramount Pictures—Lewis A. Allen, $79,500; Barney Balaban, $159,000; Edmund Beloin, $85,700; Claude Binyon, $122,500; Edward V. Bracken, $96,249; Charles Brackett, $116,791; Frank R. Butler, $102,625; Bing Crosby, $325,000; Roland Culver, $84,270; Marlene Dietrich, $100,000; John V. Farrow, $122,791; Y. Frank Freeman, $132,500; Tay Garnett, $150,000; Henry Ginsberg, $220,000; Paulette Goddard, $118,589; Leonard H. Goldenson, $85,000; Bob Hope, $275,000; Paul M. Jones, $92,900; Austin C. Keough, $85,000; Milton Krims, $84,708; Alan W. Ladd, $212,000; Dorothy Lamour, $175,083; Sidney Lanfield, $117,812; Mitchell Leisen, $192,737; Kenneth MacGowan, $89,416; Fred MacMurray, $150,000; George Marshall, $159,000; Ray Milland, $229,166; Charles M. Reagan, $81,482; Sol C. Siegel, $77,083; Betty Hutton, $164,500; Bowen C. Tufts, $90,666; Harry Tugend, $153,000; Billy Wilder, $166,083; Dwight M. Wiley, $76,416; P. J. Wolfson, $96,000; Victor Young, $79,500; Adolph Zukor, $136,400.

Hal Roach Studios—William Bendix, $163,811.

Andy Russell, Inc.—Andy Russell, $121,437.

United States Pictures—Gary Cooper, $199,999; Fritz Lang, $178,124.

Vanguard Films—Neil F. Agnew, $131,658; Joseph Cotten, $121,103; William Dieterle, $204,375; Mervyn Leroy, $118,333; Ginger Rogers, $84,478; Allan Scott, $145,291; Shirley Temple, $135,541.

B & K Management Corp.—John Balaban, $111,890.

Columbia Broadcasting System—Frank M. Stanton, $94,010.

Decca Records—Jack Kapp, $171,544.

Eastman Kodak Co.—Albert K. Chapman, $94,638; Charles K. Flint, $83,997; Thomas J. Hargrave, $129,920; C. E. Kenneth Mees, $84,488; Herman C. Sievers, $77,930.

The Hearst Corp.—Walter Winchell, $97,684.

National Broadcasting Co.—Niles Trammell, $475,220.

Radio Corp. of America—David Sarnoff, $132,083.

Schine Theatres—J. M. Schine, $102,200.

20th-Fox Film Corp.—William Bacher, $91,166, Lloyd Bacon $177,958; Anne Baxter, $86,041;

(Continued on page 18)

Selznick's Ringling Deal Includes Many TV Rights In Addition to Films

David O. Selznick's contract with the Ringling Bros.-Barnum & Bailey Circus, it has been learned, gives him not only the rights to make a feature picture, but exclusive rights to the show for television for a long period of years. It is because of this that there will not be in the future any random televising of the circus, such as was done by New York stations during the show's stand at Madison Square Garden.

RB-B&B prexy John Ringling North stated his belief that the numerous video shows from the Garden helped account for the sellout biz throughout the run. Any future telecasts, however, under Selznick's plan, will not primarily be trailers for the circus, but for the DOS film version, "The Greatest Show on Earth."

Selznick recently set up a video unit which teed off with the circus contract. Since then, his reps have been in negotiation with a large number of organizations, such as the Ballet Russe de Monte Carlo and others which Selznick feels are basic sources of continued video material. Contracts for a number of them are now being drawn up, but are greatly complicated because there is little precedent and many angles involved.

RITA TO PERSONAL WITH HER 'LOVES OF CARMEN'

Hollywood, July 6.

Rita Hayworth, currently abroad, has been ordered back before Sept. 2 by Columbia for personal appearances at showcase dates of "The Loves of Carmen," Technicolor film starring her. Decision was made today (Tues.) at studio huddles of Harry Cohn, prexy; Abe Montague, distribution veepee; Jack Cohn, exec veepee; Nate Spingold, v.p.; and William McConville, foreign chief.

Eastern toppers who arrived yesterday (Mon.) are slated to return to New York Friday (9).

2 Ex-Showmen Handling Dewey for TV-Pix-Radio

Glen Allvine, former publicity director for the Motion Picture Assn. of America in New York, and one-time legit and film press agent, has been named television and film coordinator for the Thomas E. Dewey presidential campaign.

Allvine, who'll also handle newsreels in his assignment, accompanied Dewey on his campaign tours during the last five months and supervised the TV-film work for Dewey during the recent Republican national convention in Philadelphia. Ford Bond, former radio announcer has been named to handle Dewey's air campaign.

315th Week!

KEN MURRAY'S

"BLACKOUTS OF 1948"

El Capitan Theatre, Hollywood, Cal.

Now Playing Nationally

"BILL AND COO"

Special Academy Award Winner

Show Biz Tax Cuts Hinted

Washington, July 6.

A hint of tax cuts to aid show biz next year was included in the statement made over the weekend by Rep. Harold Knutson (R., Minn.), chairman of the House Ways and Means Committee, where all tax legislation originates. Knutson, pointing to the nation's $8,000,000,000 surplus, said it looked like a further big slash in personal income tax rates by 1950 and the elimination and reduction of some excise taxes next year.

Show business has been pushing hard to reduce the 20% admissions levy to the 10% prewar level and also to slice the 20% bite on nitery tabs down to the prewar rate of 5%. Knutson has indicated some sympathy for such cuts in the past year or two, although nothing ever came of it. However, with the huge surplus, it is now likely that the next Congress might knock off the wartime excise rates. Cuts in the admissions tax would help some at the skidding boxoffice, and a sharp drop in the tax on night club checks might hypo that lagging arm of entertainment.

Zanucks Abroad for 6-7 Weeks; Jessel's Quickie

Darryl F. Zanuck and George Jessel plane east from the Coast tomorrow (Thurs.) then sky out the following day to Europe. Jessel plans a 10-day stay in London and Paris before returning to produce "Call Me Mister" on the 20th-Fox lot.

Zanuck will be abroad about six or seven weeks visiting Paris and other continental capitals. His 15-year-old daughter, Susan, and his wife, Virginia, will accompany the 20th production chief.

Binford Nixes 'Lulu'

Memphis, July 6.

This time the "Binfordized Blasteroo" has been plastered on Columbia's "Lulu Belle," starring Dorothy Lamour. Lloyd T. Binford, chairman of the Memphis Censor board, has announced here that the pic would be banned in this city.

Binford described the film as ". . . a narrative of tawdry incidents in the lives of sordid people . . ."

"Lulu Belle" was penciled in at the Malco theatre here for the week of Aug. 12.

Eddie Cantor

expounds on

"Why TV Needs Showmanship"

in the

3d Annual Special

RADIO-TELEVISION NUMBER

of

VARIETY

to be published soon

'Homecoming,' 'Emperor,' 'Apache' Big 3 Among June's Top 12 Grossers

Big 12 for June

1. "Homecoming" (M-G).
2. "Emperor Waltz" (Par).
3. "Fort Apache" (RKO).
4. "Pirate" (M-G).
5. "Fuller Brush Man" (Col).
6. "Give Regards" (20th).
7. "Arch of Triumph" (UA).
8. "Silver River" (WB).
9. "Green Grass Wyo" (20th).
10. "Bride Goes Wild" (M-G).
11. "All My Sons" (U).
12. "Iron Curtain" (20th).

Metro's "Homecoming," Gable-Turner starrer, was far and away the boxoffice leader for June in key cities covered by VARIETY's gross reports. This was the second month that the film was an important b.o. factor, having jumped into the vanguard from third position in May.

Metro pic was in No. 1 place in the tally for four weeks running during the month, something of a record in itself. With Paramount's "Emperor Waltz" going into release in the middle of the month, however, "Homecoming" started to get a run for its money. In the first week of distribution, with the aid of a record-breaking non-holiday week's gross of $161,000 at the Music Hall, N. Y., the Bing Crosby Technicolor opus shot to third place in the tally. The following stanza it easily nosed out "Homecoming" for top position.

Not in the same class with the first two films on the list, but showing consistent strength throughout the month, was RKO's "Fort Apache." Continued supremacy was particularly noteworthy since this was second month of release, with the pic having registered in fourth place during May.

After the top three spots, pictures began to bunch, with "The Pirate" (M-G), "Fuller Brush Man" (Col) and "Give My Regards to Broadway" (20th) ending up in that order, but not far apart. "Pirate" was aided by its take at the Music Hall, N. Y., and dates in big houses in key cities. Showing greater consistent strength, however, was "Fuller." Although it didn't have the advantages of the big-money engagements available to the Metro picture, it did fine business in every engagement.

"Give Regards," on the other hand, landed in sixth position not so much because of any spectacular b.o. prowess, but on the strength of a great many engagements piling up income.

Flock of Also-Rans

Second half-dozen films on the scorecard showed considerable listlessness in many spots. A number of them were holdovers from the previous month, while others were newcomers that hadn't a chance for a large number of dates yet. In any case, none showed spectacular drawing power.

"Arch of Triumph" (UA), seventh in June, was likewise seventh in May. "Silver River" (WB), eight in June, had been fifth in May. "Green Grass of Wyoming" (20th), in ninth position, made its first appearance on the list, but wasn't showing much power.

"Bride Goes Wild" (M-G), No. 10, was also a newcomer, and a very spotty one. "All My Sons," in 11th spot, has been in 12th the previous month, while "Iron Curtain" (20th) dropped to last place in the Top 12 after being second in May under the forced draft of an outsize number of prints playing day-and-date openings.

Schine Laughs Off Rumor Of Favoring His Hotel Operations Over Pix

While some of the major circuits are already reported to have readied disposal plans for some of their theatres to conform with the divestiture provisions of the Government's anti-trust suit against them, the Schine circuit, also a defendant in a similar action, is definitely not contemplating any such move at this time. The indie chain's attitude was expressed by its prexy, J. Myer Schine, shortly before he sailed from Hoboken on Friday (2) aboard the Nieuw Amsterdam for a five-week European vacation.

Schine declared he had no intention of placing any of his houses on the block nor did he feel it would be necessary until the lower court makes a final ruling on the case late this year. His chain embraces some 150 theatres in Ohio, New York, Maryland and Kentucky. In addition to his exhibition interests, the theatre topper heads the Schine hotel chain.

A report that he might sell some of his theatre holdings to concentrate upon his hostelry operations was vigorously denied. Schine scoffed at the rumor adding that it was the first he had heard of it. In his continental trip the theatre-hotel man expects to visit London, Paris, Vienna and Switzerland before returning to the U. S. Aug. 11. He was accompanied by his wife.

L. A. to N. Y.

Richard Arlen
Robert Benjamin
Scotty Brown
Linda Christian
Mrs. Jackie Cooper
Eddie Davis
Tony de Marco
Jim Denton
Ketti Frings
Kurt Frings
Ben Frommer
William Gehring
Augustus Goetz
Ruth Goetz
Leland Hayward
Sonja Henie
Kim Hunter
George Jessel
Sonya Levien
Paul Michaelson
Tyrone Power
Gene Raymond
Neil Reagan
Thelma Ritter
Charles Samuels
Charles Schlaifer
Monty Shaff
Louis Shanfield
Stirling Silliphant
Murray Silverstone
Spyros Skouras
Andy Smith, Jr.
Bill Spier
Gene Tierney
Franchot Tone
Christy Wilbert
Darryl F. Zanuck

N. Y. to L. A.

Ned Depinet
Harry M. Durning
L. Lawrence Green
Radie Harris
Malcom Kingsberg
L. B. Mayer
Floyd Odlum
William S. Paley
Lilli Palmer
Peggy Philips
Mimi Pulaski
Hal A. Salzman
Frederic C. Schang, Jr.
George Hamlin Shaw
Frederic L. Sherman
John Sinn
Bianca Stroock
Jimmy Stroock

Europe to N. Y.

S. R. Kunkis
Lauritz Melchior
Maureen O'Sullivan
Patricia Travers
Anne M. Vanoni

Markey-Loy Indie

Hollywood, July 6.

Gene Markey and his wife, Myrna Loy, organized Charter Films, an indie production unit, with a program of four pictures in two years.

First of the four will be "The Pillars of Heaven," based on Markey's recent novel, with Miss Loy starring.

N. Y. to Europe

Ethel Altschuler
George Balanchine
Wallace Beery
Eddie Cantor
Georgia Carroll
Jacques Chabrier
Harold Conrad
Peter Donald
John Farrow
Jim Fleming
Clark Gable
Ed Gardner
Cynda Glenn
George Jessel
George Keane
Kay Kyser
Bill Murray, Jr.
Sam Perrin
Michael Redgrave
J. Meyer Schine
Sylvie St. Clair
Maria Tallchief
William L. Taub
Phillip Van Dyke
Betty Winkler
Darryl F. Zanuck

PRESSURE GROUPS RULE SCRIPTS

The Era of Expectancy

The dog days are upon us. This is the time of the year when the sidewalks of New York, notably that sector between 42d St. and Columbus Circle, and now bounded a bit more on the east by the 21-Hotel Plaza-Toots Shor-Stork Club boundaries, take on that "special" aura of between-seasons lethargy. It's an anachronistic lethargy, because the smell is peculiar unto show business itself. The sidewalks literally steam with an air of arrested expectancy.

As July segues into August, and the horizon of Labor Day signals another fever-pitched season of show business activity, only the veterans of The Street really sense what these successive dog days, summer after summer, have augured for the exciting show business season that is Broadway every fall, winter and spring.

This year, however, sees the dog days fraught with some new alchemy. There is a special something added—or must be added. For these are crucial dog days indeed.

Too much has suddenly devolved on every branch of show business to take this summer laziness in stride as just another one of those things. This is not so.

This is a year of something special, something extra, something new and unfathomed. This is a year of expectancy. This may well be a year of prophecy and extraordinary destiny in the annals of show business.

Why? For one thing there's television with its highly speculative potentials and effects. The impact may be atomic in a negative as well as a plus factor. The boxoffice in general faces its greatest test in the next two or three years and nobody has the right answer yet whether TV will keep 'em home or help revitalize the b.o., as radio has done in creating new marquee names, hypoing sports gates, etc.

And there are other factors all around us. The Presidential year; the international crisis; the British 45% quota; the restrictive measures against the American film industry around the globe; the leveling-off of the domestic grosses back to pre-war standards; the radio that has gone banko-crazy with its giveaways, much as did the ebbing boxoffice in the pre-war film b.o. downbeat when free dishes and banknite ran amok; the upheavals in intra-company personnel (Dore Schary, et al.) and the attendant uncertainties as rumors persist of other retirements. These are all straws in the wind but indisputable parts of a pattern which may well shape the destiny of show business within the next few months.

All this comes in the dog days when alert showmen realize that now is no time to "dog it." The veterans, some of them tired and many eager for younger, stronger hands to take over, must needs carry on as this new crisis approaches. Show business is a succession of crises, major and minor. The very nature of so dramatic a business as entertainment-purveying makes show biz one of constant adventure and compels continuous mustering of resources to cope with each fresh facet. Excepting that now, circa Summer Dog Days '48, the horizons are even more beclouded. Films and stage, radio and video—all these are growing ever-closer under this new pattern called Television and its contiguous nuances. This is a year of much moment. And it's a time which disqualifies any summertime hiatus or between-seasons letting-down. If anything, the interval affords a great opportunity for some judicious crystal ball-gazing. A right guess is so very important, especially now. *Abel.*

More Pros and Cons Whether General Admission Cuts Would Help the B.O.

Admisson price shuffles recently made in Broadway and Chicago Loop theatres have stirred up much pro and con on the need for adjustments in b.o. scales. Most theatre men are of the opinion, however, that any general price-cutting is entirely uncalled for now and would have no beneficial effect in pushing up grosses.

Chi slashes are viewed as meaningless, in that they are merely adjustments to take care of the situation created by the Jackson Park decree, whereby audiences are assured of seeing films within a week or two of their Loop run. Broadway cuts are at the Mayfair and Astor and an increase at the State, where the policy was changed to top firstruns, are being watched much more interestedly.

There's a feeling among many showmen that, regardless of the rest of the country, the time is ripe for healthy markdowns in Broaway scales. They think that the high prices are responsible for the street's offish tone for the past year, as compared with theatres elsewhere. Idea is that a general cut by all houses is needed, and then a waiting period until the public gets re-educated to the idea that a guy can again take his gal to a midtown house without ransoming the weekly jackpot.

Along this line, it has been suggested that price cuts be made and the Broadway theatres then enter into a cooperative radio and newspaper advertising campaign. Institutional copy would be used to convince filmgoers in the boroughs and suburbs that they can afford

(Continued on page 16)

Hawks' 175G Per Pic

Hollywood, July 6.

Howard Hawks has been inked by 20th-Fox to direct four pix at the rate of one per year.

Hawks will get $175,000 per picture, which will have a maximum of 12 weeks shooting time on each.

4 Trust Victories In Row for Majors

Verdict in favor of the major distribs last week by a New York federal court jury in the $2,100,000 anti-trust suit brought by Fifth & Walnut, Inc., spotlighted the fact that neither the decree nor the U. S. Supreme Court opinion is of any help, at the present time, to litigating exhibs. It also stretched to four straight the winning streak of the majors in triple-damage setos and brightens the dim view taken not many months ago by film lawyers on the distribs' prospects in future actions.

The seven-week trial before Federal Judge Vincent Leibell resulted in one ruling, generally overlooked, which will probably spell a temporary letdown in the number of trust-busters brought to trial. That was the refusal of Judge Leibell to permit the introduction of the statutory court decree and Supreme Court opinion into evidence as proof of monopoly. Court

(Continued on page 45)

TAILOR-MADES ALONE SATISFY

Pressure groups working on Hollywood have become so numerous and so vociferous since last fall that they are pushing the studios into using original screen stories almost exclusively, instead of the best-selling novels and hit plays that were formerly a staple source of raw material for top-budgeted films. The "don'ts" and restrictions placed by organized church groups, professional societies, business associations and Congressional investigating committees on Hollywood have become so great that practically nothing but a tailor-made script can skirt them all.

That's one of the major reasons the current situation—which hasn't existed for years—finds not one of the top five books on the best-seller list owned by Hollywood. As a matter of fact, the first novel to which a studio holds rights is No. 8 on the list and there are only three books of the entire current 25 best-sellers held by filmmakers. That's a situation entirely unprecedented for longer than most vet story editors can remember.

It's not only the pressure groups, of course, which have put the kibosh on novels and plays as

(Continued on page 6)

Big 5 to Oppose U.S.' Sweeping Quiz On Theatre Pards

Another court battle, preliminary to renewed anti-trust hearings before the statutory three-judge tribunal in October, became inevitable last week when the Government asked the Big Five for sweeping information on their joint theatre holdings. Treating the Government maneuver as an attempt to obtain by indirection what it failed to get in its recent motion for a theatre freeze, Big Five attorneys said they would fight to knock out the interrogatories.

Particularly objected to were the last two questions in a list of 17 probing partnership holdings. Those two would require the majors to name partners claimed not to be actual or potential theatre operators and to list each joint

(Continued on page 39)

National Boxoffice Survey

Hot Holiday Weather Nicks Biz—'Waltz,' 'Island,' 'Apache' Lead; 'Pirate,' 'Express' Mild

Sunny skies and soaring temperatures parlayed with the three-day July 4 weekend put a severe bite into the national boxoffice take. But "The Emperor Waltz" (Par), spotted in most of the keys this stanza, is overcoming all obstacles to rack up over $400,000 in those cities covered by VARIETY. It is furlongs ahead of the other entries.

"On An Island with You" (M-G) is coming up with a rush to cop second place and nudge "Fort Apache" (RKO) out of the runner-up position it held last week. Latter pic, however, is still mounting solid grosses in all situations.

"Street with No Name" (20th), which has been unveiled in only a few spots this session, looks like a sure-comer with big biz in Philadelphia and Los Angeles. "Fuller Brush Man" (Col) is holding up nicely, clicking strongly in L. A. and Baltimore. "Berlin Express" (RKO) and "The Pirate" (M-G) are registering with only a mild impact.

"Easter Parade" (M-G), world preeming in New York this week, is heading for b.o. peaks on the basis of its initial drawing power. "The Paradine Case" (SRO) in Philadelphia and San Francisco, is keeping on a high level, while "Green Grass of Wyoming" (20th), aided by a strong stageshow in Chicago, is pulling well.

Rest of the field is showing random results. "Fighting Father Dunne" (RKO) is meeting fairly good reaction, as is "River Lady" (U). "Best Years of Our Lives" (RKO), returning at pop prices in a few situations, is still displaying above-average power. "Romance on High Seas" (WB) is generally becalmed. "The Search" (M-G) is shaping up as sock in an L.A. small-seater date.

"Up In Central Park" (U), while strong in Chicago, has been disappointing in other spots. "Summer Holiday (M-G) and "Give Regards To Broadway" (20th) look mild for this period.

"It Happened One Night" (Col) and "One Night of Love" (Col), in a reissue bill are disappointing. "Bambi" (RKO) also is failing to register. "Arch of Triumph" (UA) is doing tidily while "Homecoming" (M-G) is pulling stronger in its third week in Detroit than it did in second. "Hazard" (Par) is tame this round.

(Complete Boxoffice Reports on Pages 10-11)

Export Corp. Still Only Plan To Beat Rank Playdate Squeeze

Plan of funnelling all U. S. films to Britain through an export corporation remains the principal method so far devised by the American industry to counter the present British squeeze. Export organization would have complete control of product and sales to Britain by all major companies.

Ultimate aim is to use this centralized power to choose buyers and make deals as a lever to force easing by J. Arthur Rank of restrictions on playing time for Yank pix on his circuits and a lowering of the Government's new 45% quota law. Likewise, it could become a potent arm in negotiations with the British government on interpretations of the Anglo-U.S. films pact, on which many American execs feel England is hedging.

Thought of a renewal of the total embargo on shipment of films to England has been completely given up. It was never really considered except as an extreme measure and has now been virtually eliminated from official thinking. Feeling is that the 55% of the British market available to Yank films under the quota law is certainly too big a chunk to jeopardize and that another solution for bringing pressure must be found.

Best Plan to Date

Although the idea of an export corporation to handle all U. S. major product is thought to be far from a satisfactory arrangement

(Continued on page 14)

Schary's Deal

Dore Schary surrendered a five-year ticket which went into effect the first of last year. It provided for flat weekly payments of $3,800 and expenses of $250, plus 2½% of the company's net profits.

On the basis of 1947's net of $5,085,847 for RKO, Schary's bonus came to $127,142. Added to that is $197,600 fixed pay giving him $324,742 for the year, besides expenses.

For the first quarter of the current year, RKO netted $1,345,327, meaning the ex-production topper earned $94,432 for the 16 weeks.

See Schary Back With D. O. Selznick

While Dore Schary has indicated that he won't definitely line up any future plans until he gets back in Hollywood from a month's vacation, it is reliably reported that he may return to the David O. Selznick fold. Setup would be considerably different, however, from when he left in January, 1947, to become RKO production chief.

Plan, as foreseen, is for Schary to head a unit of his own, distributing through the Selznick Releasing Organization. Most of the headaches of the ordinary indie unit would be eliminated, however, since Selznick would finance Schary's setup and provide a pool of stars on whom he could draw,

(Continued on page 14)

Cantors' Norse Vacation

Eddie and Ida Cantor are treating the comedian's valet, Maurice, who has been 12 years away from his native Sweden, to a seven-week holiday by accompanying him to the Norse countries. They sailed Saturday (3) on the S. S. Stockholm, itinerary to embrace Sweden, Norway and Denmark. They return Aug. 23.

The Cantors are bypassing England and the Continent. The comedian will continue his work on behalf of displaced children and refugee welfare while touring the Norselands.

KORDA'S BRITISH LION PROFITS UP IN 1947

London, July 6.

British Lion, Sir Alexander Korda's distributing unit, showed a neat profit hike during 1947, it was disclosed in the annual report issued last week. Profits were $724,616, as against $402,360 the previous year.

Dividend remained the same at 30%. Under British accounting system, that means earnings were 30% of par value of the stock.

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2,600 British Indies Protest That The 45% Quota Act Is Unworkable; Virtually Revolt vs. Bd. of Trade

London, July 6.

Number of indie exhibs who have applied for exemptions to the new 45% quota, effective Oct. 1, is so great the movement is practically a revolt against the Board of Trade. More than 2,600 house operators have informed the government that they cannot be expected to play British pictures in their theatres 45% of the time. Total theatres in England and North Ireland is around 5,000.

Exhibs, who have applied for exemption under Section IV of the 1948 Films Act, claim there are an insufficient number of homegrown pix to fulfill the quota. Many others are expected to follow suit.

A formal protest on the quota will be made by the Cinematograph Exhibitors Assn. July 19. Meeting has been set at that time with Harold Wilson, prez of the Board of Trade. A deputation to huddle with him will be appointed at a CEA meeting next week.

Meantime, at a meeting of the Films Council in London July 14, discussion will be held of a proposal to increase the cost-test of British quota films from the present $2 to $6 a foot. Cost-test is a clause of the Films Act which provides the minimum budget that may be spent to have a picture count as a top feature. Its aim is to prevent the making of over-quick quickies to fulfill the quota.

New proposal is that the $2 per foot should only apply to shorts. Idea emanates from the Association of Cine-Technicians and will probably receive wide support, because it is actually impossible to produce anything but shorts at $2 a foot.

If the quota subcommittee has completed its inquiry into the large number of quota defaulters by July 14, it is expected that the Films Council, spurred by J. Arthur Rank, will recommend that the B. of T. launch widespread prosecutions of those who have failed to play the required number of British-made films in their houses in the past.

SHORTS OPENING UP FOR INDIE PRODUCERS

Shorts field has opened up somewhat for indie producers. Major companies, which turn out in their own studios most of the shorties they distribute, are now listening sympathetically to requests from indies for distribution deals.

Explanation of one major to an independent with whom he has been discussing a deal the past few weeks was that the studio had turned over much of its shorts staff to experimentation with films for video. As a result, it was receptive to outside product.

More general reason for the receptivity, however, is the fact that production budgets have gone so high on the studio-made briefies that majors can't turn a profit on them. Indies can make them considerably cheaper, particularly in New York, and distribs can show some black by releasing them on a guarantee-percentage basis.

Noel Clarke Rounds Out Sam Coslow's Financing

Sam Coslow has completed arrangements for financing his next indie production for United Artists and will put the film in work at the end of this month or in early August. It will be "Music City," a semi-documentary type pic on disk jockeys and the recording biz.

Bank of America will put up 60% of the $800,000 production cost, with the last 15% of loan guaranteed by Nassour Studios, where the pic will be shot. Second money and completion bond is being advanced by Noel Clarke, who is thus becoming a partner in Coslow's production unit. Source of Clarke's funds is outside the film industry, but he headed Cameo Productions, which made "Linda Be Good," a low-budgeter released by Eagle Lion recently.

Coslow is awaiting completion of a new sound stage, largest on the lot, at Nassour. He'll be first to use it. He has a five-pic deal with UA.

U's $232,866 for 6 Months

Half-year profits of Universal dipped to $232,866 for the period ended May 1 comparing with $2,092,418 for the corresponding 26 weeks of the previous year.

U took in $98,660 for the second quarter against $134,206 for the opening three months. In the corresponding period in 1946, company had garnered $1,335,875.

Frisco Indie's 200G from F-WC

San Francisco, July 6.

Theatco, Inc., operator of the Empire theatre here, has won something close to a record cash payment in settlement of its $1,200,000 treble-damage action against the majors, Fox-West Coast circuit and other chains, it has now been learned. For dropping the suit, plaintiff is receiving $200,000 in a lump sum while questions of run and clearance are tabled pending decision in the Government's main anti-trust action.

Hardest hit under settlement terms is 20th-Fox whose subsid, Fox-West Coast, is sharing a $100,000 payment with Mike Naify's United California theatres. Twentieth is also forking over a proportionate piece of the remaining $100,000 which is allocated among the majors.

Suit had charged illegal refusal to sell the Empire first-run. It had demanded, in addition to money damages, an order which would have compelled F-WC to unload its El Rey and Parkside houses and be restrained from acquiring other theatres west of Twin Peaks. Suit was set for trial this week before Federal Judge Michael J. Roache.

WW Gabs Runyon Pic

Hollywood, July 6.

Walter Winchell, a pal of the late Damon Runyon, will narrate the opening sequence of Paramount's "Sorrowful Jones," based on a Runyon story.

Salary for the narration will be turned over to the Runyon Cancer Fund.

Stromberg Switches From Calvert, Lowell That Is

Hunt Stromberg, United Artists indie producer, is no longer being represented in the east by Lowell Calvert. Stromberg's inactivity in production for the past year or more has led him to terminate his deal with Calvert, who had supervised sales for him for a number of years.

Calvert will continue to rep Sam Bischoff, also a UA producer. It's not certain whether he'll get together again with Stromberg when the latter completes "Too Late for Tears," now in preparation.

Lensers Union Urges British Film Boycott Unless Quota Changed

Hollywood, July 6.

Labor leaders in the film industry are warming up a threat to boycott all English pictures unless the British government makes drastic changes in its new quota law before the IATSE convention, which meets Aug. 16 in Cleveland. First action was a resolution adopted by Cameramen Local 659 demanding that all Hollywood producers, major and indie, immediately withdraw their product from British theatres. The resolution says, in part:

"This ban will be directed not only at J. Arthur Rank, who outfoxed the Americans, but also at the House of Commons and the House of Lords, which joined in this preconceived plan of duping the American producers. If the position of the English producers and the ruling powers is not changed, either the American producers will be compelled to withdraw English pictures from this country or face a boycott which will be launched at the forthcoming convention of the IATSE."

The resolution was introduced by Herbert Aller, Local 659 business representative, who declared: "It is significant that at no time have the people of this country resented the importation of foreign pictures, even though they might outdraw the American pictures. The sportsmanlike attitude of the American people has always been to let the best man win. The rules of the game have changed, and we intend to start now."

20TH'S 'ISRAEL' SHORT

"Israel Reborn," one-reel documentary produced by Palestine Films, Inc., is to be distributed throughout the U. S. by 20th-Fox. Norman Lourie and Joseph Krumgold head the Palestinian outfit.

H'wood Sees a New Tack in British Economy-Reasoning as Regards Pix Biz

Thought spreading in the American picture industry is that Britain's current "get-tough-with-Hollywood" policy results from a change of thinking on its own production potentialities. England, it is believed, has come to the conclusion that it can't make a go of its films in the international field, and has turned to getting the maximum out of the home market to build up its picture industry.

Immediately following the war, when Britain started its big search for new sources of foreign exchange, the idea of sending films abroad was looked on as a bonanza. The government, using J. Arthur Rank as virtually "a chosen instrument," aided him in buying theatres abroad and developing his production capacity to crack the international market.

Rank specifically designed pictures at heavy budgets to attract foreign dollars. Tremendous sums were spent on such films as "Caesar and Cleopatra" and "Henry V." They obviously cost far more than could be recouped from Britain's 5,000 theatres, with the aim of getting profits out of the United States, Canada, Latin America and other foreign territories.

Most of these pictures, designed specifically for the foreign field, proved red ink garnerers. Rank discovered that fighting Hollywood supremacy abroad, established after many years, looked much easier than it was. It turned out a rather unprofitable venture.

Bear Down on Local Biz

Rank and the British government came to this conclusion, it is believed, some months ago. It was decided, therefore, that budgets should be cut, the American industry should be pushed out of Britain progressively as the British industry grew able to take care of theatre needs, and an effort should be made to make home studios self-sufficient on the home market, which would also save dollars spent on American pix.

Conclusion was drawn that producing films specifically for foreign consumption was wasteful, in that just as many hits for overseas audiences could be turned out by mere chance, if a decent amount of effort was put into making films that were attractive to domestic

(Continued on page 14)

Jack Benny
stresses the
Difference in Comedy Between Radio and TV
* * *
an editorial feature in
VARIETY'S
3d Annual Special
RADIO-TELEVISION NUMBER
out soon

Jack Warner Announces 16 for '49; British Puzzled on ABC's 45% Quota

London, July 6.

Jack Warner, Warner Bros. exec v.p., announced today (Tuesday) that the company will release 16 films in 1949. Selection will be made from pictures produced during the past two years, Warner said following confabs here with Arthur S. Abeles Jr., new WB managing director here.

Announcement indicates a belief by Warner and Abeles that the Associated British Circuit, which the company's films play and of which it is part owner, will not be able to fulfill the new 45% quota. Only other solution would be a cut in the amount of Metro product on ABC, the two companies having previously shared playing time on the chain.

Under the law requiring 45% of playing time to go to British product, ABC could use a maximum of 29 U. S. films. If WB and MG each released 16, the combined total would be greater than the quota allows.

Board of Trade Surprised

Warner gave no indication of how many pix the company would make in England, following the action last week in closing its Teddington studios. The move came as something of a shock to the Board of Trade and film industry, since the reason given was that WB couldn't find any potential renters for studio space.

Move was doubly embarrassing to the B. of T. inasmuch as it has been very harsh recently with American companies which wanted studio space to make films to employ funds frozen here under the new Anglo-U. S. films pact. There was apparent fear by producers that Yank pic-makers would swamp the British industry.

A spokesman for WB, in announcing the Teddington closing, explained: "We reopened the studio for the benefit of independent producers and we have looked everywhere to find somebody who was prepared to go in."

Abeles said that Warners' original plan was to produce two or three major pictures at Teddington, but that had been changed by the new 45% quota. Latter, he declared, called for quickies, not quality production. Abeles is now discussing the future program with WB production chief Warner, while latter is in London.

Meanwhile, adverse reaction came fast. Some 200 film workers at Teddington complained to J. Harold Wilson, president of the Board of Trade, that the shutdown came from "high executives in Hollywood" forcing Warners to make the move. Wilson was requested to do something about the "grave difficulties" resulting from the action.

3 for M-G in 3 Mos.

Hollywood, July 6.

Production on the Metro lot is going into a slump with only three features slated to start in three months. Program calls for two starters in July, none at all in August and only one in September.

Rolling this month are "The Barkleys of Broadway" and "Take Me Out to the Ball Game." September starter is "The Monte Stratton Story."

See CEA Split Into 2 Factions

London, July 6.

Splitup of the Cinematograph Exhibitors Assn. is foreseen following the mass meeting called by indie theatre owners in London next Tuesday (13). Many members of the CEA, as well as a great number of house operators who do not belong to that organization, feel that it cannot be truly representative of indies as long as it includes J. Arthur Rank among its members.

Plan which will be discussed at the mass meeting calls for a break away from the CEA by those who object to Rank's policies. This would be followed by efforts to get other indies into the organization and build it into a full-size competitor.

There would thus be two groups representing theatre owners, with much the same breach that divides the theatre Owners of America from the Allied States Assn. of exhibs in the U. S. TOA takes in any and all theatremen, while Allied excludes the circuits affiliated with major producers.

Also on the agenda of the conclave is a discussion of the new 45% quota law, to which indie exhibs vociferously object, and Rank's new rental terms of a 35% to 55% sliding scale on all first features.

An easing of these terms may come about as the result of a dinner meeting held between Rank and CEA toppers last Thursday (1). It is understood the British film chief is somewhat taken aback at the strength of exhib protest to his new terms and his stand on the quota. As a result, reports have it, Rank may be preparing to announce a lower scale of rentals by the time he meets with the CEA general council July 14 for a full and formal statement on the quota and terms.

Last week's session was restrained, but bitter. The general council gathering will likely be more of a gloves-off affair, since questioning of Rank by members from the floor will be permitted and newspapermen will be present.

ALLPORT, CHRIS REP U.S. ON ANGLO FILMS TREATY

London, July 6.

The British government and the U. S. industry both nominated their appointees last week to the control committee set up under the Anglo-American films pact. Final questions on interpretation of the agreement will be up to this committee, with the British Board of Trade retaining the crucial vote in any split.

Britain's nominees are R. G. Somervell, of the Board of Trade, and P. S. Milner Barry, of the Treasury. American members are Fayette W. Allport, representative of the Motion Picture Assn. of America in Britain, and T. Chris, London manager of the Bank of America.

W. O. Newsam, of the B. of T. was named secretary of the committee.

John McCarthy, associate chief of the MPAA's international department, who had been here temporarily serving on the committee, sailed for home last Friday (2). Chris is due here from New York next week.

U WINS 1ST ROUND IN FELDMAN 'BLOOD' FIGHT

Los Angeles, July 6.

Universal won the first round in the $1,000,000 damage suit filed by Charles K. Feldman Group Productions. Action involves screen rights to the novel, "Kiss the Blood Off My Hands," produced by Norma Productions for Universal release under the title "The Unafraid." Judge Barnes in superior court sustained Universal and gave the Feldman Group 10 days to amend its complaint.

Named as co-defendants with Universal are Norma Productions, Burt Lancaster, Joan Fontaine, Gerald Butler, Richard Vernon, Harold Hecht, Allan Collins, Phil Berg-Bert Allenberg, Inc., and Eagle Lion of New York.

Directors Seek Ad Credit Under Contract

Hollywood, July 6.

Screen directors will get more publicity under the new agreement currently under discussion by representatives of the guild and the major producers. Clause in the contract calls for director credit in all advertising controlled by the producer, such as newspapers, magazines and radio plugs.

Still in the debating stage is the right of the director to present his views on the cutting of films. Next meeting is slated for July 9, when Mabel Willebrandt, SDG attorney is due from Washington.

PIX DISTRIB VIA THEATRE TV

'Video Bankrollers 2 Years Behind,' Aver Newsreelers; Chary of Big Nut

Newsreel units of major film companies, on the prowl for many months for national sponsors to bankroll television program tieups, are new reluctantly concluding that "there ain't no such animal"—at least ready to guarantee the hefty minimum required to make a newsreel pay. The question being asked increasingly is whether there is only one Camels in the whole of the U. S. That sponsor is backing the Fox Movietonews tele series over NBC.

Three newsreel outfits—Warner Bros.—Pathe, Paramount and Universal—have now failed to come up with a sponsor, although they have hunted for one without letup. Warners and Universal are each asking $8,000 weekly for a package of five issues weekly, it is understood. Paramount wants to get out one or two issues per stanza at a charge of $250,000-$300,000 yearly.

None of the trio is willing to take a substantial loss to break into the field. Their computations indicate that at present asking prices only a small profit can be dredged if the minimum is met. On that point, it is noted that Movietonews has an added weekly expense of $7,300 to meet because of its NBC-Camels commitment.

But Balk at Big Coin

Shopping among the sponsors, the reels have gotten more than one rise out of large companies, execs say. However, when it comes to talking dollars-and-cents, the inevitable result has been a sharp shying away on price. Among those exiting on that score

(Continued on page 47)

N. J. Allied Hops Onto Berger Peace Plan To Gripe on 20th's TV Deals

While National Allied and a number of its local units studied the possibilities of launching the Bennie Berger-Andy Smith, Jr. (20th-Fox) conciliation plan on a cross-country basis, New Jersey Allied is the first to tag along with North Central Allied, Berger's own unit. Jersey group will set up committee at its next membership meet, slated within several weeks, to dicker with 20th for establishing the peace plan in its sector.

Jerseyite Allied members want to pop the question of television to Smith, distribution head of 20th, as the first gripe to be ironed. Tele doesn't pose much of problem, as yet, in Minneapolis, where the plan is getting its starter, but is considered of top importance to Jersey exhibs. Latter feel that the Fox Movietonews deal with Camels and NBC, which has resulted in the film company feeding video stations five-per-week newsreel clips has created unfair competition with local theatres.

have been such giant industries as General Motors and Liggett & Myers (Chesterfields).

The one result of all the bargaining is a conclusion by film biggies that the picture companies are two years ahead of television, commercially speaking. The video market isn't big enough yet to warrant footing the bill for a sizeable film package either in the form of newsreels or feature pix, it's said.

While plenty of small outfits are

(Continued on page 16)

P-T Shifts to A's Has Par Hunting Indies

Hollywood, July 6.

Switch of Pine-Thomas from "B" to "A" production has caused a change of policy at Paramount, where financing and releases are being extended to outside producers for the first time in recent years.

Reason for the shift is the necessity of filling the gap left by Pine-Thomas. That unit made 52 pictures in eight years at Paramount, and will now make only three per year.

Call the Cops

Trenton, July 6.

A new form of bounty has sprung up in New Jersey quietly fostered by one of the largest and best known circuits in the state. That theatre chain, highly sensitive over 16m theatrical performances which crop up at frequent intervals, is paying $5 per report to policemen who spot and turn in information on bookings of narrow-gauge shows in halls, stores or other public places.

All the copper has to do is give time and place to the nearest of the circuit's theatres and the five-spot is forthcoming from the manager. Chain is thus able to keep a pretty thorough check on 16m operations to confront the wayward distrib.

No Test Case (As Yet) on N.Y. Par's News Telecasts

Possibility of an early test case to determine whether a theatre has the right to pick up a regularly scheduled television program for theatre TV vanished last week when the tele broadcasters' pool committee decided not to take action against the Broadway Paramount theatre for its unsanctioned pickup of a program from the Republican national convention.

Par is apparently to be given another chance. In a statement issued by the committee following a general meeting last Friday (2) in New York, it was stated: "The committee, which was formed for the sole purpose of enabling all television broadcasting stations to broadcast the proceedings of the major political conventions, voted to advise Paramount that it will take whatever steps may be necessary to prevent a reoccurance during the forthcoming Democratic national convention." Committee is headed by J. R. Poppele, prez of the Television Broadcasters Assn. and engineering veepee of WOR, N.Y.

What stand Par will take now hasn't been determined. If it does plan to repeat its action by using a show from the Demo conclave, which tees off in Philly July 12, it's believed that no publicity will be given the move until shortly before program time, in order to forestall any complaints from the commit-

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INTERSTATE TURNS BACK 16 PARTNERED HOUSES

The Interstate circuit has turned back 16 theatres operated in joint deals with independent operators, in the start of the circuit's plan to clean house in line with the spirit and intent of the recent Supreme Court decision. Other similar dispositions of minority arrangements are anticipated.

Paramount, principal defendant in the New York equity suit, has 50% of Interstate through its ownership of all B stock in the circuit. Karl Hoblitzelle, prez of the circuit, and his associates own the A stock, including the other half interest and management of the circuit.

The houses returned and their operators are Rivoli and Strand, Waco, to Abe Levy; Rivoli and Palace, San Benito, to Ed Brady; Arcadia and Columbia, Ranger, to B. E. Garner; Texan, Iris and Ritz, Houston, to Horwitz Texan Theatres; Lamar, Paris, to C. J. Musselman, and Palace, Uptown, Star, Highland, Harlandale and Prince, to Eph Charninsky, San Antonio.

SKOURAS MULLING ITS POSSIBILITIES

Washington, July 6.

Theatre television may offer the film industry a revolutionary new method of print distribution by making it possible to transmit a complete film program to thousands of theatres throughout the country from one central point.

That possibility was brought to light here last week by 20th prexy Spyros Skouras in testimony offered to the Federal Communications Commission during hearings for the San Francisco tele channels, for which 20th is one of five applicants. During cross-examination, CBS counsel Judge Samuel Rosenman, who was trying to prove that 20th was interested in theatre tele to offset boxoffice inroads made by major sports events, questioned Skouras about the possibility of film distributors via theatre TV. Skouras answered it may aid distribution by getting films out to the public earlier than is the case today.

Skouras noted, however, that he doesn't think it's possible to service all theatres in the country with feature film fare via theatre tele. Although he didn't expand on that point, it's believed he was referring to the fact that all theatres operating under the system would be forced to establish identical program schedules. That difficulty has often been offered as proof that the idea is not feasible, but other film industry crystal-gazers believe it can be licked.

Advantage in distributing pix to theatres electronically would not lie in the savings in print costs, it's believed, but in the savings effected in labor of personnel that currently handle pix at the various exchange centers. System would also result in a considerable savings for exhibs in transportation charges. Thus, once an exhib paid off the initial investment of installing theatre tele equipment, he would be able to operate his theatre with far less expense.

Joe Louis Fight Proved It

Fact that the system is technically feasible was proved by 20th with its intercity telecast of the Louis-Walcott fight two weeks ago, when it beamed the fight pictures from the Yankee Stadium, N. Y., to the Fox theatre, Philadelphia. Experimental equipment used for the

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Map San Antonio Studio For Film-Tele Prod.

San Antonio, July 6.

Ralph A. Ralle, production chief of the Ralle United Motion Picture Co., reveals that a large picture and television studio will be constructed here. The project will be financed jointly by local and Hollywood interests.

Designed by Gordon M. Smith, local architect, the air-conditioned structure will house modern technical equipment for the production of pix. The facilities will be made available, on a rental basis, to independent and major film producers. The proposed building will house a modern film-processing laboratory, wardrobe facilities, sound studios, two swimming pools and complete sets for interior shooting.

Thesps Set Telepic Firm

Hollywood, July 6.

Art Smith Television Co. has been incorporated by the actor and several other thesps. Capitalized at $50,000, outfit will turn out series of 10 quarter-hour shorts based on various one-act plays and sketches staged at Actors Lab. John Garfield is reported a heavy backer.

Smith will direct series, to be made at Nassour Studios under supervision of Jack Stewart. Attorney Robert W. Gilbert handled incorporation proceedings.

Other television news on pages 24-26.

Chas. Skouras' $1,500,000 Bonuses Etc., Held Up Pending Suit Settlements

Some $1,500,000 in bonuses and extra compensation due Charles P. Skouras, head of National Theatres, from 20th-Fox in the past two years has been held up by 20th's board because of minority stockholder actions, company now discloses. Under a proposed settlement of these suits, that sum will exceed by a little the amount which Skouras must kick back to the company out of $6,000,000 in profits which Skouras and his aides Frank (Rick) Ricketson, Jr., Elmer C. Rhoden and Harold J. Fitzgerald netted in a stock transaction.

Bonuses of approximately $120,000 each to Rhoden and Ricketson have also been halted by the 20th board for the same reason. Skouras' extra pay in 1947 on his profit-sharing contract with 20th amounted to $653,543, company has disclosed. His 1946 bonus was approximately $850,000.

Rhoden earned $63,683 in added coin during 1947. Ricketson's take was $58,663. No other bonuses or shares in profits exceeding $30,000 were paid by 20th during the year.

In addition to the frozen bonuses, Skouras received a basic pay of $135,200 which gives him total potential earnings of $788,743, highest in the industry. In 1946, Skouras earned $985,300 (including the $850,000 bonus yet unpaid) to give him top earnings rank in the country (See story on page 2). Rhoden's basic pay was $46,800 and Ricketson's $57,200.

Settlement of minority stockholder actions will come up for hearings in August. If okayed, four NT biggies will probably have their bonuses cleared by the board. Under the settlement, Skouras' extra compensation is limited to a ceiling of $360,000.

Actions attacked a pact, approved by the stockholders, which permitted the purchase and resale by the quartet of 20% of NT stock.

Koegel's Fancy Fees

Probably the top-paid legalite in the film industry is Otto E. Koegel, general counsel to 20th-Fox. Koegel, a member of the law firm of Dwight, Harris, Koegel & Caskey, was paid $65,000 during 1947 by the film company. That's only a starter, however, since his firm also received $159,000 as regular compensation for its services and another $50,000 for handling 20th's end of anti-trust litigation.

Koegel's personal pay was handed to him because he "has been separately employed as chief counsel with an office in the company," 20th report states. Only other legal fee listed is $57,500 given Alfred Wright, studio counsel.

20th-Fox Cuts Overhead 10% Saves $1,386,195

Economies directed to its payroll in 1947 after the British ad valorem tax lopped foreign pix revenues saved 20th-Fox a total of $1,386,195 and reduced its overhead on top studio and homeoffice employees by over 10%, it has now been learned. On all execs and studio aides and technicians receiving over $20,000 annually, 20th reduced its wage nut from $14,636,141 in 1946 to $13,249,946 in '47.

Company, moreover, succeeded in whittling its high-echelon help from 248 (receiving over $20,000 yearly in '46) to 217 in the year following. At the same time, salaries paid to officers and directors were a shade down in 1947, hitting $1,263,051 against $1,285,191 in '46.

Disclosure by 20th of its payroll reductions plays up the fact that the industry generally hit top employees hard in its 1947 drive to cut the overhead. Paramount, in a report several weeks ago, showed a reduction of $3,593,449 in the nut which it must meet for the $20,000 and over-bracket. Par's move resulted in 51 high-bracketed employees being pink-slipped.

Surprisingly, peak compensation for the year was grabbed off by

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F-M RELIGHTS ST. LOUIS HOUSE AFTER GRIP TIFF

St. Louis, June 6.

The Fanchon & Marco Service Corp. last week relighted its St. Louis, a 4,000-seater in midtown that was shuttered since last April following a tiff with the Stagehands' Union, Local No. 6, over the number of grippers to be employed at the house. Under the new pact announced by Edward Arthur, asst. gen. mgr. of F&M, the St. Louis will employ two grippers on a new policy of from 6 p.m. to midnight, Monday through Friday, and four on Saturday and Sunday, when the house will open at noon and run through midnight. The local demanded that a fifth gripper be employed on Saturday and Sunday.

The employment of four grippers on Saturday and Sunday had been the policy at the house for seven years, until two years ago, when the house began operating on a seven-day policy. It then added the fifth man but discharged him when the five-day week was inaugurated. The St. Louis, for the time being will be operated as a second-run house with an admish fee of 50c.-60c. instead of 50c.-75c.

The new policy at the Missouri, another F&M house in midtown, is the discontinuance of matinees on Monday through Friday.

Weshner Sets Up Rump '3d N. Y. Circuit' of 14 Indies to Play 'Circle'

Frequently-mentioned plan of setting up an indie third circuit in the New York metropolitan area to compete with RKO and Loew's will get something of a tryout with the unique release in the territory of United Artists' "Vicious Circle." Picture will play 14 indie houses day-and-date under a plan devised by David E. Weshner, sales rep for W. Lee Wilder, the producer.

Weshner was unable to get a deal from RKO or Loew's unless he agreed to play initially a Broadway first-run. Since the heavy advertising expense necessary for a Broadway opening frequently leaves the producer with a net loss on such a run, Weshner sought to avoid it with the day-and-dates in the keys. RKO and Loew's both nixed the idea.

Dates were then set for the 14 indie houses, of which a few belong to each of the non-affiliated chains in the metropolitan area. Each house has guaranteed a week's engagement, with some of the con-

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Gamble Gamboling Before TOA Annual Convention

With his chores as campaign manager for Harold Stassen at the Philadelphia Republican convention behind him, Ted Gamble, prexy of Theatre Owners of America, planed to Portland, Ore., his home town, yesterday (Tues.). Gamble will spend two weeks of a combo vacation and business in Portland and then return to his New York office for work on the forthcoming TOA annual convention.

Actual convention arrangements will be made by Gael Sullivan, TOA exec director; Robert Coyne, retiring exec director; Herman Levy, general counsel; Si Fabian and Gamble. It is to be held in Chicago starting Sept. 23.

Key Largo

Hollywood, July 3.

Warner Bros, release of Jerry Wald production. Stars Humphrey Bogart, Edward G. Robinson, Lauren Bacall; features Lionel Barrymoro, Claire Trevor, Thomas Gomez. Directed by John Huston, Screenplay, Richard Brooks, John Huston; based on play by Maxwell Anderson; camera, Karl Freund; music, Max Steiner; editor, Rudi Fohr. Tradeshown at Los Angeles, July 2, '48. Running time, **100 MINS.**

Frank M'Cloud..........Humphrey Bogart
Johnny Rocco..........Edward G. Robinson
Nora Templo..........Lauren Bacall
James Temple..........Lionel Barrymore
Gayo..........Claire Trevor
Curly..........Thomas Gomez
Toote..........Harry Lewis
Deputy Clyde Sawyer..........John Rodney
Ziggy..........Marc Lawrence
Angel..........Dan Seymour
Ben Wade..........Monte Blue
Henchman..........William Haade
Osceola Bros.......... { Silver Heels / Rodric Red Wing

A tense film thriller has been developed from Maxwell Anderson's play, "Key Largo." It's a hard-hitting gangster yarn with enough marquee weight in the star names to kick it off strongly at the boxoffice. Emphasis is on tension in the telling, and effective use of melodramatic mood has been used to point up the suspense for audience satisfaction.

There are overtones of soapboxing on a better world but this is never permitted to interfere with basic plot, resulting in sturdy film fare for the meller fan. The Anderson play has been brought up to the postwar period by scripters Richard Brooks and John Huston, making a disillusioned veteran and a vice lord represent present-day problems in winning the peace. As noted, that particular theme doesn't interfere with essential aim of telling a gangster yarn.

Key West locale is an aid in stressing tension that carries through the plot. Atmosphere of the deadly, still heat of the keys, the threat of a hurricane and the menace of merciless gangsters make the suspense seem real, and Huston's direction stresses the mood of anticipation. These elements are further hammered home by Jerry Wald's production supervision and the skilled use of technical contributions.

Humphrey Bogart is seen as a veteran, stopping off at Key Largo to visit the family of a buddy killed in the war. He finds the run-down hotel taken over by a group of gangsters, who are waiting to exchange a load of counterfeit for real cash. Kept prisoners over a long day and night, during which a hurricane strikes, the best and the worst is brought out in the characters — fear, and the strength that comes from it, to the good, fear, and its weaknesses, for the evil. As the short span of hours come to a conclusion, Bogart has found love and a new purpose in life.

The excitement generated is quiet, seldom rambunctious or slambang, although there are moments of high action. The performances are of uniform excellence and go a long way towards establishing credibility of the events. Bogart comes through with a solid performance. Edward G. Robinson has few equals at portraying swaggering racketeers and makes his character a standout. Lauren Bacall walks off with the straight assignment of a war widow, demonstrating ability to handle a character without a slink or a whistle.

Lionel Barrymore shows up strongly as the hotel owner. Claire Trevor gets her teeth into role of faded gangster moll, a character with plenty of opportunity to display acting talent. Thomas Gomez, Harry Lewis, Dan Seymour and William Haade make a swell bunch of hencemen for Robinson. John Rodney, deputy, Marc Lawrence, racketeer, and Monte Blue are among others rating mention.

Effective use of actual locale footage with studio-made scenes helps air of authenticity obtained by Wald's production. The fine lensing by Karl Freund, special effects, score, art direction and settings are strong contributors to mood. *Brog.*

Thunderhoof

Hollywood, July 2.

Columbia release of Ted Richmond production. Features Preston Foster, Mary Stuart, William Bishop. Directed by Phil Karlson. Original screenplay, Hal Smith; added dialog, Kenneth Gamet; camera, Henry Freulich; editor, Jerome Thoms. At Pantages, Hollywood, June 30, '48. Running time, **76 MINS.**

Scotty Mason..........Preston Foster
Margarita..........Mary Stuart
The Kid..........William Bishop
Thunderhoof..........Himself

"Thunderhoof" attempts to be different from the usual supporting feature, and comes off rather well. Using small cast and outdoor locale, plot moves forward at an interesting pace, despite being overlength for its release intentions.

Story deals with three humans and how their characters are revealed during a hunt for a fabulous wild stallion in the Mexican wilderness. Preston Foster dreams of establishing a horse ranch in Texas. His wife, Mary Stuart, isn't sure of her love for her husband, and William Bishop is a weak youth making a play for the wife. Trio presents strange contrasts in the horse hunt and there is excitement in the clashes—human, animal and nature.

Equine handling title role adds considerable color and action to the doings as the focal point around which characterizations are developed. Also, he is responsible for the eventual saving of Foster and Miss Stuart after the death of Bishop. Plot line, in some ways, reminds of "Treasure of Sierra Madre," with the horse substituting for gold and ending happy rather than ironic.

Cast threesome gives individually good performances that help maintain interest. The Ted Richmond production is smooth and the outdoor setting has been filmed in sepia by Henry Freulich for another advantage. Phil Karlson's direction has developed the characterizations strongly in the Hal Smith script. Outside of an awkward length for double bill spotting, "Thunderhoof" is a smart departure rrom formula program feature. *Brog.*

The Walls of Jericho

Hollywood, July 3.

20th-Fox release of Lamar Trotti production. Stars Cornel Wilde, Linda Darnell, Anne Baxter, Kirk Douglas; features Ann Dvorak, Marjorie Rambeau, Henry Hull, Colleen Townsend, Barton MacLane, Griff Barnett, William Tracy, Art Baker. Directed by John M. Stahl. Screenplay, Lamar Trotti; based on novel by Paul Wellman; camera, Arthur Miller; editor, James B. Clark; music, Cyril Mockridge. Tradeshown July 1, '48. Running time, **111 MINS.**

Dave..........Cornel Wilde
Algeria..........Linda Darnell
Julia..........Anne Baxter
Tucker Wedge..........Kirk Douglas
Belle..........Ann Dvorak
Mrs. Dunham..........Marjorie Rambeau
Jefferson Norman..........Henry Hull
Marjorie Ransome..........Colleen Townsend
Gotch McCurdy..........Barton MacLane
Judge Hutto..........Griff Barnett
Cully Caxton..........William Tracy
Peddigrew..........Art Baker
Tom Ransome..........Frank Ferguson
Nellie..........Ann Morrison
Mrs. Hutto..........Hope Landin
Mrs. Ransome..........Helen Brown
Andy McAdam..........Norman Leavitt
Judge Foster..........Whitford Kane
Bailiff..........J. Farrell MacDonald
Mulliken..........Dick Rich
Dr. Patterson..........Will Wright

"The Walls of Jericho" is a leisurely screen drama of politics and love as practiced in Kansas early in the 20th century. Indications are that the boxoffice will be spotty. The Paul Wellman novel, from which film was adapted, has a number of exploitable angles that can be used to advantage in attracting the femmes. However, strong selling is necessary.

Characters are insufficiently established to give audiences a clear insight into what makes them tick. Footage is long and the leisurely pace used by John M. Stahl's direction makes for wavering interest. Players, within the limits of the treatment, are good, even adding a wallop to some of the more emotional scenes. Despite a number of good points, overall effect of film is flat.

Cornel Wilde and Anne Baxter are the principals around which the plot swings. He is a politically-minded country lawyer in love with her.

Miss Baxter is an attorney who returns that love although barred from consummation because of his marriage to a drunken spouse. Chief political antagonist to Wilde is Linda Darnell, ambitious wife of the town's publisher, Kirk Douglas. Through her wily, feminine tricks, Miss Darnell manges to estrange all friendships in the town, ruining reputations and besting her opponent until the law of averages catch up with her in the end.

As a Portia, Miss Baxter registers in her courtroom plea to save a girl accused of murder and to clear her own reputation, fouled through machinations of Miss Darnell. Her love scenes with Wilde also are good. His character is the most clearly motivated and, consequently, shows up strongly. Miss Darnell's reasoning is not sufficiently established but she graces the one-sided character with personal charm. Douglas works hard as the publisher used by his wife for her own advantage.

Ann Dvorak is seen as Wilde's wife and Marjorie Rambeau as the shrewish mother-in-law. Faring best among the featured players is Colleen Townsend, the young girl accused of murdering Barton MacLane, town bully. Griff Barnett, Art Baker, Frank Ferguson and Whitford Kane are among others rating mention.

Lamar Trotti produced from his own screenplay, faring better in supervision of physical values of the smalltown background than in the writing. Score is dotted with oldtime songs fitted to the era portrayed and Arthur Miller's photography is topnotch. *Brog.*

Miniature Reviews

"Key Largo" (WB). Potent gangster melodrama with Humphrey Bogart, Edward G. Robinson, Lauren Bacall.

"Thunderhoof" (Col). Program feature off the beaten path; okay supporter.

"The Walls of Jericho" (20th). Drama of politics and love in early Kansas will need strong selling. Good cast names.

"The Illegals" (Indie). Powerful documentary on the migration of Jewish d.p.'s from Europe to Palestine.

"Village Teacher" (Artkino). Routine Soviet film with limited prospects in foreign language houses.

The Illegals
(DOCUMENTARY)

Mayer-Burstyn release of Meyer Levin production, directed, written and narrated by Levin. Camera, Jean-Paul Alphen, Bertrand Hesse; music, Wally Karveno-Pauquin. Previewed N. Y., June 28, '48. Running time, **80 MINS.**

"The Illegals," a factual film depicting the exodus of Jewish displaced persons from Europe into Palestine, packs a terrific wallop. This is an authentic documentary made out of the tragic experience of real people in real situations. Whatever this pic's commercial fate will be, it's certain to endure in the historical record as a summation of this era's agony and hopes.

Like "My Father's House," Meyer Levin's initial production, this film will receive a good reception in carefully selected situations in most of the key cities. Heightened interest in the Palestinian question may widen its appeal to more general circles. However, the pic's unremitting sombreness and a few unavoidable flaws in lighting and lensing will probably restrict the playdates to a narrower field than the film deserves.

The best thing about "The Illegals" is that it never reaches for dramatic effects. Levin and his cameramen (recruited from European newsreel outfits) simply followed the movements of a group of refugees and let the facts speak eloquently for themselves. While the film is full of sympathy for the uprooted Jewish people, it scrupulously avoids violent partisanship in stating their case. It only propagandizes for the right of peoples to go freely to the land of their choosing.

The narrative thread is picked up in Poland where a young Jewish couple attempts to reconstruct their lives after being released from a Nazi labor camp. However, the universal rubble and the aftermath of anti-Semitism, which is sensitively suggested in the shrug of a Polish peasant's shoulders, forces their decision to go to Palestine. They join a larger group of emigrants and begin their dangerous underground trek across a continent where, ironically, virtually everything has been shattered except the frontiers.

The treatment of the final leg of their journey via boat from Italy to Haifa is a brilliant piece of camera reportage. The crowding of women and children aboard the tiny ship, the stifling discomfort below deck, the fear of detection by the British and the camaraderie and optimism of the refugees are drawn with poignant detail. Finally a British scouting plane flies over the ship and soon after, four heavy British cruisers are tagging the tiny vessel to Haifa. At this point, British authorities interned the refugees at Cyprus and put an end to the film. The abrupt finish of the picture is a masked but powerful thrust at the British.

Levin's background narration is tempered with judgment and restraint. Despite many provocations in the material, Levin skirts the pitfalls of over-emotionalism and poetic flights, which generally sound phoney. Bits of dialog within the film are dubbed into English with uneven results. Recordings of the Jewish folk songs, however, are excellent and add importantly to the film's hauntingly sad quality. *Herm.*

Village Teacher
(RUSSIAN)

Artkino release of Soyusdet production. Stars Vera Maretskaya. Directed by Mark Donskoy. Screenplay, Maria Smirnova; camera, Sergei Uresovsky. Tradeshown N. Y., July 1, '48. Running time, **97 MINS.**

Varenka..........Vera Maretskaya
Martinov..........Dmitri Sagal
Voronov..........Vassili Maruta
School Watchman..........Pavel Olenev
Gymnasium Principal..........Roman Pilatt
Prov Voronov.......... { Volodya Lepeshinsky / Dmitri Pavlov
Sergey Tsigankov..........Tolya Gonichev
Dunya..........Emma Balashova

(In Russian; English Titles)

"Village Teacher" is a mediocre film that will fare well only in the Russophile circuit. Pic is an overlong, sprawling and dull melange of Soviet patriotism and "bourgois" romance handled without conviction. Saddled by an all-powerful but capricious state censorship apparatus, Soviet producers are apparently finding it healthier to deal with "safe" ideas.

In external production values, this offering is almost as slick as one of Hollywood's top items. Technical finesse is found in the full lighting, expert outdoor camera work, solid interiors and fine make-up effects. Accomplished physical setup, however, only serves to highlight the pic's mechanical heart.

Undramatic yarn is concerned with the fictional biog of an idealistic young schoolteacher who leaves Moscow for a post in a Siberian village. Her career begins during the Czarist times and ranges until the end of the second World War. Her husband, first an underground revolutionist and then a political commissar, is killed in the war but she is rewarded by the successes of her students. Growth of the village and world developments during the teacher's lifetime are treated superficially with a crude tooting of the Soviet horn.

As the teacher, Vera Maretskaya registers as a credible performer who grows along with her role with a big lift from the makeup department. Dmitri Sagal, as her husband, is a typical storybook hero-revolutionist. The children provide the film's most natural and likable sequences. *Herm.*

Historia De Una Mala Mujer
(The Story of a Bad Woman)
(ARGENTINE)

Argentine Sono Film release and production. Directed by Luis Saslavsky. Stars Dolores del Rio. Adapted from an Oscar Wilde play by Pedro Miguel Obligado; camera, Alberto Etchebehore. At Ambassador, Buenos Aires. Running time, **90 MINS.**

Miss Erlynne..........Dolores del Rio
Lady Windermere..........Maria Duval
Lord Arthur..........Francisco de Paula
Lord Darlington..........Fernando Lamas
Lord Windermere..........Alberto Closas
Duchess..........Amalia S. Arino

This is an unusually careful production for an Argentine-made picture and every effort has been made to live up to the prestige and marquee value of Dolores del Rio's name, But even this isn't enough to put the picture on a par with those of European or Hollywood studios. It's U. S. appeal is small.

Those of Oscar Wilde's original lines which have been allowed to remain in this very free adaptation of his "Lady Windermere's Fan" are entirely lost because the actors haven't mastered them. A great deal of sentimental melodrama has been added to the play, to explain Mrs. Erlynne's past and show her as sacrificing her great love for Lord Arthur, in order to save her daughter's happiness. In fact, maternal sacrifice is made the whole theme of the picture, with a finale different to that of the play, with Mrs. Erlynne selling her jewels, and in particular Lord Arthur's prized gift, before exiling herself from England.

Miss del Rio is moving and understandable in the role of Mrs. Erlynne, despite the studied artificiality of some of her poses. The Argentine cameramen are not always as kind to her as are the Mexicans, who are so much more skillful. Maria Duval is pleasing to the eye as Lady Windermere, and considering her previous thoroughly ingenue roles, gives a quite surprisingly good performance. Alberto Closas, Spanish legit actor, is the performer who seems most easy in his part. Other players act pretty stiffly. There are moments when the picture drags unbelievably, but relatively speaking it's the best turned out by local studios in a long time. Pic ran at the Ambassador for six weeks, with unprecedented grosses for a local production. *Nid.*

Foreign Film Review
(Unlikely for Anglo-U. S. Market)

"Il Fiacre N. 13" ("Cab No. 13") (ITALIAN). Minerva release of Excelsa production. Stars Marcel Herrand, Ginette Leclerc, Vera Carmi, Leonardo Cortese, Roldano Lupi, Pierre Larquey, Raymond Bussieres. Directed by Mario Mattoli. Screenplay, Mattoli, Leo Cattozzo, Andre Hugon, Raoul Andre, Jacques Rastier, from novel by Xavier de Montepin. Camera, Jan Stallich. At Europa and Galleria, Rome. Running time, **155 MINS.**

Produced also in French version, this big-budgeted adaptation of the dusty melodrama by Xavier de Montepin is lacking in story interest. Lavish settings, gorgeous costumes and outstanding lenswork can't give life to puppet-like characters and old-fashioned intrigue. Script, direction and acting don't help much. Pic not a draw here, and unlikely elsewhere, except South-American markets. *Quat.*

Pressure Groups

Continued from page 3

source material. It is partially the shibboleths imposed by the studios on themselves, such as the fact that they don't want war stories, they don't want controversial subjects, they don't want costume or historical novels and they don't want "downbeat" yarns—those that are sad or depressing.

Thus, economy, which has been imposed with a vengeance by most studios since the foreign situation became tense last summer, is only an indirect reason, according to the story eds, for the situation which presently finds Hollywood hungry for story properties. With shelves running dry of suitable material for next season's production and none available from the usual sources, the perennial search by most companies for stories has become almost frantic.

Economy the Basis

Economy, of course, is the reason for avoiding costumers. They just cost too much to produce. It has nothing to do, however, with the avoidance of various other types of stories. Incidentally, what is in demand are mellers that can be adapted to the semi-documentary technique and comedies.

Most of the story eds are of the opinion that prices of top novels and plays have not come down, despite the cry for economy. Actually, there have been so few bought that there is no market and it is impossible to tell the status of prices. General feeling is, however, that should a topnotch property come along for which a couple studios had a real desire they'd bid up the price as high as ever.

The lack of quality material, incidentally, is another reason why the best-seller list is so free of film entanglements. Story editors claim that the crop of books during the years since the war has been inordinately poor. And whatever there is of top quality, they say contains subject matter which Hollywood won't touch now.

Pressure Groups

Real sensitivity to the pressure groups dates back to the J. Parnell Thomas committee investigation last fall of alleged Communism in the film colony. That was accompanied by such a fanfare that the charges, although unproved, are believed to have resulted in a considerable bite being taken out of the boxoffice. Ever since, Hollywood's brass has been so busy trying to prove that the picture industry is a right-living, right-thinking and right-producing community that they have gone far out of their way to offend no one—whether it be Thomas, the Catholic Church, the Jews, the Negrocs, the Presbyterians, the American Dental Society or the Institute of Journeymen Plumbers of America.

Story eds claim that as a result they have to fine-tooth-comb every prospective book or play so carefully they can find nothing that will pass the test of all the "may nots." They've had nowhere to turn, therefore, except to writers of originals, at whom a big pitch is now being aimed to tailor-make yarns for the screen.

Originals Pay Off

Many scriveners are chary of doing originals, because they've been approached before, only to have turned down whatever they wrote specifically for Hollywood. Story chiefs are having a tough time convincing the boys and gals that this time the program's going to be different. One of the things they are pointing to is the recent success—and big money—obtained by Herman Wouk, author of last year's "Aurora Dawn" (unsold for the screen), in doing an original for 20th-Fox.

Wouk came in with an idea for which 20th immediately gave him $5,000 as an option on the original when he wrote it. Studio picked up the option, giving him $50,000 for the yarn, and then sent him out to the Coast to do the screenplay for another $25,000. He's now back east writing another original. His initialer, labeled "Slattery's Hurricane," is about the Navy's weather research, which calls for planes to fly into the eye of hurricanes to see what makes them tick.

Only three books on the best-seller list owned by picture companies are No. 8, "Bright Feather," by Robert Wilder, which Paramount bought last December; No. 9, "Raintree County," by Ross Lockridge, Jr., which Metro acquired via its prize novel contest, and No. 19, "Cry, the Beloved Country," by Alan Paton, which Sir Alexander Korda owns.

JULY *is World Premiere month at* U-I

We're mighty proud of the brand new industry record for activity Universal-International has lined up for July. There'll be four action-packed world premieres of four fine U-I pictures built strictly for box-office—"Tap Roots," "Man-Eater of Kumaon," "Feudin', Fussin' and A-Fightin'" and "Mr. Peabody and the Mermaid."

Such activity calls for a maximum of promotion power, so we've built up our staff and put on a special field force to campaign these pictures in a manner that will guarantee you tremendous national publicity penetration as well as pre-tested promotions to cash in on when you play these attractions.

There'll be no summer doldrums this year for U-I exhibitors! Just turn the page and you'll find four solid reasons why you always...

Ride high with U-I

MAN-EATER OF KUMAON

Starring

SABU · JOANNE PAGE

AS "NARAIN" AS "LALI"

and

WENDELL COREY

AS THE HUNTER

with MORRIS CARNOVSKY

Based on the Book "MAN-EATERS OF KUMAON" by JIM CORBETT · Screenplay by JEANNE BARTLETT and LEWIS MELTZER · Adaptation by RICHARD G. HUBLER and ALDEN NASH

Directed by BYRON HASKIN · Produced by MONTY SHAFF · In association with FRANK P. ROSENBERG

A UNIVERSAL-INTERNATIONAL RELEASE

JULY is World month

Universal-International presents

DONALD O'CONNOR

MA 'N PA KETTLE OF "THE EGG AND I"

MARJORIE MAIN

PERCY KILBRIDE

Together Again!

"FEUDIN' FUSSIN' And A-FIGHTIN'"

The Tri-State Circuit gets this one, teeing off in Des Moines and Omaha on July 8 with fun, hilarity and plenty of space-grabbing stunts surrounding personal appearances by Marjorie Main, Penny Edwards and Joe Besser.

Watch the grosses on this one as it plays the circuit in Sioux City, Waterloo, Grand Rapids, Davenport, Rock Island and Moline and then continues on to Minneapolis, Milwaukee, Indianapolis and all around the Mid-West.

with **PENNY EDWARDS · JOE BESSER**

Screenplay by D. D. BEAUCHAMP from his Collier's Magazine Story

Directed by GEORGE SHERMAN · Produced by LEONARD GOLDSTEIN

Walter Wanger presents

TAP ROOTS

COLOR BY Technicolor!

VAN HEFLIN · SUSAN HAYWARD

with BORIS KARLOFF · JULIE LONDON · WARD BOND
RICHARD LONG and Introducing WHITFIELD CONNOR

Screenplay by Alan LeMay · Additional Dialogue by Lionel Wiggam · Produced by Walter Wanger Pictures, Inc.
A George Marshall Production · A UNIVERSAL-INTERNATIONAL RELEASE

Directed by
GEORGE MARSHALL

Timed to share headlines with the Democratic National Convention, "Tap Roots" premieres at the Goldman Theatre in spotlighted Philadelphia on July 14, spearheading day-and-date regional kick-offs in Atlantic City, Allentown, Bethlehem, Harrisburg, Reading, Ocean City, Easton, Lancaster, York and Wilmington.

Hollywood stars brought in from the studio for personal appearances! Full page newspaper ads and complete outdoor coverage! National radio hook-ups including ABC's "Go for the House," NBC's "Supper Club" show and Mutual's "Heart's Desire" program! Comprehensive national magazine and newspaper co-operative ad tie-ups with Chesterfield, General Electric and Lux!

More than a thousand newspaper, radio and television reporters and commentators covering the Convention will have their eyes—and their pencils—on "Tap Roots."

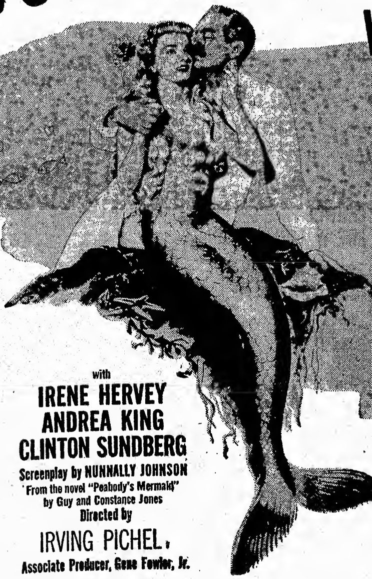
Premiere at U-I

UNIVERSAL-INTERNATIONAL presents

WILLIAM POWELL · ANN BLYTH

in NUNNALLY JOHNSON'S

Mr. Peabody and the Mermaid



with
IRENE HERVEY
ANDREA KING
CLINTON SUNDBERG
Screenplay by NUNNALLY JOHNSON
From the novel "Peabody's Mermaid"
by Guy and Constance Jones
Directed by
IRVING PICHEL
Associate Producer, Gene Fowler, Jr.

Lots of publicity will be garnered in Atlantic City when the judges select the "Mermaid of the Year" as the wind-up of activities for the world premiere of "Mr. Peabody and the Mermaid" at the Hollywood Theatre on July 28. Full national network coverage is pre-selling this picture to millions of radio listeners via such programs as the CBS "House Party" show to find the "most unusual fish story"; Mutual's "Bride and Groom" program to select "the ideal honeymoon couple"; and Mutual's "Queen for a Day" program to crown a "Mermaid Bathing Queen."

'Street' 2d Paves Golden 54G in L. A., 'Fuller' 2d Mops $34,000, 'Berlin' 36½G, 'Hazard' Tame 24G, 'Search' $8,000

Los Angeles, July 6.

Long holiday weekend failed to give firstruns a boost as outdoor weather lured customers away. Holdovers are also helping to keep grosses mild with few exceptions. Most attention is going to "The Search," which looks great in first week at the smallseater Four Star.

"The Street With No Name" is pulling big in five situations, as is "Fuller Brush Man" in two. "Hazard" is thin in two houses but "Berlin Express" is sighting good biz in five theatres. Boxoffice is good in outlying houses but only medium in downtown area.

Estimates for This Week

Belmont (FWC) (1,532; 60-$1)—"Berlin Express" (RKO) and "Stage Struck" (Mono). Nice $4,500. Last week, "Hatter's Castle" (Par) and "French Leave" (Mono), slim $2,500.

Beverly Hills Music Hall (G&S-Blumenfeld) (826; 65-$1)—"On Our Merry Way" (UA) (4th wk). Fair $2,000. Last week, nice $3,000.

Carthay Circle (FWC) (1,518; 60-$1)—"Street No Name" (20th) and "Here Comes Trouble" (UA) (2d wk.). Mild $7,000. Last week, good $9,300 but below hopes.

Chinese (Grauman-WC) (2,048; 60-$1)—"Street No Name" (20th) and "Here Comes Trouble" (UA) (2d wk). Neat $11,000. Last week, not up to hopes but good $15,600.

Culver (FWC) (1,145; 60-$1)—"Berlin Express" (RKO) and "Stage Struck" (Mono). Good $5,000. Last week, "Hatter's Castle" (Par) and "French Leave" (Mono), thin $2,700.

Downtown (WB) (1,800; 60-$1)—"Romance High Seas" (WB) (2d wk). Poor $6,500. Last week, sagged after fast weekend, only mild $14,000.

Downtown Music Hall (Blumenfeld) (872; 60-$1)—"Merry Way" (UA) (4th wk). Slender $4,000. Last week, light $6,200.

Egyptian (FWC) (1,538; 60-$1)—"Pirate" (M-G) (2d wk). Okay $8,000. Last week, good $12,700.

El Rey (FWC) (861; 60-$1)—"Berlin Express" (RKO) and "Stage Struck" (Mono). Brisk $6,000. Last week, "Hatter's Castle" (Par) and "French Leave" (Mono), $3,600.

Esquire (Rosener) (685; 85-$1.20)—"The Brothers" (U). Oke $2,500. Last week, "Corridor Mirrors" (U) (3d wk), $1,700.

Four Star (UA-WC) (900; 60-$1)—"The Search" (M-G). Sturdy $8,000. Last week, "Lost One" (Col) (5th wk-4 days), $1,800.

Guild (FWC) (968; 60-$1)—"Up in Central Park" (U) and "Devil's Cargo" (FC) (2d wk-4 days). Sour $1,500. Last week, dim $2,800.

Hawaii (G&S-Blumenfeld) (1,106; 60-$1)—"Merry Way" (UA) (4th wk). Poor $2,000. Last week, light $2,700.

Hollywood (WB) (2,756; 60-$1)—"Romance High Seas" (WB) (2d wk). Slow $6,500. Last week, below hopes at $12,200.

Hollywood Music Hall (Blumenfeld) (475; 60-85)—"Merry Way" (UA) (4th wk). Mild $1,500. Last week, neat $2,200.

Iris (FWC) (828; 60-85)—"Central Park" (U) and "Devil's Cargo" (FC) (2d wk-4 days). Tired $2,000. Last week, slim $3,300.

Laurel (Rosener) (890; 85)—"Die Fledermaus" (Indie). Moderate $2,500. Last week, "Jenny Lamour" (Indie) (3d wk), $1,700.

Loew's State (Loew's-WC) (2,404; 60-$1)—"Street No Name" (20th) and "Here Comes Trouble" (UA) (2d wk). Fast $22,000. Last week, socko $33,200.

Los Angeles (D'town-WC) (2,097; 60-$1)—"Pirate" M-G) (2d wk). Light $12,000. Last week, medium $19,200.

Loyola (FWC) (1,248; 60-$1)—"Street No Name" (20th) and "Here Comes Trouble" (UA) (2d wk). Okay $6,500. Last week, good $10,000.

Orpheum (D'town-WC) (2,210; 60-$1)—"Berlin Express" (RKO) and "Stage Struck" (Mono). Medium $15,000. Last week, "Hatter's Castle" (Par) and "French Leave" (Mono), mild $9,000.

Pantages (Pan) (2,812; 60-$1)—"Fuller Brush Man" (Col) and "Thunderhoof" (Col) (3d wk). Smart $17,000. Last week, bright $22,600.

Paramount (F&M) (3,398; 60-$1)—"Hazard" (Par) and "Waterfront at Midnight" (Par). Dull $14,000. Last week, "Emperor Waltz" (Par) (5th wk), finaled with $9,700.

Paramount Hollywood (F&M) (1,451; 60-$1)—"Hazard" (Par) and "Waterfront at Midnight" (Par). Mild $10,000. Last week, "Emperor Waltz" (Par) (5th wk). Finished long run at smart $9,000.

RKO Hillstreet (RKO) (2,890; 60-80)—"Fuller Brush Man" (Col) and "Thunderhoof" (Col) (3d wk). Snappy $19,000. Last week, strong $26,600, with Louis-Walcott fight film an aid.

Ritz (FWC) (1,370; 60-$1)—"Central Park" (U) and "Devil's Cargo" (FC) (2d wk-4 days). Poor $3,500. Last week, modest $6,900.

Studio City (FWC) (880; 60-$1)—"Central Park" (U) and "Devil's Cargo" (FC) (2d wk-4 days). Slipping to $2,000. Last week, slim $4,000.

United Artists (UA) (2,100; 60-$1)—"Central Park" (U) and "Devil's Cargo" (FC) (2d wk-4 days). Light $4,000. Last week, dull $8,500.

Uptown (FWC) (1,719; 60-$1)—"Street No Name" (20th) and "Here Comes Trouble" (UA) (2d wk). Good $7,500. Last week, slowed off to average $10,600.

Vogue (FWC) (885; 60-85)—"Berlin Express" (RKO) and "Stage Struck" (Mono). Smooth $6,000. Last week, "Hatter's Castle" (Par) and "French Leave" (Mono), slight $3,900.

Wilshire (FWC) (2,296; 60-$1)—"Pirate" (M-G) (2d wk). Nice $8,500. Last week, sturdy $14,200.

Wiltern (WB) (2,300; 60-$1)—"Romance High Seas" (WB) (2d wk). Slim $6,500. Last week, failed to sustain opening pace, moderate $11,000.

'Lady'-De Wolfe Hot $40,000, Det.

Detroit, July 6.

A complete change of film fare, excepting two holdovers, is giving Detroit a b.o. hypo despite the sultry nights that kept patrons out of film houses. Top draw in town is Billy DeWolfe's stageshow at the Michigan with "River Lady." "The Emperor Waltz" is runnerup while holdover "Homecoming" is still good. Others show slight rises.

Estimates for This Week

Adams (Balaban) (1,740; 70-95)—"Fighting Father Dunne" (RKO) and "Bush Christmas" (U). Excellent $10,000. Last week, "Letter Unknown Woman" (UI) and "Bad Sister" (U), so-so $7,000.

Art Cinema (Marten) (459; 60-90)—"Father's House" (Indie) (2d wk). Satisfactory $3,500. Excellent $5,000 in opener.

Broadway - Capitol (United-Detroit) (3,300; 70-95)—"Flowing Gold" (WB) and "God's Country

(Continued on page 14)

'ISLAND' PEAK $18,000, 'DUNNE' OKE 15G, PROV.

Providence, July 6.

With sunny skies for a change, the long holiday weekend cut heavily into local take to give most houses below average. Tops, though so-so, is Loew's State's "On An Island With You." RKO Albee next with "Fighting Father Dunne."

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Fighting Father Dunne" (RKO) "Arizona Ranger" (RKO). Fair $15,500. Last week "Bring 'Em Back Alive" (RKO) (reissue) and "Heart of Virginia" (RKO). Also Louis-Walcott fight pics, okay $16,000.

Carlton (Fay) (1,400; 44-65)—"Wallflower" (WB) and "Old Los Angeles" (Rep). Good $6,000. Last week "Ruthless" (WB) and "Close-Up" (WB), nice $6,500.

Fay's (Fay) (1,400; 44-65)—"Fighting 69th" (WB) and "Valley of Giants" (WB) (reissues). Slowing $5,500. Last week "Noose Hangs High" (EL) and "Assigned to Danger" (EL) (2d wk), good $5,000.

Majestic (Fay) (2,200; 44-65)—"Give My Regards Broadway" (20th) and "13 Lead Soldiers" (20th), slow $12,000. Last week "Black Bart" (U) and "Are You With It" (20th), sturdy $15,000.

State (Loew) (3,200; 44-65)—"On Island With You" (M-G) and "Thunderhoof" (M-G). Fair $18,000. Last week "On Merry Way" (UA) and "Jassy" (U), so-so $17,500.

Strand (Silverman) (2,200; 44-65)—"Emperor Waltz" (Par). Second week opened Monday (5). First sesh sock $15,000.

'Fort Apache' Heaps Big Wampum in Denver, 20G

Denver, July 6.

"Fort Apache" shows no trouble in copping high money this week and holds at the Orpheum. "Emperor Waltz" stays a third week at the Denham, and "Best Years of Our Lives" is also getting a third at the Broadway. "Carmen," at the Aladdin, was pulled after two days with "Fuller Brush Man" put back.

Three Fox-Intermountain theatres upped their matinee prices for Eagle Lion's "Canon City" which preemed here today (Tues.). Houses boosting the tab are the Paramount, Webber and Aladdin. Film goes into 103 day-and-date bookings in the territory tomorrow (Wed.).

Estimates for This Week

Aladdin (Fox) (1,400; 35-74)—"Carmen" (Indie). Pulled after two days. "Fuller Brush Man" (Col) put back. Fair $3,000. Last week, "Fuller" and "Port Said" (Col) (m.o.), fine $5,000.

Broadway (Cinema) (1,500; 35-74) "Best Years of Our Lives" (RKO) 2d week. Big $12,000. Last week, solid $14,000.

Denham (Cockrill) (1,750; 35-70)—"Emperor Waltz" (Par), 2d week. Big $15,500. Last week, record $24,500.

Denver (Fox) (2,525; 35-74)—"All My Sons" (U) and "Curley" (UA), day-date with Esquire. Poor $12,000. Last week, "Letter from Unknown Woman" (U) and "Are You With It?" (U), same as Webber, fine $17,000.

Esquire (Fox) (742; 35-74)—"All My Sons" (U) and "Curley" (UA), day-date with Denver. Poor $2,000. Last week, "Winter Meeting" (WB) and "Woman in White" (WB), same as Paramount, poor $2,000.

Orpheum (RKO) (2,600; 35-74)—"Fort Apache" (RKO). Big $20,000. Last week, "Berlin Express" (RKO) and "Arizona Ranger" (RKO), fair $12,000.

Paramount (Fox) (2,200; 35-74)—"Bambi" (RKO) and "Inside Story" (Rep), day-date with Webber. Sad $8,000. Last week, "Winter Meeting" (WB) and "Woman in White" (WB), same as Esquire, fair $10,000.

Rialto (Fox) (878; 35-74)—"Fuller Brush Man" (Col) (m.o.). Fair $3,500. Last week, "Fugitive" (RKO) and "Fabulous Joe" (UA) (m.o.), poor $3,000.

Webber (Fox) (750; 35-74)—"Bambi" (RKO) and "Inside Story" (Rep), day-date with Paramount. Poor $1,500. Last week, "Letter From Unknown Woman" (U) and "Are You With It" (U), same as Denver, poor $2,000.

Heat Wilting L'ville; 'Waltz' Blooming 16G, 'Island' Mild $12,000

Louisville, July 6.

Protracted torrid spell is putting a crimp in the b.o. currently. July 4, with its upped prices, is helping in some spots, but a general exodus from town over the long holiday weekend is counteracting. "Emperor Waltz" at Rialto looks to grab top coin this week. Strand, with Louis-Walcott fight picture as adjunct to "Panhandle" and "Rocky," is doing okay.

Estimates for This Week

Brown (Fourth Avenue) (1,200; 45-65)—"Give Regards Broadway" (20th) and "Counterfeiters" (20th) (2d wk). Medium $4,500. Last week, "Hazard" (Par) and "Mr. Reckless" (Par) (2d wk), light $3,000.

Kentucky (Switow) (1,200; 30-40) "Tycoon" (RKO) and "Are You With It" (U). Moderate $3,000. Last week, "Sitting Pretty" (20th) and "Winter Meeting" (WB), fairish $2,800.

Mary Anderson (People's (1,100; 45-65)—"Romance on High Seas" (WB). Mild $4,500. Last week, "Mating of Millie" (Col), modest $5,000.

National (Standard) (2,400; 45-65)—"Kansas" (Indie) and "Sundown" (Indie) (reissues). Medium $5,000. Last week, "Racketeers" (SG) and "Call It Murder" (SG) (reissues). light $4,000.

Rialto (FA) (3,400; 45-65)—"Emperor Waltz" (Par). Sturdy $16,000. Last week, "Give Regards Broadway" (20th) and "Counterfeiters" (20th), neat $13,000 and m.o.

State (Loew's) (3,000; 45-65)—"On Island With You" (M-G) and "Blondie's Reward" (Col). Mild $12,000. Last week, "B. F's Daughter" (M-G) and "Trapped Boston Blackie" (Col), slowish $11,000.

Strand (FA) (1,000; 45-65)—"Panhandle" (Mono) and "Rocky" (Mono) plus Louis-Walcott pictures. Nice $6,500. Last week, "I, Jane Doe" (Rep) and "Heart of Virginia" (Rep) with Louis-Walcott pictures in for three days, oke $5,000.

'Emperor' Sprightly at $28,000 In Boston; 'Island' NG 29½G in 2

Key City Grosses

Estimated Total Gross
This Week $2,671,000
(Based on 20 cities, 190 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,829,000
(Based on 21 cities, 206 theatres).

'Street' Fast 30G In Lagging Philly

Philadelphia, July 6.

Perfect weather combined with the July 4 weekend to send virtually everybody out of town. Film houses were off between 25-35% on Saturday and Sunday as a result.

Leaders in the current crop are two newcomers, "The Street With No Name" at the Fox, and "The Paradine Case," at the Boyd, both of which are clocking up healthy grosses.

Estimates for This Week

Aldine (WB) (1,303; 50-94)—"The Noose Hangs High" (EL). Sad $8,000. Last week, "Ruthless" (EL), mild $9,000 (2d wk).

Arcadia (S&S) (700; 50-94)—"Homecoming" (M-G). Tepid $4,200. Last week, "Silver River" (WB), muddy $3,800.

Boyd (WB) (2,350; 50-94)—"Paradine Case" (SRO). Nice $28,500. Last week, "Letter Unknown Woman" (U) (2d wk), fair $14,000.

Earle (WB) (2,700; 50-94)—"The Pirate" (M-G). Fair $22,500. Last week, "So This Is New York" (UA), weak at $18,000.

Fox (20th) (2,250; 50-94)—"Street With No Name" (20th). Healthy $30,000. Last week, "Regards to Broadway" (20th), off to $17,000.

Goldman (Goldman) (1,000; 50-94)—"Island With You" (M-G). Holding (3d wk) at good $19,500. Last week, fine $21,000.

Karlton (Goldman) (1,000; 50-94)—"Summer Holiday" (2d wk). Disappointing $5,500. Last week, sad $6,500.

Keith's (Goldman) (1,300; 50-94)—"Regards to Broadway" (20th). Dull $6,000. Last week, "State of Union," tepid $4,500.

Pix (Cummins) (500; 50-94)—"Happened One Night" (Col) and "Night of Love" (Col) (reissues). Glum $4,500. Last week, Philadelphia Story" (M-G), fair $5,000.

Mastbaum (WB) (4,360; 50-94)—"Romance on High Seas" (WB) (2d wk). Becalmed $16,300. Last week, fair $24,000.

Stanley (WB) (2,950; 50-94)—"Emperor Waltz" (Par) (3d wk). Sturdy $21,000. Last week, $26,000.

Stanton (WB) (1,475; 50-94)—"Coroner Creek" (Col). Nifty $12,500. Last week, "Raw Deal" (EL) (2d), profitable $9,000.

CROWDS FLEE SEATTLE BUT 'WALTZ' BIG $17,000

Seattle, July 6.

Considerable new fare greeted July 4 week but good weather took holiday crowds afar with all shows hurt except "Emperor Waltz."

Estimates for This Week

Blue Mouse (HE) (800; 45-80)—"Regards to Broadway" (20th) and "Counterfeiters" (20th). (2d wk). Moved over from Fifth. Okay $4,000. Last week (3d) "Fort Apache" (RKO) and "Fighting Mad" (Mon), fair, $2,800.

Fifth Avenue (H-E) (2,349; 45-80)—"Berlin Express" (RKO) and "Discovery" (FC). Sad $6,000. Last week, "Regards, Broadway" (20th) and "Counterfeiters" (20th). Fair at $7,800.

Liberty (Ind.) (1,650; 45-80)—"Coroner Creek" (Col) and "Blondie's Reward" (Col). Big $11,000. Last week (5th) "Fuller Brush" (Col), excellent $6,700.

Music Box (H-E) (850; 45-80)—"Remember Mama" (RKO) and "Rusty" (Col). (5th wk). Good $3,500. Landed sweet $3,600 last week.

Music Hall (H-E) (2,200; 45-80)—"Emperor Waltz" (Par) and "Woman in White" (WB). Immense $17,000. Last week, 5th stanza, "Home Coming" (M-G) and Wouldn't Be in Your Shoes" (Mono). Slipped off, $4,100.

Orpheum (H-E) (2,600; 45-80)—"Romance on High Seas" (WB) and "Waterfront at Midnight" (Par). Big $11,000. Last week, "4 Faces

(Continued on page 14)

Boston, July 6.

Hub boxoffice continues to take it on the chin as population trekked to mountains and beaches over July 4 weekend. But "Emperor Waltz" at the Met is doing okay.

Estimates for This Week

Astor (Jaycocks) (1,300; 40-80)—"Coroner's Creek" (Col). Opened Fri. Fair $5,500. Last week, "The Search" (MG), mild $4,500 for third week.

Boston (RKO) (3,200; 40-80)—"Tarzan and the Mermaids" (RKO) and "Argyle Secrets" (FC). Fair $17,000. Last week, "Bring 'Em Back Alive" (RKO) and "Open Secret" (EL) moderate $16,000.

Exeter (Indie) (1,000; 45-75)—"October Man" (EL). Mild $5,000. Last week, "Jassy" (U) poor, $3,500.

Fenway (M-P) (1,373; 40-80)—"Raw Deal" (EL) and "Song of My Heart" (AA). Mild $4,800. Last week, "Christmas Eve" (UA) and "Big Punch" (WB). Poor $4,100.

Memorial (RKO) (3,000; 40-80)—"Up in Central Park" (U-I) and "Stage Struck" (Mono). Mild opening Monday (5). Last week, "Give My Regards to Broadway" (20th) and "Cobra Strikes" strong $28,000.

Metropolitan (M-P) (4,367; 40-80)—"Emperor Waltz" (Par) and "Big Town Scandal" (Par). Dr. I. Q. Monday nights. Neat $28,000. Last week, "The Crusades" (Par) and "Secret Service Investigator" (Rep). Poor, $13,000.

Orpheum (Loew) (3,000; 40-80)—"On an Island With You" (MG) and "Best Man Wins" (Col). Poor $18,000. Last week, "The Pirate" (MG) and "Blondie's Reward" (Col). Disappointing $19,000.

Paramount (M-P) (1,700; 40-80)—"Raw Deal" and "Song of My Heart" (AA). Fair $8,500. Last week, "Christmas Eve" (UA) and "Big Punch" (WB). Okay $10,000.

State (Loew) (3,500; 40-80)—"On an Island With You" (MG) and "Best Man Wins" (Col). Mild $11,500. Last week, "The Pirate" (MG) and "Secret Service Investigator" (Rep). Weak $11,000.

July 4 Lifts K.C.; 'Waltz' Smooth 19G, 'Island' 18G

Kansas City, July 6.

Holiday weekend and some stellar films add up to big figures for the town. "Emperor Waltz" is far out in the lead and may break the Paramount house record. It's in for an extended run. "On an Island With You" at the Midland is also big but won't hold. "Strawberry Roan" opened Saturday at the Esquire and pace indicates strong money for this little house. Other houses doing well, and amusement biz in general hit it strong over the three-day weekend.

Estimates for This Week

Esquire (Fox Midwest) (820; 45-65)—"Strawberry Roan" (Col) and "Last Days of Boot Hill" (Col). Fine $6,000. Bill opened on Saturday, in contrast to usual Friday opening. Last week "Drums Along the Mohawk" (20th) and "Mark of Zorro" (20th) (reissues), fine $4,500.

Midland (Loew's) (3,500; 45-65)—"On an Island with You" (MG) and "Here Comes Trouble" (UA). Solid $18,000. Last week "On Our Merry Way" (UA) and "Jassy" (UA), good $13,000.

Orpheum (RKO) (1,900; 45-65)—"Silver River" (WB) and "Linda Be Good" (EL) with Louis-Walcott pictures (2d wk). Second stanza only five days, including Sunday, for okay $7,000. Last week fine $13,000. House went to Monday opening to take advantage of holiday, bringing in "Fighting Father Dunne" (RKO).

Paramount (Par) (1,900; 45-65)—"Emperor Waltz" (Par). Strong $19,000 and in for an extended run. Last week "Crusades" (Par) (reissue), slow $9,500.

Roxy (Durwood) (900; 45-65)—"Caged Fury" (Par) and "Speed To Spare" (Par). Above average $4,500. Last week "Rocky" (Mono) and "Tracy Meets Gruesome" (RKO), good $4,000.

Tower - Uptown - Fairway (Fox Midwest) (2,100, 2,043, 700; 45-65)—"Are You With It" (U). Pulled after three days. Mild $6,500. "Street With No Name" (20th) opened Monday. Last week "River Lady" (U), average $13,000.

'Wyoming'-Vaude Phenom 60G in Chi, 'Thunder'-3 Stooges 36G, 'Blandings' Cements Solid 23G, 'Up Park' Gay 20G

Chicago, July 6.

Chicago theatre is continuing to pace the rest of the Loop houses and is soaring toward sensational $60,000 for "Green Grass of Wyoming" and Peggy Lee and Dave Barbour in person. Exploitation has been heavy on the price cut and stage show and is paying off very handsomely. While there are five other new issues, plus a double re-release, none is outstanding.

"Up in Central Park," aided by the Louis-Walcott pic, should take in decent $20,000 at the Palace, while sister house, Grand, should do alright $14,000 with "Another Part of the Forest" and fight film. "B. F.'s Daughter" at United Artists looks fair $18,000, but "Coroner's Creek" at the Roosevelt seems mere $15,000. "Thunder in the Valley," with Three Stooges in vaude at the Oriental, has been hit hard by Chicago price slash and negative press notices, with poor $36,000 in view.

Holdover section is strong with "Arch of Triumph" at the Woods winding up final week (4th) with neat $14,000. Others, in second week, were also staunch. "Mr. Blandings" at the State-Lake should do excellent $23,000. "Four Faces West" at Apollo appears good with $8,000.

Estimates for This Week

Apollo (B&K) (1,400; 50-98) — "Four Faces West" (UA) (2nd wk). Neat $8,000. Last week, $10,000.

Chicago (B&K) (3,900; 50-98) — "Green Grass of Wyoming" (20th) with Peggy Lee and Dave Barbour in person. Sensational $60,000. Last week (eight days), "Fuller Brush Man" (Col) with Billy DeWolfe heading the vaud, boff $74,000.

Garrick (B&K) (900; 50-98) — "Flowing Gold" (WB) and "God's Country" (WB) (reissues). Satisfactory $8,000. Last week, "Big Punch" (WB) and "Whispering City" (EL), $8,000.

Grand (RKO) (1,500; 50-98) — "Another Part of Forest" (U) with Louis-Walcott bout oke $14,000. Last week, "Fighting Father Dunne" (RKO) (2nd wk), $7,800.

Oriental (Essaness) (3,400; 98) —"Thunder in Valley" (20th) plus Three Stooges p.a. weak $36,000. Last week, "Gay Ranchero" (Rep) with Tex Williams and George Givot on stage, $31,000.

Palace (RKO) (2,500; 50-98) — "Up in Central Park" (U) plus L-W fight film. Brisk $20,000. Last week, "All My Sons" (U), $14,000.

Roosevelt (B&K) (1,500; 50-98) —"Coroner Creek" (Col). Light $15,000. Last week, "Wallflower" (WB), $10,000.

State-Lake (B&K) (2,700; 50-98) —"Blandings" (SRO). Fine $23,000. Last week, $27,000.

United Artists (B&K) (1,700; 50-98)—"B. F.'s Daughter" (M-G). Fair $18,000. Last week, "Crusades" (Par) (reissue) (2nd wk), $11,000.

Woods (Essaness (1,037; 98) — "Arch of Triumph" (UA) (4th wk). Final week tidy $14,000. Last week, $19,000.

World (Indie) (587; 77)—"Bill & Coo" (Rep) and "Cage Nightingales" (indie) (2nd wk). Excellent $4,200. Last week, $4,800.

'Bride' Goes Well in Mont'l, 14G; 'Mama' Mild $12,000

Montreal, July 6.

Long weekend for Canadian fans plus trade from below-the-border is resulting in good biz in only a few houses. Otherwise, the b.o. is down.

Estimates for This Week

Loew's (C.T.) (2,855; 34-45-64)—"I Remember Mama" (RKO). Poor $12,000. Last week, "State of the Union" (M-G) (2d wk), sad $8,500.

Capitol (C.T.) (2,412; 30-42-57)—"Saigon" (Par) (2d wk). Sour $8,000 after sock opening week of $16,000.

Palace (C.T.) (2,625; 30-42-57)—"The Bride Goes Wild" (M-G). Solid $14,000. Last week, "The Senator Was Indiscreet" (U-I), dull $9,000.

Princess (C.T.) (2,205; 26-34-45) —Louis-Walcott pix and "Secret Beyond the Door" (U-I) (2d wk). Slow $6,000, after excellent $10,000.

Imperial (C.T.) (1,839; 26-34-42) —"Sitting Pretty" (20th) and "Madonna of the Desert" (Rep). Fair $6,500. Last week, "Congorilla" and "Borneo," fair $5,000.

Broadway Grosses

Estimated Total Gross
This Week $699,000
(*Based on 15 theatres*)
Last Year $667,500
(*Based on 18 theatres*)

'Waltz' Breezy 22G in Hot Mpls.

Minneapolis, July 6.

Season's first heat wave, with temperatures close to 100, arrived simultaneously with the long weekend July 4 holiday to drain the town of thousands of potential theatre customers who were lake-resort bound. Result has been a further damper on sagging grosses. But nothing, apparently, can quench the boxoffice fire of a powerful contender like "The Emperor Waltz." Other major newcomers, playing a minor fiddle, are "The Pirate," "Lady from Shanghai" and "Silver River," which, however, aren't boxoffice weaklings by any means. It's the third week for "Fuller Brush Man" and "Give My Regards to Broadway," and second for "Arch of Triumph" and "Romance on High Seas," all moveovers.

Estimates for This Week

Century (Par) (1,600; 50-70)—'Romance on High Seas" (WB) (m.o.). Here after disappointing initial Radio City stanza. Has been building, however, as result of favorable word-of-mouth. Light $4,500 indicated. Last week, "Give My Regards to Broadway" (20th), mild $5,500.

Gopher (Par) (1,000; 44)—"Drums of Congo" (Indie) and "Captive Wild Woman" (Indie), dual reissues. Weak $2,500 sighted. Last week, "Under California Stars" (Rep) and "Little Tough Guys" (Indie) (reissue), fair $3,500.

Lyceum (Schreiber) (1,900; 50-70) —"The Pirate" (M-G). Third and last of pictures bought on competitive bidding away from Minnesota Amus. Co., which has had product exclusively. Opened Sunday (4). Mild $5,000. Last week, "Home-

(Continued on page 14)

Visitors Help St. Loo; 'On An Island' Big 23G, 'Apache' Forte $19,000

St. Louis, July 6.

Exodus of natives over July 4 to nearby recreation resorts was partially offset by out-of-towners flocking here for major league baseball, Muny opera, etc., but grosses at the main stem cinemas are none too robust. "On an Island" at Loew's is the b.o. frontrunner, with "Fort Apache" close behind. The St. Louis has relighted after being shuttered due to a ruckus with the stagehands union.

Estimates for This Week

Ambassador (F&M) (3,000; 50-75) —"The Emperor Waltz" (Par) and "Shaggy" (Par). Good $18,000 after a sock $25,000 for first stanza.

Fox (F&M) (5,000; 50-75)—"Fort Apache" (RKO) and "French Leave" (Mono). Solid $19,000. Last week, "Romance on High Seas" (WB) and "The Hunted" (Mono), $17,000.

Loew's (Loew) (3,172; 50-75) — "On an Island With You" (M-G) and "Murder in Reverse" (Ind). Big $23,000. Last week, "The Pirate" (M-G) and "Here Comes Trouble" (U). $18,000.

Missouri (F&M) (3,500; 50-75)—"Miracle of the Bells" (RKO) and "Give My Regards to Broadway" (20th) (m.o.). Okay $8,000 after neat $11,000.

Orpheum (Loew) (2,000; 50-75)—"The Pirate" (M-G) and "Here Comes Trouble" (UA) (m.o.). Moderate $10,000. Last week, "All My Sons" (U-I) and "Are You With It" (U-I) (m.o.). $7,000.

St. Louis (F&M) (4,000; 50-60)—"Gentleman's Agreement" (20th) and "Naked City" (U) (2d run). $9,000. Shuttered last week.

Shubert (Ind) (1,500; 50-60) — "Best Years of Our Lives" (RKO) (4th wk). Good $7,000 following fine $8,000 for the third session.

'Waltz' Royal 18G, Indpls.; 'Island' Rosy $16,000

Indianapolis, July 6.

Firstrun film biz has perked up this stanza, due to holiday spirit and plenty of light summer fare. Both "Emperor Waltz" at Indiana and "On an Island With You" at Loew's look good for holdovers. "River Lady" at Circle also is getting break in best week here for some time.

Estimates for This Week

Circle (Gamble-Dolle) (2,800; 44-65)—"River Lady" (U) and "Train to Alcatraz." Nice $11,000. Last week, "Noose Hangs High" (U) and "Cobra Strikes" (EL), Modest $10,000.

Indiana (Gamble-Dolle) (3,300; 44-65)—"Emperor Waltz" (Par). Sock $18,000. Last week, "Fort Apache" (RKO). Oke $12,000.

Keith's (Gamble-Dolle) (1,300; 44-65)—"Noose Hangs High" (U) and "Cobra Strikes" (EL) (m.o.). Average $4,500. Last week, "Wallflower" (WB) and "Valley of Giants" (WB) (reissue). Dull $3,500.

Loew's (Loew's) (2,450; 44-65) — "On an Island With You" (M-G) and "Fabulous Joe" (UA). Solid $16,000. Last week, "Bridge Goes Wild" (M-G) and "Woman from Tangier" (Col) (2d wk). Nice $9,000, for $26,000 two-week total.

Lyric (Gamble-Dolle) (1,600; 44-65)—"Fort Apache" (RKO) (m.o.). Slick $6,000. Last week, "Old Los Angeles" (Rep) and "Timber Trail" (Rep). Slow $5,000.

Hutton-'Stage' Boff $46,000, S.F.

San Francisco, July 6.

Betty Hutton and Ziggy Elman orch, as the stage mates for "Stage Struck" at the Golden Gate, are making the big noise in Frisco this session. Another newcomer, "Street With No Name," is lifting the Fox into solid money, while "River Lady," at the Orpheum and Esquire, is meeting a mixed b.o. reaction. "Emperor Waltz," in its second week at the Paramount, is holding up nicely but "The Pirate" is slipping at the Warfield.

Estimates for This Week

Golden Gate (RKO) (2,844; 65-95) —"Stage Struck" (RKO) plus vaude headed by Betty Hutton and Ziggy Elman orch. Boff $46,500. Last week, "Tarzan and the Mermaids" (RKO) and "So Long Remembered" plus fight pix, a nice $16,000.

Fox (FWC) (4,651; 60-95)—"Street With No Name" (20th). Sock $32,500. Last week, "Silver River" (WB) (2d wk), a fair $12,500.

Warfield (FWC) (2,656; 60-85)—"The Pirate" (M-G) (2d wk). Fair $13,500. Last week, strong $21,000.

Paramount (Par) (2,646; 60-85)—"Emperor Waltz" (Par) (2d wk). Good $22,000. Last week, a sock $33,500.

St. Francis (Par) (1,400; 60-85)—"The Paradine Case" (SRO) (3d wk). Punchy $12,000. Last week, fine $14,500.

Orpheum (Blumenfeld) (2,448; 55-85)—"River Lady" (U). Mediocre $13,500. Last week, "Coroner Creek" Col), $12,500.

United Artists (Blumenfeld) (1,207; 55-85)—"Letter from An Unknown Woman" (U) (2d wk). Fair $8,000. Last week, good $9,500.

Stagedoor (Ackerman) (350; 60-85)—"Corridor of Mirrors" (U). Strong $3,800. Last week, "Private Life of Henry VIII" (SC) (3d wk) and "Catherine the Great" (SC) (3d wk), both reissues, $2,600.

Clay (Roesner) (400; 65-85)—Closed for repairs due to fire.

Larkin (Rocsner) (400; 65-85)—"L'Atlante" (Indie) and "Zero de Conduite" (Indie). Oke $2,800. Last week, "Jenny Lamour" (Indie) (3d wk) held okay $2,400.

United Nations (FWC) (1,149; 60-85)—"The Lost One" (Indie) (2d wk). Only $3,500. Last week, a pleasing $5,500.

Esquire (Blumenfeld) (955; 55-85) —"River Lady" (U). Big $7,500. Last week, "Coroner Creek" (Col), $7,500.

State (Par) (2,133; 60-85)—"Rose of Washington Square" (20th) and "Slave Ship" (20th) (reissues). Fair $8,500. Last week, "I, Jane Doe" (Rep) and "The Gallant Legion" (Rep), $6,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing precentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Emperor' Waltzes to Sock $156,000 3d Week; 'Easter' Parades Big $85,000; 'Apache'-Lena 105G 3d, 'Crusades' 30G

Long Independence Day weekend rode into New York on the crest of the hottest, muggiest weather of the new summer. As result, the number of tourists arriving in town hardly equalled the number of New Yorkers who participated in the mass exodus from the city starting last Thursday (1). Broadway biz, consequently, while good for the most part, was still not up to expectations.

Most of the Stem houses kept their weekend prices in effect throughout the weekend, which might help explain some of the better grosses. Vaudfilm houses, with the exception of the Strand, fared best, indicating the out-of-towners want the live entertainment they don't get at home.

Radio City Music Hall, always a showplace, pulled the tourists in off the sweltering streets consistently to rack up a socko $156,000 for the third week of "Emperor Waltz" combined with the Hall's Independence Day stage presentation. Capitol, with "Fort Apache" coupled with Lena Horne, Skinnay Ennis orch and Paul Winchell topping the stage layout, showed a neat $105,000, good but not up to the previous week's total. Strand, with "Romance on High Seas" and Bob Crosby's orch on stage, dipped to mild $37,000.

Roxy ran into bad luck when the Andrews Sisters, headlining the stagebill with Dean Martin and Jerry Lewis, plus an ice show, were called to the Coast Saturday (3) by the death of their mother. Theatre, with "Give Regards to Broadway" on screen, was forced to trim its admission prices, but still chalked up a fine $90,000 for the second frame.

State led the straight filmeries, where "Easter Parade", inaugurating a new deluxe first run policy for the house, teed off to a record breaking $85,000, far and away the best the house has ever done. "Crusades," a Paramount reissue, opened surprisingly well at the Rivoli with a fine $30,000 for the first round.

Estimates for This Week

Astor (City Inv.) (1,300; 70-$1.50). —"Melody Time" (RKO) (6th wk). Current stanza ending today (Wed.) passably good at $13,000 after fair $15,000 last week. Continues.

Capitol (Loew's) (4,820; 70-$1.80). —"Fort Apache" (RKO) with Lena Horne, Skinnay Ennis orch, Paul Winchell, others on stage (2d wk). Holiday weekend was no help here, although the estimated $105,000 for week ending today (Wed.) is good. Slump was recorded from last week's fine $117,000.

Criterion (Loew's) (1,700; 70-$1.85). — "Lady from Shanghai" (Col) (4th-final wk). Apparently unable to withstand the hot weather pace, slumped to under $10,000 for last frame ending today (Wednesday), after only slightly better $11,000 last week. "Canon City" (EL) opens tomorrow (Thursday).

Globe (Brandt) (1,500; 90-$1.80). —"Arch of Triumph" (UA) (12th-final wk). Closing after four days of the 12th week with an estimated $6,800, not good. Previous session, light $10,000. "Fury at Furnace Creek" (20th) opens Saturday (10).

Mayfair (Brandt) (1,736; 90-$1.80) —"Time of Life" (UA) (6th wk). Also hurt by the holiday, with the current session winding today (Wednesday) down to $15,000, after $20,000 for fifth frame. Continues.

Palace (RKO) (1,700; 35-80)—"Flowing Gold" (WB) and "Background to Danger" (WB) (reissues). (1st wk). About $9,000 sighted for frame ending Sunday (11), after fair $13,000 for previous frame with "Berlin Express" (RKO) and "Scudda Hoo" (20th) (2d runs), plus Louis-Walcott fight pix. "Mr. Blandings" (SRO) and "Panhandle" (Rep) (2d runs) open Monday (12).

Paramount (Par) (3,664; 55-$1.50) —"Foreign Affair" (Par) and Jo Stafford, Georgie Kaye, Sam Donahue orch, Lane Bros. on stage (2d wk). Very nice $87,000 for initial frame ending tonight (Tues.) but still not up to expectations based on rave reviews. Last week, second and final round of "Dream Girl" (Par) and Phil Spitalny orch heading stagebill, fair $55,000.

Radio City Music Hall (Rockefellers) (5,945; 80-$2.40) — "Emperor Waltz" (Par) with stageshow (3d wk). Most of tourists must have cooled off here, with biz up to sock $156,000, after fine $151,000 last week. Stays another two or three weeks.

Rialto (Mage) (594; 44-98)—"Tower of London" (FC) and "Man Who Reclaimed Head" (FC) (reissues) (3d wk). Steady $10,000 for frame ending tonight (Wednesday), after $10,400 last week. "Drums" (FC) (reissue) in next but date not set.

Rivoli (UAT-Par) (2,092; 60-$1.25) "Crusades" (Par) (reissue) (1st wk). Opened late Friday (2) afternoon, after "Lulu Belle" (Col) pulled out, and doing good $30,000 for first round. Previous week, second and final for "Lulu" was poor $9,000.

Roxy (20th) (5,886; 80-$1.80)—"Give Regards to Broadway" (20th), with ice show, plus Andrews Sisters, Dean Martin & Jerry Lewis on stage (3d wk). Andrews Sisters flew to Coast Saturday (3) for mother's funeral, forcing Roxy to cut top price to $1.50 for weekend, with no replacement. Biz still good $90,000 for second frame ending last (Tuesday) night, after fine $125,000 opener. "Street with No Name" (20th) plus new ice, stageshows, opens next Wednesday (14).

State (Loew's) (3,450; 80-$1.80)—"Easter Parade" (M-G) (2d wk). With top prices in effect over long weekend, this world preem set new house record with boff $85,000 in first round of new deluxe showcase policy. Pic stays at least three-four weeks more. Last week, four days of third stanza for "Summer Holiday" (M-G), down to $7,500 at 55-$1.25 scale.

Strand (WB) (2,756; 75-$1.50)—"Romance on High Seas" (WB), plus Bob Crosby orch heading stagebill (2d wk). Only vaud-filmer not helped by weekend, with second frame ending tomorrow (Thursday) down to mild $37,000, after disappointing $45,000 opening week.

Victoria (City Inv.) (720; 70-$1.50) —"Raw Deal" (UA) opens today (Wed.). Last week, "Fighting Father Dunne" (RKO) in second and final round, n. s. h. at $13,500 after mild $15,000 opening week.

Winter Garden (UA) (1,312; 55-$1.50) — "Man-Eater. of Kumaon" (U). First week ending today (Wednesday) fairly good at $25,000; good front ballyhoo animated tiger, etc., atop marquee drawing more attention than film. Pic stays. Last week, house closed in preparation for "Man-Eater" preem.

'Waltz' Lilts Omaha, $12,00

Omaha, July 6.

"The Emperor Waltz" lifted the Paramount out of the midsummer doldrums and looked big from the moment the picture opened. In the face of hot, dry weather the picture opened solidly. Proportionately strong in a small house, "Homecoming" is also doing okay. "Mickey," heavily ballyhooed at the Orpheum was also responsible for a slight lift in business there. "Fighting Father Dunne" is smash at the Brandeis.

Estimates for This Week

Paramount (Tristates) (2,800; 16-65)—"Emperor Waltz" (Par) very good $12,000 and probable moveover. Last week, "Green Grass of Wyoming" (20th), thin $9,000 much below average here.

State (Goldberg) (865; 16-65) — "Homecoming" (M-G) Big $4,500 and probable holdover. Last week, "Fury at Furnace Creek" (20th) (2d wk) good $3,000 with "Two Mugs From Brooklyn" (Indie).

Orpheum (Tristates) (3,000; 16-65) — "Mickey (EL) and "Under the Tonto Rim" (RKO), ordinary $10,000. Last week, "Mr. Reckless" (Par) and Ray McKinley stage band-revue at 20-80, good but not overly big $18,000.

Brandeis (RKO) (1,500; 16-65)—"Fighting Father Dunne" (RKO), "Arizona Ranger" (RKO) and Louis-Walcott fight (RKO), smash $8,000 and holdover indicated. Last week, "Silver River" (WB) and "Trapped by Boston Blackie" (Col), fair $7,000.

Omaha (Tristates) (2,100; 16-65) — "Green Grass of Wyoming" (20th) and "Half Past Midnight" (20th) fair $8,000. Last week, "Give My Regards to Broadway" (20th) (m.o) and "Blonde Savage" (EL) (1st run) light $7,800.

Call the Cops

Philadelphia.

Mel Koff's suburban Glenside theatre is now listed as a 28-day house. Change of clearance gives the Glenside an equal break with its rivals in the York Road section, the Keswick and Yorktown theatres.

Melvin J. Fox planning at 1,000-seater in nearby Mt. Holly, N. J., as another addition to postwar string he is building.

Foreign Talent Buoys Up Argentine Pix Production, Tho Trend Is Decried

Buenos Aires, June 29.

Argentina's film industry has marked up two boxoffice successes this year, but both pix have Mexican stars as part of their attraction. These are Dolores del Rio in "Historia de una Mala Mujer" ("Lady Windermere's Fan") and Arturo de Cordova in "Dios se lo Pagua." Meanwhile, Aldo Febrizzi has been taking shots here for his picture "Immigrant," of which he is star, producer, director and scenarist. Other studios have been trying to sign still more foreign luminaries, with Anna Magnani, Italian actress, bidding for $85,000 for one picture. Yet another studio is dickering with French actor Louis Jouvet, well known in the Argentine pix industry, as he spent a couple of the war years in Argentine territory.

Trend towards using foreign stars is considered a bad one by some, as bound to have detrimental effect on the market for Argentine pix in the rest of Latin America. Mexican experience in this respect is recalled. A couple of years back Mexican studios inked Argentine talent at high salaries, to make Spanish speaking pix in Mexico. Until that time Mexican pix had an excellent market in Argentina, but as soon as the pix made in Mexico with Argentine stars started being exhibited, public interest in them tapered off almost completely.

Set Shortage Crimps

A deal has been made between the recently formed Simca studios (which has Vatican backing) and a Spanish studio, with the Spanish Ambassador in Argentina, Count de Motrico, acting as intermediary, to make a picture on the life of novelist Miguel de Cervantes, for joint Argentine-Spanish production, with some sequences made on Argentine territory and others in Spain. Julio Saraceni is to direct the Argentine sequences.

Shortage of studio sets is stymieing increase in local production. Sur Studios has had to solve the problem by inking a deal with Chile Films to shoot scenes for "Esperanza," a picture on the colonization of the Argentine province of Santa Fe, in Chile Films' studios in Santiago. Argentina Sono Film, San Miguel, Emelco, and Lumiton all have four studios each now, and these are working incessantly. Efa and Rio de La Plata Studios have only one set each and can therefore make only one picture at a time.

Jannings Planning Pix Production in Vienna; Union Nixes Baarova

Vienna, June 29.

Emil Jannings, given a one-year permit recently to act on the Vienna stage, also intends to make a series of films with his own company here. Former German UFA star is now an Austrian citizen.

A year ago Jannings wanted to act in a Russian play at Urfahr, in the Russian zone of Austria, but the Russ occupation authorities objected. Despite reports of Jannings being conditionally denazified, it's said he never joined the Nazi party, although he did continue to act in Nazi Germany, as a Staatsschauspieler, with the blessings of Joe Goebbels. The disciplinary committee of the Austrian Theatrical Union, however, decided unanimously there was no objection to Jannings joining.

Union has ruled, however, that Lyda Baarova, Czech screen and stage star and one time friend of Goebbels, may not appear on stage or screen here. Baarova came here recently from Prague, as a political refugee.

Bergen Palladium Sock

London, July 6.

Edgar Bergen scored brilliantly in an all-round smash show at the Palladium, winning insistent acclaim, with his act extending eight minutes overtime.

Frank Marlowe was also an outstanding comedy hit.

Anna Neagle's 3d Win Pars Greer as 'Best Actress'

London, July 6.

Anna Neagle became a three-time winner of the Gold Medal for the Best Actress Performance last week in recognition of her thesping in "The Courtneys of Curzon Street," produced and directed by her husband, Herbert Wilcox, for British Lion release. She previously won the accolade twice in the past 10 years with "Victoria the Great" and "Piccadilly Incident" and is the only British actress ever to cop the honor upon three occasions.

Greer Garson is also a triple winner for her Hollywood performance and the only actor to land a triple crown is Laurence Olivier. Picturegoer readers' votes for Miss Neagle's performance this year chalked up a new poll record. Another interesting result of the balloting is that Michael Wilding, the star's male lead in "Courtneys," is only one-half point behind John Mills who is Gold Medal winner in the actors' section.

Eight U.S. Pix For Locarno Fest

Zurich, June 29.

Third Locarno Festival will be held July 1 to 12, with 24 pix from seven countries shown, five in world preem. These are Italy's "Anni Difficili" ("Difficult Years"), by Luigi Zampa; "Germania, Anno Zero" ("Germany, the Year Nought"), by Roberto Rossellini; "Arrivederci, Papa" ("Good-bye, Daddy") and "Proibito Rubare" ("Forbidden to Steal"), and Switzerland's full-length production of the winter Olympics at St. Moritz, "Combats Sans Haine" ("Combat Without Hatred").

Other pix to be shown are Italy's "L'Ebreo Errante" ("The Wandering Jew"), "Cuore" ("Heart"), "Come Persi la Guerra" ("How I Lost The War") and "La Traviata"; France's "La Chartreuse de Parme," "Les Condamnes" ("The Damned") and "La Grande Maguet"; Austria's "Anni, eine Wiener Ballade" ("Anni, a Viennese Ballade") and "Gottes Engel sind Ueberall" ("God's Angels Are Everywhere"); England's "It Always Rains On Sunday," and Russia's "Spring."

Hollywood will be represented by eight pix, all of which will appear at Locarno in European preem: 20th's "Captain from Castile," Metro's "Unfinished Dance," RKO's "Fort Apache," UA's "Sleep, My Love," Columbia's "It Had To Be You," Paramount's "The Unconquered," Warner's "Voice of the Turtle," and Republic's "I've Always Loved You."

TOURISTS AID EIRE B.O.; NIGHT LIFE IS MISSED

Dublin, June 29.

With record numbers of tourists visiting Eire — mostly from Britain—theatres are gathering in the coin. It's mostly going to legit houses, with balance to the vauders. Cinemas seem to be getting little visitors' money. Closing of Abbey theatre for month of June—house's traditional holiday month—caused beefs from visitors who wanted to see the famed company.

Tourists also complain of city's lack of night life. Dublin has no nightclub and most restaurants put up shutters at midnight or earlier.

Mex Strike Settled

Mexico City, July 6.

Strike threat against four Mex film studios was averted at the last minute through settlement arranged by Government Conciliation Dept. Thursday (1), just seconds before the deadline.

Studios involved are Churubusco, Tepeyac, Azteca and Clasa.

Lisbon Cinemas Must Abide by Part-Legit Law

Lisbon, June 22.

The leading cinemas in Lisbon are installed in the best and oldest legit theatres of the capital. Paramount, Metro, RKO, 20th, Universal and United Artists provide, by mutual arrangement, exclusive premieres of their most important pictures in the theatres S. Luis, Politeama, Eden and Tivoli.

There is a movement on foot here to have applied to these cinetheatres a three-year-old law that compels theatres transformed into cinemas to give at least four months a year to legitimate theatre. Two theatres, the Trindade and the Ginasio, are already complying with this regulation and during this summer are occupied by theatrical groups.

Quick Windup Due in Hungary Pix Takeover

Budapest, June 29.

Complete nationalization of the Hungarian film industry is expected to be effected this year, following disclosure that a move is now under way to unite the film companies controlled by the four major political parties here into one big state-controlled organization.

Parties, which have controlled most of Hungary's 560 theatres in the past, are now voluntarily relinquishing their exhibitor licenses to the state. In addition, and of especial importance to the U. S., the State Film Office (SFO) is forming a state-controlled distributing company, which would handle both domestic distrib and export and import films. SFO prez Gyorgy Angyal announced recently that import restrictions would cover pix of all countries, including the U. S., which is expected to rule out American pix considered "anti-popular" or "imperialist" in character.

Until now, the Motion Picture Export Assn. has handled distribution of all American pix in Hungary. Nationalization is expected to be implemented by Aug. 1, after which the MPEA would be able to distribute only under terms of agreement with the film bureau, same as it now does with the state monopolies in Czechoslovakia, Poland and Bulgaria.

Under the state-controlled exhibition, those few minor theatres in the country not controlled by the parties will be permitted to continue independent operation. All of these, however, are of minor importance. In addition to setting up an exhibition control, the SFO will also supervise production, distribution and 16m activities.

About $360,000 has been allocated for production, on which four to six pictures are expected to be turned out. This number is expected to reach eight by the end of the year, with 20 slated to be produced by the state in 1949 and 50 by 1950.

Current London Shows

London, July 6.

(*Figures show weeks of run*)

"A La Carte," Savoy (3).
"All My Sons," Globe (3).
"Ambassador," Ald. (1).
"Anna Lucasta," Majesty's (36).
"Annie Get Gun," Col's'm (57).
"Bless the Bride," Adelphi (63).
"Bob's Your Uncle," Sav. (9).
"Cage Peacock," Strand (3).
"Caribbean Rhap.," Wales (5).
"Carissima," Palace (17).
"Chiltern Hundreds," Vaude (45).
"Edward My Son," Lyric (58).
"Four, Five, Six," York (17).
"Giaconda Smile," New (5).
"Happiest Days," Apollo (15).
"Lady Asks Help," Garrick (4).
"Linden Tree," Duchess (47).
"Little Lambs," Ambass. (13).
"Off Record," Piccadilly (53).
"Oklahoma!", Drury Lane (62).
"Outrageous," W. Garden (34).
"Paragon," Fortune (9).
"Present Laughter," H'ymkt (64).
"Relapse," Phoenix (23).
"Starlight Roof," Hipp. (35).
"Travelers Joy," Crit. (5).
"Together Again," Vic. Pal. (65).
"Wonders Never," Comedy (2).
"Worms View," Whitehall (62).

Italians Now View with Alarm Foreign Filmers Upsetting Wage Structures

Rome, June 29.

Italian producers, faced with rising costs as result of foreign production in Italy, are seeking a way for further such production to be done through local organizations. Announcement that Universal-International plans to produce here has only increased alarm among local producers, already concerned by the effect on their budgets of Metro, 20th, Korda, Welles and Rod E. Geiger activities or plans.

A year or so ago, when announcement was made of foreign production in Rome, Italian producers welcomed the idea, as bringing new techniques here as well as needed coin. But American disregard for wage rates established by local syndicates has upset the whole structure here, causing dissatisfaction among talent, and creating some disturbances. Maximum here for extras was 12,000 lire ($18) a week. For Edward Small's "Cagliostro," up to 50,000 lire ($100) was paid for an extra occasionally saying a few words. Extras began generally to demand higher wages, so that Gregory Ratoff was once compelled to call the police when they refused to continue work, demanding higher pay.

Anchise Brizzi, ace cameraman who replaced the late Ubaldo Arata during the lensing of "Cagliostro," is demanding 75,000 lire ($150) a week—about double that of a year ago. Set designers and costumers have also been affected, though in a different way, since they work on their own instead of through syndicates.

Conversely, leading actors are still paid as before. No Italian player except Valentina Cortese (now in the U. S.), was used in "Cagliostro." Only Gregor Rabinovitch used them in "The Lost One" and in the current "Faust," but Rabinovitch pix are produced in co-partnership with the Italian companies Cinopera and Grandi Film Storici, which figure here as producers. When contracts are signed with native units, actors don't beef on salaries.

French Pathe's U.S. Head To Paris on Co. Huddles

Jacques Chabrier, prexy of Pathe Cinema Corp., an American subsidiary of the French producing organization, planed to Paris Saturday (3) for confabs with parent company toppers regarding possible U. S. production and distribution plans for Pathe. Firm previously financed exterior shooting in Morocco of Sam Bischoff's forthcoming George Raft starrer, "Outpost in Morocco."

Several weeks ago Chabrier huddled on the Coast with Bischoff, but whether Pathe and the producer have similar Continental film-making ventures mapped out is as yet undisclosed. Pathe also is contemplating a string of American art houses in key U. S. cities. Its new Paris, a small-seater in midtown New York, is due to preem in September.

Theatre Building Upbeat in Canada

Washington, July 6.

Theatre building is on the upbeat in Canada, a report just issued by the U. S. Dept. of Commerce shows. Currently about 100 houses are under construction, to add to the 1,606 in operation. Last year, the Canadians built a total of 113 film theatres.

Report of Odeon Theatres of Canada, J. Arthur Rank chain, shows that five new theatres were added last year and four more have been placed in operation since the beginning of 1948. The present plan is to complete 10 more by the end of this year. This would give Odeon 19 modern houses in top Canadian situations.

Famous Players Canada Corp. has launched a program to add 18 theatres to its chain, the first of these houses opening in a semi-suburban area of Toronto last March. Three of the new theatres will be firstrun operations in Toronto. Company is spending about $3,000,000 for modernization, replacement and building program.

Commerce report points out also that the 20% Dominion tax on theatre admissions was abolished in Canada May 19. However, some of the provinces are substituting their own taxes to take up this loose coin. Film people are hoping that some drop in the admission taxes will hypo the boxoffice which has been off about 15% lately.

ABELES-STACK SUCCEED MILDER-BROWN WITH WB

London, July 6.

Amidst the hubbub caused by the sudden shuttering of Warner Bros.' Teddington studios in England, Max Milder, WB managing director in Britain, stepped down from that post. He was succeeded by Arthur S. Abeles, Jr., who had served as assistant to Milder for the past year.

Abeles immediately tapped Charles F. Stack for general sales manager to take over from J. Walton Brown. Resignations of both Milder and Brown were attributed to ill health. Milder's condition is reported as still critical.

Milder had been with Warners for over 25 years and since 1931 had been top man for all WB activities in the United Kingdom.

20th-Fox Int'l Shifts Some Latin Managers

Joel Hart, in 20th-Fox International's Chilean office last two years, has been named manager of the company's Peru exchange, succeeding Charles Matzen. Latter goes to Europe for an undisclosed post.

Thomas Sibert, attached to the Mexico City office past two years, has been named manager of Porto Rico, replacing Andrew Jaeger, on leave for illness. Donald McAfee, now in the Barcelona office, goes to Mexico City.

Snider Seeks Down Under Films Expansion Though Sound Stage Lack Hurts

Joe Joel, longtime publicity and exploitation director for Columbia Pictures in Australasia, is in the U. S. on his first visit from Sydney. He has resigned his Col post to take a leisurely American tour and also execute a number of special missions, including one for L. S. (Sam) Snider, M. P., in relation to possible expansion of Australian film production in association with Herbert T. Silverberg, Hollywood attorney, and Andre de Toth, director.

Lower labor costs, frozen Australian pounds ($3 as against the $4 British pound) and other factors, favor expansion of film production Down Under, save for one thing—great shortage of sound stages. Housing is so acute that the government is unlikely to okay cinema building over more necessary home building.

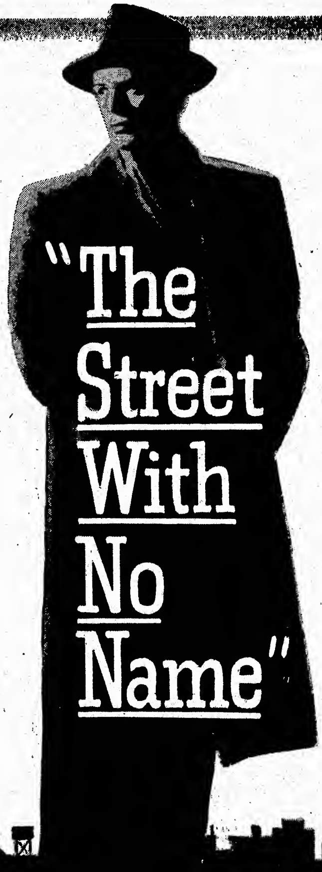
Nonetheless, Snider, as head of the Snider & Deane independent theatre chain of over 120 cinemas, has hopes of easing the way. Considering that sound stages in Sydney are usually something like a converted skating rink, it's apparent that any such project would call for considerable construction investment.

Scenically, so far as the westerns and kindred type pix are concerned, Aussie offers many natural advantages. Ealing (Rank) is currently at work with a mixed Australian-British cast, headed by the Aussie star, Chips Rafferty, who came to attention in "The Overlanders," best grossing, Aussie-made pic. New film, called "Eureka Stockade," is budgeted at 150,000 pounds ($450,000), the most costly production investment to date. Columbia's "Specific Adventure" (called "Smithy" in Aussie) was also a general click. Average film made Down Under costs 60,000 pounds ($180,000), but considering the standards, which are about one-third that of the U. S., much value can thus be extracted.

"THE STREET WITH NO NAME" IS "SMASH BOXOFFICE STREET!"

—Hollywood Reporter

...IN EVERY OPENING!



PHILADELPHIA

Fox Theatre—Biggest opening business of the year... bar none!

LOS ANGELES

Four Theatre World Premiere blasts those terrific "Northside" and "Boomerang!" records!

ATLANTIC CITY

Opened to business hotter than any picture of its kind!

WASHINGTON

Sensational opening to match tremendous publicity of FBI-sponsored screening!

SAN FRANCISCO

Lines on streets gave "Street" big, big opening at big, big Fox Theatre!

"The Street With No Name"

20th CENTURY-FOX

"THE STREET WITH NO NAME" Starring MARK STEVENS · RICHARD WIDMARK with LLOYD NOLAN
BARBARA LAWRENCE · Ed Begley · Donald Buka · Joseph Pevney · John McIntire · Walter Greaza · Howard Smith
Directed by WILLIAM KEIGHLEY · Produced by SAMUEL G. ENGEL · Original Screen Play by Harry Kleiner

Schary's Resignation a Shock To RKO Distribution Department

Resignation of production chief Dore Schary last week came as a shock to the distribution staff at the RKO homeoffice. Exec producer enjoyed great prestige with the sales force, reflecting the high standing in which exhibs held the product made in the past 18 months under his regime. This was just beginning to be felt in better terms and playing time.

Fear that the Schary overturn might be followed by changes in the distribution setup has all eyes on the series of huddles, including a directors' meeting, that will take place on the Coast this week.

It is thought that if new owner Howard Hughes and Ned Depinet, exec v.p., who tops the distribution end, see eye-to-eye through these sessions, the sales end will be in a good position to retain autonomy and status quo—for the time being, anyway.

Hughes and Depinet, it is known authoritatively, have gotten along very well so far. Depinet was reportedly burned, however, in not being consulted or informed on last week's action regarding Schary. He was in Dallas attending the funeral of vet exhibitor William G. Underwood when he heard the news.

So far there has been not the slightest sign in the east that the controlling stock ownership had passed into new hands. Depinet and sales chief Robert Mochrie have been running things exactly as before.

Depinet and the other directors in New York started taking off yesterday (Tuesday) for the series of Coast huddles that begin today and wind up Sunday (11). It was emphasized at the homeoffice this week that the current meetings had been planned more than a month ago and were nowise in the nature of emergency sessions.

Sometime towards the end of the week the group in attendance at the huddles will constitute itself formally into a board of directors and hold a meeting. One of the most important things that the conclave must determine, aside from a successor to Schary, is a slate of directors to replace Odlum and his reps on the board, unless Hughes invites some of them to stay on. Whatever names are decided on for the new board will be included in the proxy statement for the next stockholders' meeting, which is now tentatively scheduled for August. It is long overdue, according to provisions of the by-laws, having been postponed pending Hughes' decision on his directorate.

Accompanying Depinet via plane yesterday were directors Frederick L. Ehrman and George Shaw. Odlum went out in his private plane. L. Lawrence Green is going by train and Harry M. Durning is heading west later in the week. Prexy N. Peter Rathvon is already on the Coast, completing the slate of directors who will attend the sessions. Malcolm Kingsberg, RKO Theatres prez, who is not a director, is also going out to sit in on the meetings. Most of those attending, including Depinet, are expected back in New York next Tuesday (13).

New Brit. Tack

Continued from page 4

exhibitors. Thus budgets were cut and spectacles eliminated.

Rank will still make an effort to sell his films abroad, but it won't necessarily be a money-losing effort, as before. As he builds up domestic audiences for his films, he can make them more expensively and better, and thus compete on a firm basis both in Britain and abroad. There's also a realization that beating Hollywood out of its firm position in the foreign market, if it can be done at all, won't be on a 90-day wonder basis, but gradually over a long period of time.

By cutting down the cost and size of his films, Rank can make more of them in the same amount of time and thus serve to squeeze Hollywood's product out of Britain. That's the reason for the 45% quota and Rank's belligerence in refusing more than minimum playing time to U. S. pix on his Odeon and Gaumont-British circuits, it is thought by many American films execs.

Schary-DOS

Continued from page 3

Schary and Selznick would split the profits.

(Meantime, Schary declared in Hollywood: "My plans are indefinite. I am going to take a deep breath and do some serious thinking. I want to come to some basic decisions before I make any plans.")

When Schary was with Selznick before, it was as a producer on the lot. However, their relationship was very close—and has remained so—and Schary had a good bit of autonomy in his productions.

One thing being good-naturedly said since Schary announced his resignation as RKO production topper last week is that "no one need worry about him." Producer acquired such a reputation as a quality picturemaker with a b.o. touch that his services are in high demand. He could undoubtedly get a favorable deal at another studio, but it is understood he prefers to resume his association with Selznick, which also promises to be more profitable than a studio tieup, since he will be able to take advantage of the capital gains provisions of the tax law on some of his income from his own unit.

British Plan

Continued from page 5

to meet current problems, it continues to be discussed by company toppers because no one has come up with anything better. Executive committee of the board of directors of the Motion Picture Export Assn. spent almost the entire 90 minutes of its very hush-hush session in New York last Thursday (1) discussing the plan. Exec committee consists only of the president or top ranking exec available of each company, plus Eric Johnston, MPEA and Motion Picture Assn. of America prez, and James A. Mulvey, repping the Society of Independent Motion Picture Producers.

Export corporation idea took considerably more form at the session, following the vague outlines of the scheme presented at the previous conclave two weeks earlier. However, despite the lengthy discussions of organization and method, it is understood there is grave doubt whether the plan will ever materialize.

Opposition to it is very strong from some quarters, with Spyros Skouras, 20th-Fox prexy, the leader of the againsters. Lined up in the corner for the plan is Barney Balaban, Paramount chieftain, who has the active support of Grad Sears, United Artists bossman, and Jack Cohn, executive veepee of Columbia.

Universal presents a further complication, since it has a contractual relationship with Rank that commits it to continue supplying him with film. Nate Blumberg, U prexy, has expressed no desire to join in the export plan, even if a way around the contract could be found, despite the fact that his tieup with Rank gives him no advantage whatsoever over other companies. Terms of the Anglo-U. S. films agreement provides that it supersedes conflicting clauses of previous contracts entered into with British corporations.

Metro and WB Noncommittal

Nick Schenck, Metro prez, and Major Albert Warner, Warner Bros. veepee, have remained noncommittal on the export association idea, since their films play the Associated British Circuit, of which WB is part owner, rather than either of the Rank chains. Ned Depinet, RKO exec v.p., is believed leaning toward the "get tough" crowd.

While it is not being admitted, aim in setting up the export corporation would be to embargo selling to Rank if he doesn't ease up on his efforts to shoulder U. S. pix out of his houses. Idea would be to sell only to ABC or to indie theatres and, by guaranteeing them product, organize them into a circuit in opposition to Rank. Being forced to play only his own films against the widespread competition of the popular American pix in opposition houses, it is thought he'd soon become anxious to lower his sights from the 60-65% British films he has stated it is his desire to play in his houses.

RKO Drops 'Robe' After $750,000 Pre-Prod. Cost

Hollywood, July 6.

After being on its schedule for several years, RKO has decided to drop "The Robe," which Frank Ross was to make and the latter will now seek independent financing. Approximately $750,000 was put into the pic by RKO. The company figured the cost to be too high for continuance on its schedule, especially with coin already spent.

Victor Fleming may direct the pic, with probability it would be made in Italy, if and when a new deal is set.

Inside Stuff—Pictures

Selznick Releasing Organization is finding it a hard pitch to sell exhibs on the reissue of "Intermezzo," but the pic in many spots is racking up greater grosses than when it played the same houses on original release in 1939. It turned in $700,000 domestic grosses then, while at the present rate the reissue is expected to bring in about $800,000. However, the playoff is very slow and expected to take a long time.

SRO prexy Neil Agnew feels the additional coin on the re-release reflects the tremendously higher boxoffice level (even with the recession since 1946) over the pre-war years. Likewise, it is thought, that the pull of Ingrid Bergman, the film's star, has greatly increased since '39, accounting for some of the additional business.

Busiest film lot in Hollywood is Warners, with eight pictures in production and swarms of tourists demanding permission to ogle the actors at work. No less than 24 parties made tours of the sets in one day last week. Reason is that filming in general is slack and executives on other lots are detouring their tourists to Warners, where there is plenty to ogle. Alex Evelove, publicity chief, is up against a labor problem, with so many of his unit men guiding visitors around the lot that they can't find time to write plugs.

RKO's ponderous picture, "Mourning Becomes Electra," has gone through its third reduction process in the hope of making it short enough for boxoffice appeal. Running time when first released was two hours and 56 minutes. Later it was cut to two hours and 25 minutes but was still too long. Third slashing brings it down to 118 minutes.

Temperament on the set of an expensive picture on a major lot resulted in the hiring of two cameramen who can't see lens to lens. Femme star insists on one of them and the producer-director insists on the other. Latest reports had the star's cameraman shooting retakes while the producer-director's lenser went right on shooting the picture.

Johnston office is pressuring Enterprise to find another title for "The Numbers Racket," which started out as "Tucker's People." Idea is that the word "racket" has a felonious taint and should not be emphasized on marquees, even though the picture deals with racketeers.

Wrigley Field in Los Angeles underwent a facelifting operation to play the role of New York's Polo Grounds in "Interference," a tale of pro football. The new look includes signboards, subway kiosks and other Harlem landmarks, but no Coogan's Bluff.

Picture Grosses

SEATTLE

(Continued from page 10)

West" (UA) and Cobra Strikes" (EL). So so, $7,000.

Palomar (Sterling) (1,350; 45-80)—"On Island With You" (M-G) and "Lightning in Forest" (Rep). Good $7,000. Last week (2d) "Big City" (M-G) and "Old Los Angeles" (Rep). Good $7,000. Last week (2d) "Big City" (M-G) and "Old Los Angeles" (Rep). Okay at $5,400.

Paramount (H-E) (3,039; 45-80)—"Sahara" (Col) and Destroyer" (Col) (reissues). Slow $6,000. Last week, "Raw Deal" (EL) and "Man From Texas" (EL). Weak at $6,100.

Roosevelt (Sterling) (800; 45-80)—"Pirate" (M-G) and "Exposed" (Rep). (3rd wk). Big $5,000. Landed nice at $5,100 last stanza.

D.C. MAKES COMEBACK; 'ISLAND' LUSH $36,000

Washington, July 6.

Improvement in the weather and the July 4 holiday weekend, which spelled a Monday at advance prices, hypoed the midtown all along the line to a sharp upbeat from last week's "dying swan" routine for the flickers. "Island With You" and strong vaude bill are drawing top coin, while "Street With No Name" is also playing cash register music. "Best Years of Our Lives," back for a second round of first run here, doing a fat job at pop prices.

Estimates for This Week

Capitol (Loew's) (2,434; 44-80)—"On an Island With You" (M-G) with vaude. Heading for something close to a sock $36,000. Last week, "Big City" (M-G) with vaude. Almost reached $18,000.

Columbia (Loew's) (1,263; 44-70)—"Summer Holiday" (M-G) (2d run), nice $7,000. Last week, "Blood and Sand" (20th) (reissue), fine $7,500.

Dupont (F. W. Mann) (44; 50-85)—"The Idiot" (Indie) looks like big $4,000 for this house and holds. Last week, "Farrebique" (Siritsky) (2d wk) fair $2,500.

Keith's (RKO) (1,939; 44-74)—"Best Years of Our Lives" (RKO). Nearly $14,000, a strong showing for this pic which now returns at popular prices. Last week, "Up in Central Park" (U) about $12,000.

Metropolitan (WB) (1,163; 44-70)—"Fuller Brush Man" (Col) (2d run). Fine $7,000 for its second week here. Last week, excellent $9,500.

Palace (Loew's) (2,370; 44-74)—"Street With No Name" (20th) handsome $25,000. Last week, "All My Sons" (U). Tolerable $14,000.

Warner (WB) (2,154; 44-74)—"Romance on the High Seas" (WB). Cozy $15,000. Last week, "Hazard" (Par). Little better than $10,000.

MINNEAPOLIS

(Continued from page 11)

coming" (M-G) (3d wk), okay $5,000, giving it satisfactory $22,000 for run.

Lyric (Par) (1,000; 50-70)—"Arch of Triumph" (UA) (m.o.). Here after big State first week. Sour $4,000. Last week, "Mating of Millie" (Col) (2d wk), fair $5,000.

Radio City (Par) (4,400; 50-70)—"Emperor Waltz" (Par). Biggest attraction to hit town in months and skyrocketing to huge $22,000. Last week, "Romance on High Seas" (WB), light $13,000.

RKO-Orpheum (RKO) (2,800; 50-70)—"Silver River" (WB). Picture not exciting too much enthusiasm. Louis-Walcott fight pictures held over. Big $13,000 in prospect. Last week, "Fuller Brush Man" (Col) (2d wk), big $11,000 in six days after smash $16,000 first stanza.

RKO-Pan (RKO) (1,600; 50-70)—"Fuller Brush Man" (Col) (3d wk). Still strong at $9,000. Louis-Walcott fight pictures held over. Last week, "Another Part of Forest" (U), light $7,000 in six days.

State (Par) (2,300; 50-70)—"Lady from Shanghai" (Col). Divided opinions on picture lessening Hayworth-Welles' marquee strength. Disappointg $7,000. Last week, "Arch of Triumph" (UA), good $12,000.

Uptown (Par) (1,000; 44-60)—"Three Daring Daughters" (M-G). First neighborhood showing. Fair $3,500 indicated. Last week, "Sitting Pretty" (20th), big $5,000.

World (Mann) (350; 50-85)—"Give My Regards to Broadway" (20th) (m.o.). Third stand and week for this one. Light $1,800. Last week, "Lady Surrenders" (U), light $2,000.

CINCY WICKETS SPIN AS BING NABS $26,000

Cincinnati, July 6.

It's good to solid biz at every major house this week, one of Cincy's biggest for some time. Of four first runs, "Emperor Waltz" and "On Island With You," are in the upper strata, the Crosby flicker topping by a big margin.

Estimates for This Week

Albee (RKO) (3,100; 50-75)—"Emperor Waltz" (Par). Sensational $26,000 and a Cincy high for some time. Last week, "Mr. Blandings" (SRO), nifty $15,000.

Capitol (RKO) (2,000; 50-75)—"On Island With You" (M-G). Lush $20,000. Holds. Last week, "Pirate" (M-G) (2d wk), okay $7,500.

Grand (RKO) (1,400; 50-75)—"River Lady" (U). Good $9,000. Last week, "Hatter's Castle" (Par), average $7,500.

Keith's (City Inv.) (1,542; 50-75)—"Best Years" (RKO) (2d wk). Strong $8,500. Fat $9,500, first round. Holds for third week.

Lyric (RKO) (1,400; 50-75)—"On Our Merry Way" (UA) and Louis-Walcott clips (m.o). Solid $6,500. Last week, "Fuller Brush Man" (Col), four days in sixth downtown fling, and "Sea Spoilers" (Indie) and "Magnificient Brute" (Indie) (reissues), par $5,500.

Palace (RKO) (2,600; 50-75)—"Fighting Father Dunne" (RKO). Average $11,000. Last week, "On Merry Way" (UA) plus Louis-Walcott reels, sock $15,000.

'Waltz' Boff in Balto, 21G; 'Fuller' Bristling 20G

Baltimore, July 6.

Ideal weather over the long holiday weekend provided ample competition to current downtown list, but strong product is overcoming some of the bite. "The Emperor Waltz" is solid at the Stanley, and "The Fuller Brush Man," with vaude at the Hippodrome, is also mounting a good figure.

Estimates for This Week

Century (Loew's-UA) (20-60)—"On Island With You" (M-G). Nice $17,000. Last week, "Our Merry Way" (UA), mild $8,700.

Hippodrome (Rappaport) (2,240; 20-70)—"Fuller's Brush Man" (Col) plus vaude. Peak $20,000. Last week, "So Well Remembered" (EL), Louis-Walcott films and vaude, fair $13,300.

Keith's (Schanberger) (2,460; 20-60)—"Up in Central Park" (UI). Opening tomorrow (Wed.) after week of "Dream Girl" (Par). Disappointing $6,400. "Hatter's Castle" (Par), preceding, failed to click at $5,200.

Mayfair (Hicks) (980; 25-55)—"Dude Goes West" (Mono). Above-average $6,000. Last week, "So This Is New York" (UA), fair $4,800.

New (Mechanic) (1,800; 20-60)—"Blood and Sand" (20th) (reissue). Mild $7,000. Last week (2d), "Give Regards to Broadway" (20th), nice $7,600.

Stanley (WB) (3,280; 25-75)—"Emperor Waltz" (Par). Topping town with big $21,000. Last week, "Big Punch" (WB), a dud at $6,300.

Town (Rappaport) (1,500; 35-65)—"Best Years" (RKO) (2d wk). Return run at pop prices holding well at $10,000. Last week, pleasing $11,100.

DETROIT

(Continued from page 10)

and the Woman" (WB) (reissues). Good $14,000. Last week, "Green Grass" (20th) and "Anna Karenina" (20th), average $12,000.

Downtown (Balaban) (2,863; 70-95)—"Gung Ho!" (U) and "Eagle Squadron" (U) (reissues). Fair $9,000. Last week, "Fort Apache" (RKO) (5th wk), oke $5,000.

Fox (Fox-Michigan) (5,100; 70-95)—"Homecoming" (M-G) (3d wk). Rising $25,000 after dip to $19,000 in second stanza.

Michigan (U-D) (4,039; 70-95)—"River Lady" (U-I) bolstered by stageshow headed by Billy De Wolfe. Terrific $40,000. Last week, "Up in Central Park" (U) and "Fighting Mad" (Mono), trim $20,000.

Palms (U-D) (2,716; 70-95)—"Berlin Express" (RKO) and Louis-Walcott pictures. Neat $16,000. Last week, "Crusades" (Par) (reissue) and "Assigned to Danger" (EL) (2d wk), good $14,000.

United Artists (U-D) (2,976; 70-95)—"The Emperor Waltz" (Par). Knockout $36,000. Last week, "Another Part of Forest" (U) and "Secret Service Investigator" (Rep), fair $12,000.

HUMPHREY
BOGART
EDWARD G.
ROBINSON
LAUREN
BACALL
The most explosive star-casting in screendom
and a story to match!
KEY
LARGO
IT'S THE NEXT FROM WARNER BROS.
— IT'S A SMASH FROM WARNER BROS.
LIONEL BARRYMORE
CLAIRE TREVOR
THOMAS GOMEZ · JOHN RODNEY
JOHN HUSTON · JERRY WALD
WB

Paris Back to Its Old Gaiety

Continued from page 1

same tired shawls draped over the pianos; acrobats in opening, midriff and closing spots; sidewalk comedians (dirtier in their dialog, however) in front of olios with ads for the local merchants; intermission slides heralding the coming attractions, and the like. Only modification, in deference to the times, is the mike, and the use of electrical numerals to indicate the acts' names instead of the orthodox annunciators. And, of course, the traditional English tea and other drink service.

Very Gay Paree

But it's in the normal dining-drinking-dancing pursuits that the contrasts are sharpened. Parisian gaiety is at its peak, although, in certain bizarre respects, restricted, but in direct relation to London it's a ball of fire. Actually, there is much still lacking in the idiom of what once constituted the time-honored Gay Paree. For one thing, the Montmartre is dead. The joints up "on the hill" remind of the drabness of New York's West 52d street, with the taxidrivers and doormen shilling for this or that bistro. The shows are tired and all "go on in 20 minutes"—or whenever an American appears. The best remaining boites in the Montmartre still are the Franco-Russian class niteries with their schmaltzy fiddles and 2,300-franc wine. Since 1,000 francs is roughly $3, a bottle of grape at $7-$8 in a country where they grow the stuff like the Yanks do 7-Up is not exactly cheap. But from the tourist viewpoint it's plenty okay since it permits a party of four to see what's doing for a relatively light tab. If you can get away with under two bottles, that's not bad, especially in light of the devaluated franc.

London, of course, continues with its foodeasies. If the pseudo "club" membership device isn't used, then the sidestreet eateries, where you can get a fair lunch or dinner, are operating openly in the gray market. The double-summer-time permits for daylight until 10 p.m., so necessary because of the fuel and petrol situation.

Paris' Prolific Nite Life

Paris' night life, as is the case of other world capitals, is featured by the more stable spots. After that come the also-rans. As indicated, Montmartre is through and, for that matter, that goes also for the Montparnasse (Left Bank) sector with its nostalgic memories of uninhibited bohohemia. The characters with the phoney whiskers aren't confined to the Coupole-Dome-Falstaff-Select sector. Like the Montmartre, this, too, is just a road company 52d street with a French accent. The maisons de tolerance (tolerated houses) are no more, so certain bistros attract the filles de joie. But in the main the stable niteries give the customers good value.

The Lido, with its Latin Quarteresque (N. Y.)-type floorshow, incorporating American techniques in staging, pace and production, is a standout. Chaz Chase, from America, headlines currently and kills the customers in any dialect.

Pierre Sandrini and Pierre Dubout's "Ambiance," new floorshow at their Bal Tabarin, is a tourist must, along with the Eiffel Tower, the Cafe de la Paix and the Folies Bergeres. (Incidentally, Paul Derval's show at the FB continues clicko in its second season.) The Tabarin revue again manifests extraordinary production values, which are to the combined credit of Sandrini, Marcel Berge (ballet), Marcel Dupont and Andre Rouffet (staging), Jean Alfaro (orchestra) and Erte (costumes).

More Fiddles

The Monseigneur, Grand Seigneur, Sheherezade, Casanova and Le Drap d'Or are the class fiddle spots, Russo or gypsy in atmosphere, with grape at $7-$8 a copy, a 15% obligatory service and a "supplement" (something extra) expected. (Paris thrives on tourists and "serveece" is a catchphrase to catch extra francs from everybody and anybody.) Le Drap d'Or is the latest and most chichi pash fiddle spot. It's in the Etoile sector, gets the class native and tourist trade, features solid-silver service, goes in for lighting and staging to accentuate the maestro's melodies, which remind of a dozen male Hildegardes with a dozen Anna Sosenkos to make with the lights. The dramatic usage of lighting—pinpoint and in ensemble—to synchronize with the music is something for American stagers to o.o. It's particularly extraordinary because it's done in a nitery. Le Drap d'Or name is borrowed from a 16th century period in English history, when a golden-draped tent was the scene of a treaty between two warring factions. This decor has been captured for the new class nitery.

Another new spot is L'Aiglon, a sort of El Morocco-Stork Club spot, getting a class play from the dancing bunch. Linda Stevens, American chantoosey, is featured up front of the Michel Ramos orchestra. The Brazilian singer, Renato, is featured chirping with the Cuban combo batoned by Sylvain David. This new spot is also in the Etoile sector (off the Champs-Elysees on the rue de Berri).

Also in the class idiom, among the new joints, is the Carrousel; a different type of bistro, where the female impersonators are gorgeously gowned. Some of them leave doubt as to their sex—and most of them are clever performers, reading dialog in a rather legit fashion. Naturally, it's chiefly double-entendre, dealing with the ladies in the Court of Louis 14th and their personal reactions to this or that court intrigue. Paris goes for the soprano'hips in entertainment, the Tonton and Mere Arthur in the Montmartre being in that idiom. The Moune, also up the hill, gives it a switch by accenting the lesbo idiom.

The Club de l'Opera, where Suzy Solidor and Henri Bry are fixtures—Miss Solidor just closed at the Versailles, N. Y.—is another tastefully done room, maitred by Charles, who used to be a headwaiter with the French Line. Fred & Frederica are an expert terp team featured there now.

Betty & Freddy Roberts and Dorothy Allen, are also standouts, seen around at sundry Franco-American galas and fetes. This is quite the season for these affairs. Leo Marjane (a femme, despite the billing) is a hit in her own spot; Arambol & Ben Tyber, dancers; Charlie Carts, expert card manipulator; Rex Stewart, from the States, with his trumpet and band; Deydier, Paul Allen and the Chez Carrere bands indicate there's no paucity of talent.

Les Ambassadeurs, long operated by Clifford C. Fischer but who recently sold out, has a so-so ice show, headed by Belita, easily the best thing in it. Biz spotty.

Lido's Crack Show

Most pretentious, however, is Pierre Louis-Guerin's Le Lido, on the Champs-Elysees, which has long given up its indoor swimming-pool and bar and is now a super-Latin Quarter (N. Y.) or Chez Paree (Chi)-type of nitery. It's dominantly in the Yank idiom, with Donn Arden having done a tip-top staging job for Rene Fraday, coproducer of "Confetti," as it is billed: Josette Dayde, Frakson, Chaz Chase, the Debonnaires, the Ben Yost Quartet, and an extraordinary act, the Charlivels (3), with their rhythmic acro-dancing, are big local wows. The Charlivels are rather diminutive lads. They unreel a whirlwind routine. Team is English, this being their first French date, but for some reason the Parisian aura has created excitement anew for them. Lou Walters, of the N. Y. Latin Quarter, for one, is keen on them, but their father is asking too fancy a figure. (That's a common Gallic failing—once they hear it's America, the price goes up astronomically and disproportionately.)

Chaz Chase with his low comedy and hokum "eating" of his cigaret, carnation and other props, kills the customers, and Frakson, the magician, who has been around, is also plenty OK for sight and sound with the natives and tourists alike. Rene Leroux maestros the band, which is rather anachronistically billed as L'Orchestra College Rythme, and Krever heads up the rhumba band. As with the Bal Tabarin show, there's a touch of the nude stuff, but talent is what really gets 'em in any language. The bare-chested exposure is just one of those things because, as at the Tabarin, the can-can is more traditionally important than the epidermis display. Likewise, the Lido show has a talent potpourri which can play anywhere. And it must do so to beaucoup business considering the obvious nut of 48 musicians, 24 girls, and the above featured talent. Room's capacity is 800; average check is $5.

As for straight food, all the glory and repute of French cuisine is as it was, save for bread, milk and cream shortages. But the French can make a pair of old shoes palatable!

In London they're still talking about Danny Kaye's sensational click. In fact, they utilize the Kaye impact to mildly chide the Royal Family for its "overzealous publicity" and "too democratic actions." This refers to the fact that Princess Elizabeth and her royal consort, Philip Mountbatten (the Duke of Edinburgh), visited the American comedian backstage, instead of asking him to their box. "The Royal Family has rather overdone its publicity campaign on the Princess, don't you think?" is the mild brusheroo which even the Fleet Street bunch gives the situation.

Sophie Tucker's London Sock

Sophie Tucker, at the Casino, however, is right next to Kaye for real sockeroo. Tony Martin, at the Palladium, was also effective. Duke Ellington, the Nicholas Bros. and Pearl Bailey got over too, with the Nicholases coming pretty close to taking the play away from Ellington and Miss Bailey, though the latter pair also did strongly.

The Londoners are stronger than ever for Yank vaude acts, although some were only so-so. Olsen & Johnson clicked but Martha Raye was under wraps. On the Martin-headed Palladium bill were Jack Durant, Buster Shaver with Olive, George & Richard—squired by their manager, Irving Tishman—while Bernard Delfont at the London Casino had such U. S. acts as the dusky Berry Bros. (which may well have taken the edge off the Nicholases), Cabot & Dresden with their unusual terps and Vic Hyde, novelty musician, who erred with a rather silly anti-American crack, "Half of our generals are either in jail and half are running for president." [Hyde has since gone back to the States but is due to return to England before Xmas.]

Soph gives Ted Shapiro and her special songsmith Jack Yellen, billing as big as if they were Noel Coward in spades — a very generous gesture. Miss Tucker's impact was almost Page 1 news, because of her comeback here after such belated absence. Harry Richman, Maxine Sullivan, Les Compagnons de la Chanson and Hoagy Carmichael are others upcoming.

Val Parnell, besides his current boffo with the Palladium, expects Jack Benny this month to repeat the Kaye riot. Parnell has two other hits in Katherine Dunham, with her Caribbean song-and-dance revue, and the floorshow at the Starlight Roof with Vic Oliver, Pat Kirkwood and Fred Emney heading the layout.

Abe Aaronsohn is back in the class London cafe scene with two of the better niteries, the 400 Club and the Embassy, latter featuring Cyril Stapleton's orchestra (he plays violin) and vocals by Pearl Carr and Dick James. F. Stocco is the expert maitre at Ciro's, in Leicester Square, where Maurice Winnick, who also owns several of the better BBC radio programs (script and musical), is the maestro. Ramon Lopez heads the Latin combo. Unlike the 400 Club, where black tie is obligatory, Ciro's has an upstairs balcony which is cozy for late-hour dining, but dancing is restricted only to the formally attired customers.

Continental Flotsam

Freddie Brisson, working on the Barney Barnato (South African diamond king) biopic, plans an o.o. in connection with a film around the career of his dad, Carl Brisson, who first came to attention in Copenhagen. Traveling with Brisson is Harold Peery, his financial advisor. Peery, incidentally, was U.S. military officer in charge of the Ritz, Paris, after the invasion, and as such possesses that treasured "unholy gold book" of the Nazi hierarchy.

Many top spots, such as LaTour d'Argent, Maxim's, the de luxe hostelries, etc., in Paris and Rome (and elsewhere), now exhibit their "unholy guest" books, because of signatures such as Hitler, Goebbels, Himmler, Von Ribbentrop, etc.

New Yank influx revived the story of how Joe Schenck, when he first came to the Hotel Georges Cino (George V), was told that if he said "Hotel Joe Schenck" fast, he was thus sure not to lose his way and thus get back to the hotel. (In a city where Eiffel Tower gets you nowhere, unless you pronounce it La Tour d'Eiffel; or the Empire theatre must be called the Ompeer; or the Paramount theatre must be pronounced the Paramoont, with accent on the "moont," these little Cook's tour problems are basic and important. Like the calypso singers, however, if you put the "ocent" on the wrong "sylioble," it usually works).

Like in the good old days there's so much English heard the gag about "Ici on parle Francais"—in native Paris—is being revived.

A guy hiding behind a Sorbonne chinpiece turns out to be Gene Grant, brother of film attorney Arnold Grant, now studying art in Paris.

From London, Bill Morris travels to Scotland to get septuagenarian Sir Harry Lauder back to do another of his nth "comebacks," this time either with Bing Crosby in J. Arthur Rank's proposed filmization of "Brigadoon," and/or in a biopic based on the great Scot comedian's career.

Mrs. Val (Helen) Parnell harks back to when she was of the Howell, Harjes & Naldi (now Mary Raye & Naldi) terp team.

Korda's Baronial Layout

Sir Alexander Korda's three London town houses in Piccadilly, side by each, and each with a typical English garden in the back, give baronial setting to his film production activities. The three buildings are connected by an arched passage, now under construction, since the projection rooms and other departments are thus strung together.

Ben (Metro) Goetz's lavish icebox, always well stocked, thus making him the gastronomic headliner of London.

Spencer Tracy, starring "in "Edward My Son," for Metro, in London, an unhappy kid; hankers for that good old USA. Who doesn't?

Eating in own rooms still the best bet for hotel visitors.

Food continues the big problem in England; none in France.

Costs you more for a good dinner in Paris than your hotel suite which, at 3,000 francs (it figures $3 per 1,000 francs), is relatively a good buy.

Prices generally down, especially on the Continent, because of the devaluated franc and lire kayoing the black market. As a result, Italy is enjoying unprecedented boom.

Attitude of Parisians is that the Occupation was like a bad dream. The same old veterans around the top hotelries, including the concierges, are great helps to anybody for anything and everything.

A case of apples and a case of oranges can be spread in many directions, and they're worth more than even cigars or cigarets, especially in England. Not so much in France, but there, too, the bread is ersatz and milk and cream scarce. Tins of butter and bacon surefire all over.

Georges Carpentier's bar near the Arch of Troumph reopened.

Strange to hear comparatively new American musicomedy excerpts in Paris and London, especially to anybody in the trade who knows of the stringent international copyright restrictions. Answer blandly given by the maestros is that "our American friends, visiting us here, request all their latest tunes, so we must have them on hand, even if we have to adlib or bootleg the arrangements."

"Nature Boy" created much expectancy. Tony Martin introduced it in London.

The British Humor

It's inevitable that current entertainment must keep pace with current events, especially in Europe where politics is so basic and has a very direct effect on the average citizen. This is difficult to understand in a country like America, where rations are only a wartime emergency and the free flow of currency is no problem. But not so Europe.

The humor and its contiguous show business overtones are therefore closely linked in Europe with nationalistic attitudes. That runs the gamut from Palestine to pictures.

Just as Britain's songs reflect the times so does its humor—or pseudo-humor. In Jack Hylton's "Crazy Gang" revue in London, comedian Bud Flanagan gives out with: "This is Radio Israel calling, 1,500 metres—well, 1,200 to you." And when Americans wonder at that sort of humor, Hylton is the one most surprised because, as he explains, "Flanagan is Jewish, you know; he took his stage name from his staff sergeant."

The press likewise accents news reports of the Zionists with the same gimlet-edged statements as when they were reporting about the Nazis. The local London papers call the N.Y. Post and PM (now N.Y. Star) "those rabid Zionist newspapers in New York." Winchell, of course, comes in for his share of the digs.

Humor at the expense of the Russians takes this tack, for instance: "Have you heard about the Chinese ambassador in Warsaw? He's the only Chink in the Iron Curtain."

The "boycott British films" palaver, attendant to the 45% quota, is linked only inferentially with the awareness that a general boycott on British goods obtains in the States. It's no secret that, for want of other transportation, some Americans get off in Cherbourg and bypass England completely.

The saner British, like the Americans, are for continued Anglo-U.S. amity on all fronts but the continuing austerity is so severe that cracks about "Well, you know how we are limited on *ANY* expenditures, whereas your dollars are welcome *EVERYWHERE!*" During the auction pool on the ships' daily runs—a time-honored transatlantic luxury liner custom—there seems to be always some British character who will invite bids "payable in pounds, travelers' checks and the 'almighty' dollar."

The political and economic sidelights even extend to the U.S. Presidential race. The British as a class leaned more to Vandenberg than Dewey.

Abel.

Admission Cuts

Continued from page 3

the fun and glamor of a Broadway firstrun.

Strong defender of the stand against slashing b.o. scales on Broadway or elsewhere is Malcolm Kingsberg, topper of the RKO circuit. He feels that any cut which theatres would be warranted in making, with present high operating costs, would be so minor that it would be far from attracting sufficient additional patronage to make up for the loss in income per head.

Kingsberg admits that in some spots admish structures are out of line, but he feels that adjustments are necessary, rather than any widespread cuts.

Weshner Circuit

Continued from page 5

tracts carrying control figures for holdovers. All call for sliding scale rental up to 50%. If the picture clicks, each of the circuits involved is guaranteed that "Circle" won't be sold to RKO or Loew's, but will be given to them to fan out through their other houses.

Opening is set for July 21. "Circle" will also preem the same day in eight Catskill towns. Its subject is anti-Semitism in Europe some 75 years ago, and it is figured particularly suitable for such a playoff plan in the New York area. A radio and newspaper campaign is being set to plug it.

N. J. Allied

Continued from page 5

rushing to make pix for television solely, film packages in all forms which require a real outlay before a deal is closed are going begging, it is reported. Serials, such as those turned out by Jerry Fairbanks, have found the going rough because of the unwillingness of sponsors to pay fairly big money until convinced that tele reaches audiences comparable to radio.

BUSINESS IS GREAT... with
THE SMUGGLERS
Color by TECHNICOLOR
ASK THE THEATREMEN WHO PLAYED IT IN
LOS ANGELES (5 theatres day-and-date!)... NEW YORK...CLEVELAND...NEWARK... DENVER...INDIANAPOLIS...SALT LAKE CITY... WASHINGTON...OAKLAND...SPRINGFIELD, MASS. ...OKLAHOMA CITY...and all the other great engagements across the board, big and small!
Another hit for the BILL HEINEMAN DRIVE!
9. ARTHUR RANK presents
"THE SMUGGLERS" COLOR BY TECHNICOLOR
Starring MICHAEL REDGRAVE • JEAN KENT • JOAN GREENWOOD
*RICHARD ATTENBOROUGH with FRANCIS L. SULLIVAN • BASIL SIDNEY
Produced by MURIEL and SIDNEY BOX • Directed by BERNARD KNOWLES
From the novel "The Man Within" by GRAHAM GREENE • Screenplay by MURIEL and SIDNEY BOX
A SIDNEY BOX PRODUCTION • AN EAGLE LION FILMS RELEASE
*By arrangement with the Boulting Brothers
The Trade Press Called the Turn!
"IT SHOULD PILE UP INTERESTING GROSSES" (Film Daily)
"Vivid, uncompromising drama" (M. P. Daily)
"Marked by topflight performances" (Exhibitor)
"Should endear it to action-loving audiences!" (M. P. Herald)

Clips from Film Row

NEW YORK

Series of five regional sales meets being staged by RKO with the kickoff planned for Monday (12) in Buffalo. Robert Mochrie, RKO's distribution veepee, to preside at all confabs. Division and district managers will also take part.

Second meet set for Toronto Thursday (15); New Orleans, July 19; Chicago, July 21; and San Francisco, July 26. Winners of the Ned E. Depinet sales drive will be announced during these sessions.

Eugene Snitz, salesman in Eagle Lion's Kansas City exchange, boosted to branch manager.

Robert Blair moved into post of Paramount's Coast field ad rep, succeeding Ralph Ravenscroft, resigned. Blair formerly held similar job for Seattle and Portland and before that was connected with Par's theatre operations in Los Angeles.

FC's National Sales Meet

Film Classics sales personnel will hold a national sales convention in New York, July 30-Aug. 1, under the aegis of B. G. Kranze, vice-prexy over sales. It will be the first conclave of branch managers and division heads since Kranze assumed his post with FC early this year. Execs of Cinecolor, parent company of FC, will also be present.

Chief agenda point will be liquidation plans for 34 new pix slated to be released by FC during the 1948-49 season. Company will also continue to distribute several reissues.

CHICAGO

McVickers theatre slashed prices to 40c before 1 p.m. and 55c before 5 p.m., following move instigated by Balaban & Katz Loop houses.

Sky-Hi Drive-In on west end of town opened.

Sydney Ryeeck joins Monogram as salesman, replacing Danny Goldman, who went with Film Classics.

Sammy Singer, formerly with Walt Disney productions, joins Kling Studios video and motion picture division.

FRISCO

Sam Sobel named Film Classics branch manager, replacing the late Fred Abelson.

William Coovert succeeds Rex Stevenson as divisional manager of Golden State theatre circuit. Stevenson, with Golden State for nine years, resigned to join David J. Bonton in the San Francisco Drive-in Theatre, Inc., and a new company, Trans-California Theatres.

Harry Buxbaum transferred from Washington Metro exchange to assist L. C. Wingham M-G branch manager in Frisco.

Six Levin nabe theatres, after two weeks of bally and trailers, collected $450 for Vanport flood victims. Money was turned over to Red Cross.

Ralph Carmichael takes over as branch manager for Republic.

Ira Epstein, drumbeater for Warners, in from Cincinnati to head publicity in northern California, the northwest, Denver and Salt Lake.

CLEVELAND

Wayne Auto theatre, north of Fort Wayne, Ind., with capacity for 700 automobiles, has been opened by Horace E. Shock, Lima, O., who owns two drive-ins near Lima.

Shea Theatre Corp. has purchased site in Conneaut, O., where a 16-room dwelling will be razed next summer, preparatory to building a new 1,500-seat theatre. Shea now operates two houses there.

Robert Lytle named manager of Ohio theatre, Mansfield, succeeding Don Jacobs.

James A. Moore Productions, Inc., has been incorporated to produce and distribute newsreels and advertising shorts for television. James A. Moore is president, with Thomas Dimitew, vice president and treasurer. Studios are at Reno Beach, near Toledo.

LOS ANGELES

B. J. Leavitt bought the new Playhouse, a 400-seater, in LaJolla. He also owns the Granada in that town.

Lee Naify sold the Village theatre in the veterans' housing center, Rodger Young Village, to Louis Federici.

Charles Bowers, Jr., former manager of the Warner theatre in New York, was appointed manager of Warners Hollywood theatre.

ALBANY

Another Albany exchange reverted to the long-established policy of employing two salesmen when John Rubach was hired by Universal. Company was one of five which dropped a salesman last fall in the pruning campaign, and it became the third to make a switchback.

Richard Perry has returned to Albany as UA salesman after service in New York.

KANSAS CITY

T. R. "Tommy" Thompson, longtime RKO and Disney exchange exec here, is leaving film row this summer. He expects to open his new theatre, the Yankton, Yankton, S. D., in August. With Bill Burke, office manager of RKO here, Thompson has formed Buton Corp., which is building the house, a 600-seater.

Beverly Miller, Eagle Lion district manager, resigned last week to enter another line of business. Exchange here will be taken over by Herman Beiersdorf, Dallas district chief. M. G. Shackelford continues as branch manager here.

Monopoly Countercharge In N.Y. %-Chiseling Suit

For the first time since the eight majors started blanketing the country with percentage-chiselling actions, a triple damage, anti-trust counterclaim was raised last week in one of these suits. Monopoly countercharge was filed in N. Y. supreme court for $150,000 damages by Nathan Steinberg, Leonard Finkelstein and the Parkway Theatre Corp.

Defense was made in two suits brought by RKO and Metro which claimed the defendants had turned in phoney boxoffice reports on percentage pix played in the Parkway, Mt. Vernon, N. Y. Both distribs are charged with depriving the house of product since 1937 and with conspiring to restrain trade. Parkway which is a last-run house should ordinarily be a first-run, it is maintained.

ED DORFMANN EXITS UWF TO PROD. OWN 16M

Edmund L. Dorfmann, formerly United World Films' veepee in charge of production, has moved out to form his own Dorfmann Productions, concentrating on 16m filmmaking. His vacancy at UWF, subsid of Universal, will not be filled since the company's outside production program is confined to 36 shorts being made by Louis de Rochemont Associates and 32 reels which Dorfmann has pacted to deliver within three years.

Dorfmann has other film interests. He has a piece in several indie pix now being produced on the Coast for 20th-Fox. In association with Laurel Films, film rights to "Guilty Bystander" and the Broadway legiter "A Young Man's Fancy" have been acquired. Laurel is currently negotiating for release through United Artists.

New producing unit, besides delivering to UWF, will make documentary features for the Protestant Film Commission and pix intended for television. Dorfmann left for the Coast over the weekend for a two-month visit.

'Nais' Makes 5th French Pic to Get Church Nay

National Legion of Decency continued its high-gear rampage against foreign pix this week when it slapped the French pic "Nais" with a C or condemned rating. "Nais" now makes the fifth Gallic feature to take the axe from the Catholic reviewing group in the past seven months. One other import, the Swedish-made "Torment," has also incurred the Legion's wrath in that period.

Legion's latest action again illustrates the point that Hollywood films have been getting a clean bill of health from unofficial censorship groups while foreign pix have found themselves in increasing difficulties. Last Yank feature to land in the Legion's blackbook was Charles Chaplin's "Monsieur Verdoux" in 1947.

"Nais" is a filmization by Marcel Pagnol of Emile Zola's "Nais Micoulin." Siritzky released it in the U. S. Other recently banned pix include "Passionelle," "Volpone," "The Eternal Return" and "Fric Frac."

Cincy Exhibitor Pinched For Running Bingo House

Cincinnati, July 6.

Charged with violating the Kentucky lottery statute, Willis Vance, operator of six nabes in Greater Cincy, was arrested by county police Friday (2) for conducting the "Wahco Quiz Game" at the Dixie Gardens drive-in in Lookout Heights, Ky., opposite Cincy. Hearing is scheduled for tomorrow (Wed.) in Kenton county court.

Game is described as being similar to bingo. Vance, who has long been active in exhib associations, contends that Wahoo is in the same class with many radio games that offer prizes.

2 New Upstate N. Y. Drive-Ins

Albany.

New drive-ins in the Albany territory include a 250-car one at Plattsburgh, built by Ben Hobbs, Dannemora exhibitor.

John Free has opened the Riverside drive-in at Ogdensburg, serviced by Albany exchanges.

Skouras Tops

Continued from page 2

Ronald Colman, $75,824; Thomas J. Connors, $110,400; Linda Darnell, $111,333; Richard W. Day, $78,000; Philip Dunne, $83,810; Mack Gordon, $104,000; Edmund Goulding, $178,333; Betty Grable, $299,333; Rex Harrison, $174,750; Henry Hathaway, $136,666; June Haver, $80,708; Richard B. Haymes, $95,000; Frederick Herbert, $134,125; Samuel Hoffenstein, $92,325; Bruce Humberstone, $99,583; Harry James, $100,036; George Jessel, $117,666; Henry King, $165,000; Fred Kohlmar, $91,000; Walter R. Lang, $185,000; Louis D. Lighton, $140,000; Ernst Lubitsch, $120,000; Joseph Mankiewicz, $190,333; Gene Markey, $109,825; Mary C. McCall, Jr., $106,000; William C. Michel, $84,800; Thomas Mitchell, $121,875; George Montgomery, $84,916; Joseph Moskowitz, $104,000; Alfred Newman, $104,333; Lloyd B. Nolan, $76,300; Maureen O'Hara, $199,333; John H. Payne, $96,875; William Perlberg, $182,000; Tyrone Power, $189,500; Otto L. Preminger, $206,750; Vincent Price, Jr., $79,400; Gregory Ratoff, $182,000; Cesar Romero, $89,250; Lew Schreiber, $130,000; George E. Seaton, $156,000; Spyros P. Skouras, $201,899; John M. Stahl, $195,000; Gene Tierney, $195,000; Lamar Trotti, $149,520; Clifton Webb, $97,000; Cornel L. Wilde, $130,000; Robert G. Young, $100,000, Darryl F. Zanuck, $260,000.

20th-Fox International Corp.—Murray Silverstone, $91,283.

United Artists Corp.—Gradwell L. Sears, $130,000.

Pix Distrib

Continued from page 5

demonstration was able to effect a line standard of only about 400, as compared to the estimated line standard of 1,500 for the standard motion picture frame. Twentieth research department, however, is rumored to have improved the picture quality already to a point where it compares favorably to the best in standard film projection. Only if that standard is reached, it's believed, will the public accept the system, since they're accustomed to receiving perfect clarity and definition in their regular film fare.

Twentieth's plans for establishing a nationwide circuit of theatre tele installations, as reported exclusively in VARIETY last week, were confirmed here by both Skouras and his brother Charles, prexy of National Theatres. Latter revealed he's now planning to install theatre TV equipment in the Carthay Circle theatre, Los Angeles, as the next step in the chain. Spyros, meanwhile, declared that 20th is interested in theatre tele because it presents an opportunity to provide theatres with "higher types of entertainment than they're getting today," including Broadway shows, symphony orch, etc. He declared, moreover, that home tele and theatre tele would complement each other, each providing different types of programs.

20th's Overhead

Continued from page 5

producer-director Preston Sturges, who raked in $370,650 from 20th. Second spot was held by production veepee Darryl F. Zanuck, who took $260,000, while Spyros P. Skouras, company prexy, came in a shade behind with $253,200.

Report discloses that 20th's expenses for checking on percentage pix and auditing of books reached the big figure of $724,090 during the year. Of this, company doled out $627,700 to Confidential Reports, Inc. and $96,390 to the law firm of Sargoy & Stein. Motion Picture Assn. of America was paid $277,357 as dues while the American Arbitration Assn. was given $59,521.

Funded debt of the parent org was $5,000,000 as of Dec. 27, 1947, on an authorized bank loan of $25,000,000. Loan is payable at $250,000 quarterly with the first instalment due Dec. 15, 1950.

SOPEG Showdown On N.Y. Collarites

Girding for a showdown fight with the major film companies over new contract negotiations slated to start this summer, Screen Office & Professional Employees Guild is currently trying to stiffen its membership ranks against rival union raiding tactics. SOPEG execs are particularly anxious to avoid another United Artists situation where, during pact talks with the company, they were outflanked by Local H-63, white collarite union of the International Alliance of Theatrical Stage Employees.

Countering industry hints that no deal will be made with SOPEG again unless it obeys the Taft-Hartley law, union officials are currently grinding out mimeographed arguments in defense of their non-compliance stand.

Sounding out the membership sentiments, SOPEG is conducting informal polls in each of the company chapters on reactions to the union's non-compliance position. At Columbia Pictures, the membership upheld the union, 128 voting in approval of the policy, 51 voting against and 15 abstaining. Existence of a large minority opposition, however, is seen as the kernel of a movement to swing away from SOPEG.

Settlement of the UA jurisdictional dispute between SOPEG and Local H-63, meanwhile, is nearing conclusion with the National Labor Relations Board slated to hold union shop elections in the next couple of weeks. Hearings before NLRB officer Arthur Younger took a new twist this week as Cecile Schuman, a UA employee, asked to be placed on the ballot as an individual to represent her fellow employees. SOPEG has been denied a place on the ballot due to its defiance of the T-H law.

Local H-63 execs branded Miss Schuman as being a "front" for SOPEG, charging she was chapter chairman for SOPEG during the run of its contract which expired May 31. Younger declared he would investigate Miss Schuman's affiliations before setting a date for bargaining agency elections.

FIVE-STAR
DC-6
FLAGSHIPS
LOS ANGELES
11 hours, 10 minutes
CHICAGO
3¾ hours
Phone HAvemeyer 6-3000
or your travel agent
Ticket Offices: Airlines Terminal
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120 Broadway • Hotel St. George
AMERICAN AIRLINES

Always—
THE SHOWMAN'S FRIEND
in Los Angeles
500 Modern Rooms
with bath and radio
"Everything New but the Name"
ALEXANDRIA HOTEL
Fifth at Spring • Los Angeles
FRANK WALKER, General Manager
Formerly at Olmsted, Cleveland, O.

OUTDOOR REFRESHMENT CONCESSIONAIRES
from Coast to Coast over 1¼ Century
Now Specializing in Refreshment Concessions for DRIVE-IN THEATRES
SPORTSERVICE, Inc. JACOBS BROS.
HURST BLDG. BUFFALO, N. Y.

New York Theatres

JACK CARSON • JANIS PAIGE
DON DeFORE and DORIS DAY
"ROMANCE ON THE HIGH SEAS"
Color by TECHNICOLOR
A MICHAEL CURTIZ PROD'N
In Person BOB CROSBY AND THE CLUB 15 ORCHESTRA
Plus GALA SHOW
WARNER BROS. STRAND
OPENS 9:30 AM LATE FILM AT MIDNIGHT
LATE STAGE SHOW 10:15 PM • B'WAY AT 47th

Paramount presents
JEAN ARTHUR
MARLENE DIETRICH
JOHN LUND
in
"A Foreign Affair"
In Person JO STAFFORD
PARAMOUNT

RADIO CITY MUSIC HALL
Rockefeller Center
Bing CROSBY • Joan FONTAINE
in
'THE EMPEROR WALTZ'
Color by TECHNICOLOR
A Paramount Picture
Spectacular Stage Presentation

Cast of 10,000 in
Cecil B. DeMille's
"THE CRUSADES"
with Loretta Young • Henry Wilcoxon
RIVOLI
Doors Open 9:30 A.M.

DAN DAILEY
'Give My Regards to B'way'
A 20th Century-Fox Picture in Technicolor
On Variety Stage—The Andrews Sisters
Dean Martin and Jerry Lewis
On Ice Stage—
Carol Lynne • Arnold Shoda
ROXY 7th Ave. & 50th St.

Walt Disney's
greatest star-and-song-show!
"MELODY TIME"
TECHNICOLOR!
ASTOR

JOHN FORD'S
"FORT APACHE"
IN PERSON
LENA HORNE
PAUL WINCHELL
SKINNAY ENNIS
COOL CAPITOL B'way & 51st St.

NETWORK EXEC TURNOVER UP

Death in the Afternoon

There was a sort of death-in-the-afternoon atmosphere surrounding the luncheon tossed last week in New York for Clifford J. Durr upon his stepping down as a member of the Federal Communications Commission. If, as suggested by his ex-colleague, the former FCC chairman James Lawrence Fly, they "came to bury Clifford, not to praise him," the funeral repast was a huge success. The eulogies were magnificent, the praise unstinting—tributes worthy of a man who, as a seven-year servant in the communications field, remained steadfast in his convictions as the conscience of the broadcasting industry.

But how ironic that the jubilation should follow upon the excommunication of "the conscience." Seldom during his term of office as a fighting commissioner was there occasion for praise or appreciation or cooperation. Those who sided with him were few, but from all sides, to again quote Fly, he was belted and flayed, and only now, stripped of authority as a Government agent, had it become "safe" to extol his virtues.

Few followed his leadership or stood behind him in the good fight. Few there were who appreciated his clarity of vision in safeguarding the use of radio for the public interest. Few assisted him in his courageous fight to retain the balance of power between the vast listening audience and the station operator. The lone dissenter stood virtually without adherents in his struggle to maintain a democratic radio.

Yet on this day, from all segments of the industry, they came to praise. All raised the cup of eulogy. Now it was safe.

'Studio One' in Balance as CBS, K&E Tiff on 'Ford Theatre' Control

Kenyon & Eckhardt and CBS are in a quiet tussle for production control of the "Ford Theatre" program, which will be heard on that network Friday nights when it returns to the air Oct. 1. The sponsor will, of course, make the decision as to where the production authority will lie, but the agency still holds the reins at the moment, and can retain them if it is determined to do so.

With the move to the Friday night spot on CBS, after NBC repeatedly failed to come through with a better time than 5-6 p.m. Sundays, the motor firm also decided to revise the "Theatre" show, abandoning the non-name policy in favor of guest stars and raising the budget from $11,000 (net) to $15,000-$16,000. It was also figured on shuffling the production staff. As tentatively planned now, Leonard Erickson, K & E radio director, is to produce and Fletcher Markel, CBS staffer, is to direct, thus taking over the combined function of George Zachary, producer-director last season.

CBS is understood trying to install its own staff to handle the entire production setup of the show, but thus far K & E has given a preliminary acceptance of Markel as director, but otherwise is holding off any decision. Meanwhile, with Markel apparently set for the

(Continued on page 29)

Gimbel Demo Host

Philadelphia, July 6.

Benedict Gimbel, Jr., president and general manager of WIP, has been appointed chairman for the Independence Hall ceremonies sponsored jointly by the Democratic National Convention and the Philadelphia Chamber of Commerce.

The event includes an informal tour by all the Governors, U. S. Senators, Congressmen and Mayors attending the Demo parley. Gimbel will also be chairman for the Democratic executive dinner July 9, the guests at which will be the members of President Truman's cabinet.

B'casters Must Fight for Their Rights, Sez Durr

Clifford J. Durr, who stepped out June 30 as a member of the Federal Communications Commission, sounded his valedictory at a farewell industry luncheon tossed in his honor at the Astor hotel, New York, last Thursday (1).

In characteristic fashion, Durr, in the presence of about 100 representatives of all facets of the broadcasting industry, including many key executives, admonished the broadcasters to stand up and fight for their rights.

Described by his ex-colleague and former chairman of the FCC, James Lawrence Fly, as a man who, though belted and flayed, has left his mark upon the industry "because you cannot inter a conscience," Durr expressed misgivings over the shape of things. He expressed deep concern over the forces currently at work, particularly the probings of the FBI into people's thinking.

He spoke as a man particularly saddened by the turn of events in the past year, characterizing specifically the position taken by the film industry in the recent J. Parnell Thomas probe as "one which won't inspire great confidence." He deplored the fact that people are becoming afraid; that the inquisitors are already moving into radio, and expressed the hope that radio will stand up against it. If it takes the easy course, Durr warned, "radio can lose its soul."

The tributes to Durr were touch-

(Continued on page 28)

Cowan vs. Cowan A Sun. Nite Ripley

Unusual situation has cropped up whereby a package impresario is competing with himself in the Sunday night network sweepstakes. It has to do with the Lou Cowan-packaged "RFD America" show which has moved from a Sunday afternoon slot on NBC into the web's 8:30 at night segment as summer replacement for the Fred Allen show.

"RFD" is competing with ABC's fabulous "Stop the Music," which is also a Cowan package.

The only solace Cowan derives from the odd situation is his hunch that the two programs will attract different type audiences, although "RFD" has a quiz format, too.

Bernard Exits 'Blondie'

Hollywood, July 6.

After several years as director of the "Blondie" series, Don Bernard has been yanked off the show by the William Morris agency. Glenhall Taylor has succeeded.

No explanation has been offered for the switch.

CBS LEADING SWITCH PARADE

By GEORGE ROSEN

Coming and going of executives has become more and more frequent at the networks since the war's end with trade interpretation, in the east at least, that the webs now rival the once-notorious job turnover tempo of the advertising agencies.

The networks, like the agencies, are conscious of the morale consequences of job uncertainty, and both NBC and CBS have recently pointed up the importance of personnel management by bestowing special consideration to the respective head men. NBC went to extraordinary efforts to hold Ernest de la Ossa when he was all set to transfer to General Electric, while CBS has now made its personel department chief, Howard Housman, a vice-president.

It's recalled, too, that recently several advertising agencies, when shaken by account raids, went to special pains to re-absorb as many employes as possible to reduce the firing volume which has such a bad effect on all employes.

Mutual Most Stable

Among the networks, Mutual may have the most stable record for the moment, possibly because fewer employes are involved totally. ABC was the most insecure some time ago, when executives of the standing of Chester LaRoche, Edgar Kobak, Phillips Carlin, Robert Swezey and Hubbell Robinson were involved in top level turnovers. Today the hiring-firing tempo at all the webs seems up, with CBS perhaps in the lead.

Exact lists are of course unavailable, but the files of VARIETY suggest the unmistakable rising turnover of executives of the first, second and third ranks. Not all executives are fired, of course. Many genuinely resign to move on to more lucrative posts. A few have retired on pension.

Nothing more than a picture of "executive turnover volume" is suggested by the following reprise of executives leaving NBC and CBS in recent years:

NBC: Frank Mullen, A. L. Ashby, Frank Mason, James G. Harbord, Franklin Dunham, Lloyd Enger, Phillips Carlin, Wilfred Roberts, Abe Schechter, Lewis Titterton, Clarence Menser, Mark Woods, E. P. H. James, Alfred Morton, George Engels, William Kostka, A. E. Nelson, Janet MacRorie,

(Continued on page 28)

Funk Buying 5-Minute Spots on 500 Stations

Despite the limitations for advertising copy set down in the new NAB code, Funk & Wagnalls isn't running into any difficulty with the placement of its campaign on the company's new encyclopedia. The F&W five-minute transcriptions represent that many minutes of straight commercial, whereas the code specifies a maximum of a minute and 15 seconds for five-minute programs on day schedules.

Leonard Advertising Agency, which is spotting the business, figures on buying as many as 500 stations.

Mark Woods

President of the American Broadcasting Co.

Is one of the network toppers who sees Television as an Expansion of Broadcasting in

'Room for Everybody'

* * *

an editorial feature in the 3d Annual Special RADIO-TELEVISION EDITION of VARIETY to be published soon

$2,000,000 'Stop Music' Airer Set To Invade All Show Biz Media; May Become Top Boxoffice Draw

Could Be

Theatre offices are going nuts answering phone calls from radio dialers trying to find out the name of that 20th-Fox newsreel signature number that's the current "Stop the Music" mystery tune. Film and newsreel houses also are being swamped with letters of inquiry. It's reported the Paramount, N. Y., already has received 15,000 inquiries.

Meantime, in Chicago the Sun-Times is continuing to be dogmatic in printing the title of the mystery tune, but let a cagey note creep in last week. Paper coyly asked, "Could it be the 'World Events March'?"

Riding on the crest of the current giveaway wave of popularity, Lou Cowan, package boss of the $2,000,000 ABC network grosser, "Stop the Music," is mapping a multiple-faceted campaign for the program which may make it the top boxoffice attraction of any show that ever came off the radio kilocycles.

Within the next few months, it's anticipated that "Music," through the contemplated all-show-biz media spread, will virtually become an industry in itself, with a multimillion dollar gross payoff.

Under present plans, "Music" next fall will be showcased on radio; television; as a touring road company attraction; will be spotlighted in a Decca album, and as a King Features syndicated column, and may wind up as the basis for a film.

Already booked into the Capitol theatre, N. Y., for a Broadway showcase presentation, the booking, if successful, will inspire a whole flock of road company "Music" shows to tour the nation's presentation-vaude houses, state fairs and other al fresco attractions. Deals will be on the same guarantee-percentage basis as the Capitol date.

TV Setup Sure

The tele version of "Music" is set as a certainty for the fall. The King Features syndicated "giveaway" strip is scheduled for fall release, with the "format" apparently all worked out already. Negotiations have already taken place with Jack Kapp for the release of the Decca album featuring the musical high-spots of the "Music" giveaway.

One picture deal has thus far been rejected, with likelihood that a new one will be worked out in the near future.

Although on the air but a short time, "Music" has already grabbed off the No. 2 spot on the Hooper Top 15, with only Walter Winchell batting a higher percentage. However, with WW taking a summer layoff soon, "Music" looks headed for the coveted No. 1 position in upcoming tallies.

AFRA Ranks, Hit By Giveaways, Ask Com'l Fees

Chicago, July 6.

The American Federation of Radio Artists is planning another attempt to have giveaway and "cooperative" sustaining programs classed as commercials for the purposes of determining performer fees. Newest move in that direction will be aimed principally at giveway stanzas, against which there has been agitation among the union membership, on the ground that their audience-participation format is decreasing actor employment. AFRA will use the broadcasters' own ruling to prove such shows should be classified as commercial.

Under the new code of the National Assn. of Broadcasters, adopted recently in Los Angeles, any sustainer on which the brand name of a giveaway is mentioned, is to be considered a commercial. AFRA will try to apply that rule to the question of classifying shows for determining whether the sustaining or commercial scale should be paid the talent. Generally, the talent involved is merely an announcer, as most giveaway shows are audience-participation. However, similar action will be taken against any other type programs on which giveaways are mentioned by brand.

AFRA attempted several years ago to have "cooperative" sustainers rated as commercials, but move was overruled in an arbitration hearing. In that instance, the series was a dramatic show, using material from a magazine and broadcast as a sustainer, but "in cooperation with" the publication. There has never been any question of the commercial designation of network shows sponsored on a local co-op basis.

Ruling on Giveaways In Code a Headache as Webs Sign New Setup Pacts

The four major networks got together last week to meet the squawks of advertisers forced to sign contracts conforming to the new NAB code, which went into effect Thursday (1). The webs promised to take steps to bring all contracts into line with the code's advertising restrictions by next Jan. 1.

Subject to these "required changes in program operation," the code is in effect on all four nets, the top brass announced following a dinner meeting with NAB prexy Justin Miller at the Waldorf-Astoria, N. Y., Thursday night.

During their five-hour closed

(Continued on page 28)

ABC Dangles 300G Saving on B-M Biz

With CBS still harboring hope of winning over Philco and its Bing Crosby program, ABC is putting on an intensive pitch to swing Bristol-Myers' "Duffy's Tavern" and "District Attorney" into its Wednesday night schedule. Presentation made B-M involves spotting Crosby from 8:30 to 9 Wednesday and having "Duffy" and D. A." follow the crooner in that order.

ABC's argument to B-M for the switch of the two programs from NBC (also Wednesday night) stresses two factors: (1) the advantage of following Crosby, and (2), a savings of around $300,000 a year in time costs. Bristol has turned the proposition over to the two ad agencies concerned—Young & Rubicam and Doherty, Clifford & Shenfield—for study and recommendation.

Metzger Quits WTAM After 19-Yr. Regime

Cleveland, July 6.

Hal Metzger, member of the WTAM staff for 19 years, and station program director since 1935, has resigned to enter another business. Resignation came in a letter to station manager John McCormick. Metzger did not disclose his new venture.

He is being succeeded by acting program director Chet Zohn, formerly station vocalist, and for the past several years station night manager.

BMB to Measure FM, TV Audiences; Also Adding New Frequency Feature

Television and FM in addition to AM audiences will be measured in the Broadcast Measurement Bureau's March, 1949, nationwide survey of station and network listeners, BMB prexy Hugh Feltis announced this week. In addition, frequency of listening will be gauged, as a supplement to the total weekly audience figures.

These new features in the No. 2 study, Feltis asserted, should make it even more valuable than the No. 1 survey (made in 1946), which has established itself as an important industry tool in buying and selling radio time as well as for promotion and merchandising campaigns, allocation of radio costs and station management. The developments stem from the experiences of advertisers, agencies and broadcasters (who share equally in BMB's operation) in using bureau data.

New ballot forms have already been tested, seeking accurate info on the audiences of TV and FM as well as AM, Feltis reported. As for the frequency feature, the BMB prexy explained:

"Many users of BMB data believe that our total weekly audience figures would be even more valuable if they were supplemented by information which would indicate the extent to which each station's audience listens during the week. First BMB had to determine whether to measure this extent of listening in terms of the number of days per week which families listen to a station or the total time they listen to it. The two are by no means the same. A family may listen to one station more days per week, to another station more minutes per week, and may listen to more individual programs on still another station."

Difference of Opinion

(On this point, BMB and Hooper, who's peddling a new Station Area Listening Index, differ violently. Hooper claims that, after much experimentation, he found the most satisfactory question to be: "To what stations do you listen most frequently or most of the time?" This gives listeners their choice of two yardsticks and they can mix them, in naming stations, as they see fit.)

BMB decided to "concentrate on the most stable factors," Feltis said, "and measure and report on frequency as distinguished from duration of listening. Current experimentation will determine how this supplementary information will be reported. It may be expressed as average daily audience—the number of families that listen to the station in the course of an average day." The information would be reported separately for daytime and night.

Also under discussion, Feltis disclosed, is a suggestion that the total number of stations listened to by 10% or more of the radio families be shown in the Area Report for each county and reported city, separately day and night.

The BMB Station Audience Reprints will show both weekly audience and frequency of listening, expressed perhaps in average daily audience. In addition, the reprints will incorporate summary data of such items as decile tables and day and night audience maps. The printing of BMB maps as part of the reprints, Feltis said, would answer a widespread demand from advertisers, agencies and subscribers.

Summer Premieres

(July 7-17)

Wed., July 7

"National Minstrels," with Anisteen Allen, Bull Moose Jackson, Paul Breckenridge, Lucky Millinder orch and all-Negro cast (Dennis Day replacement); sustaining; NBC, from N. Y.; Wed., 8-8:30 p.m., EDT.

Thurs., July 8

"Suspense," with guest stars (Dick Haymes replacement); Auto-Lite (Newell-Emmett); CBS, from Hollywood; Thurs., 9-9:30 p.m., EDT.

Sat., July 10

Morey Amsterdam Show, with Ginnie Powell, Hank Sylvern orch (Joan Davis replacement); co-operative; CBS from N. Y.; Sat., 9-9:30 p.m., EDT.

Wed., July 14

"Mr. Chameleon," with Karl Swenson, Frank Butler, Julie Stevens, Victor Arden orch ("American Melody Hour" replacement); Sterling Drug (Dancer - Fitzgerald - Sample); CBS, from N. Y.; Wed., 8-8:30 p.m., EDT.

Thurs., July 15

Ray Noble orch, with Ilene Woods (Jack Carson-Eve Arden replacement); National Dairy (Ayer); NBC, from Hollywood; Thurs., 9:30-10 p.m., EDT.

'WNYC Cavalcade' 25th Anni Highspot

New York's city-owned indie, WNYC, will celebrate its 25th anni tomorrow (Thurs.) with an all-day array of special shows starring talent from nearly every other station in Gotham. High spot of the day will be the airing of a documentary, "Cavalcade of WNYC," with Grover Whalen, in which the recorded voice of the late Mayor F. H. LaGuardia will be heard reading the comic strips.

Parade of guest shows lined up by George Wallach, program director, includes; WNBC's Jinx and Tex McCrary; WCBS' Bill Leonard in his "This Is New York"; WLIB's Estelle M. Sternberger; WEVD's "Pride and Prejudice"; WNEW's Martin Block; WMCA's Andre Baruch and Bea Wain; WOV's Freddie Robbins, Rosalie Allen and Bill Williams; WINS' Jack Lacey, Art Scanlon and Don Goddard, and WHN's Ted Husing and his "Bandstand."

Vincent Lopez and his orch will contribute a stint. In addition, there will be special "salutes" from the BBC, the United Nations, WJZ, WQXR and others.

Teeoff show, at 12 noon, will be a "WOR Salutes WNYC" musical stanza directed by Sylvan Levin, musical director of WOR.

DR. GOODMAN BOWS OUT OF CHURCH AIR SCENE

The best-known figure in religious radio has retired from the scene. Dr. Frank C. Goodman, 70, turned in his resignation last week as exec secretary of the department of religious radio in the Federal Council of Churches of Christ of America. He had been with the council 31 years. Although he has never spoken on the air, he arranged 12,000 network broadcasts and 10,000 local programs during his career.

Dr. J. Quinter Miller, acting executive secretary of the recently organized Protestant Radio Commission, is taking over Dr. Goodman's functions temporarily. Wesley Goodman, son of Dr. Goodman, who has been with the council's radio setup for 10 years, is continuing in charge of its network productions.

Over the weekend, Milton Krentz, head of a N. Y. ad agency, joined the new commission on a contractual basis to oversee some of the phases of its operations.

If Demmy Keynote Runs Overtime, Fight Gets Ballantine Raincheck

Ballantine, in its bid to dominate the radio sponsorship sports picture, has negotiated a deal for a full Mutual network pickup of the Ike Williams-Beau Jack lightweight championship bout from Philadelphia.

Fight will be staged the night of July 12, night of the Democratic Convention keynote speech. The Ballantine deal is such that, if the keynote talk runs overtime, the bout will be delayed in order to permit a network pickup from the opening gong.

As in its sponsorship deal on the Zale-Graziano bout, negotiations for a tele pickup of the Philly fight have thus far been unsuccessful.

KLZ NEWS EDITOR
WILLIAM 'Bill' PARKER

A one-time Reuters correspondent in Europe and Asia, Parker is typical of KLZ news personnel selected for experience and news know-how.

KLZ, DENVER.

MBS to Claim No. 1 Spot on Its 'Listenability'

It looks like Mutual, which has adopted a new subtitle of "the 500-Station Network (World's Largest)," is about to claim that its daytime coverage, on the basis of "listenability," exceeds that of any network.

The whole story of Mutual's findings in both daytime and nighttime "listenability" won't be told probably until early September, it's now learned. The web is going to revise its comparative audience totals and percentages in accordance with the Broadcast Measurement Bureau's just-released new estimates of total U.S. radio families. (The total, since 1946, has gone up from 33,998,000 to 37,623,000.)

But there is a tipoff in a booklet which Mutual published last week, hailing the web's addition last month of its 500th affiliate and setting forth Mutual's "new concept of network service." (It amounts to a claim that, with 500 "livewire" outlets, the web offers unique "merchandising at the community level to advertising on a national scale."

In bar graphs, the web shows its (Continued on page 28)

Safecracking Is Made Respectable in WMIN, St. Paul, Giveaway Stunt

Minneapolis, July 6.

New twist in giveaways here brought a lot of innocent people into the profession of safecracking. Cortland J. Silver, St. Paul jeweler, in a WMIN campaign revealed he had in his store a safe laden with $3,500 worth of expensive trinkets, and invited the public to try opening the safe. Anyone opening it could take the loot.

WMIN, over a three-week period, broadcast clues to the combination. Hundreds tried it, some approaching the job with obvious experience. Mrs. Margaret Martin, 23, art history student, finally walked in with the clues figured, and opened the strongbox in a few seconds. She got the valuables.

Silver, once stopped from using signature "Hi Ho, Silver," is figuring out another gimmick.

Hal Kanter
thinks
"Even Wrestlers Work Better with Scripts— Why Not Tele?"
* * *
an editorial feature in the
3d Annual Special
RADIO-TELEVISION NUMBER
of
VARIETY
to be published this month

From the Production Centres

IN NEW YORK CITY . . .

The Robert Rices have bought a home at Nyack, N. Y. She's a radio actress; he's with the New Yorker....Earle McGill is booked for a nationwide lecture tour next season. Meanwhile, he and Howard Teichmann are gandering the national political conventions, with the idea of getting background material for a radio series....William Lewis, vice-president of Kenyon & Eckhardt, took time off during the Republican convention to tabulate ballots for Bob Trout, of NBC.

Bill Garden did the direction for NBC of the telecast of the Joe Louis-Jersey Joe Walcott fight June 25.

Quip going the rounds is that everyone is dying to come to grips with FCC, now that Freda Hennock's on the bench....Socony, which hasn't put any chips in network radio since the Borge-Goodman exit last season, is taking a long gander at tele....Assn. of American Railroads, perennial bridesmaid in radio advertising, will once again mull an air splurge at a board meeting at month's end....Time's full-page kudo for Life-NBC's job on GOP, with other webs and radio totally ignored, brought howls of "blas!"....WOR prez Ted Streibert off to Seal Harbor, Me., for all July.

Mert Koplin has relieved Bruce Elliott as spinner of kiddie disks in Mutual's 5 p.m. strip. "Adventure Parade," formerly in this slot, has been moved down to 5:30 as "Capt. Midnight's" summer standin.... Doubleday expanding its Jacques—Fray-WNBC tab to half an hour.... P. F. James, head of a London ad agency, here spending a month with his son, Mutual veepee E. P. H. James....National Assn. of Manufacturers has added tele to Johnny Johnstone's title as radio director....WINS has latched onto Columbia U.'s grid games for the fall.

Mitchell Grayson moved in as executive producer of "Author Meets the Critics" Sunday (4). He'll also assist Marty Stone, indie packager, on the latter's other radio and tele shows, additionally continuing, however, to direct "Big Sister" on CBS....Ward Wilson is staying on with "Can You Top This?" and exiting "What's My Name?", instead of vice versa, as reported last week....Adelaide Hawley is narrating a series of tele films for Celanese Corp., via Ellington agency ....WMAR-TV, Baltimore, has bought Telenews-INS' weekly reel.... Aaron Rubin pacted as scripter for "Mr. Ace & Jane"....Peter Aylen, of UN's radio staff, off to the Coast. On return, he'll hop to Paris for three months....Lyman Bryson has a piece on adult education in the current Ladies Home Journal....CBS research chief Oscar Katz to the Coast for a fortnight.

A national advertiser talking of bankrolling Gabriel Heatter's upcoming "Mailbag" co-op on 60 or more MBS outlets....Trade is speculating on the future of radio coverage by the N.Y. Star. As PM, the sheet had daily air news. Now it's down to a once weekly piece.... Anne Seymour into the "Evelyn Winters" cast....Ian MacAllister added to "David Harum" roster....Michael Artists with "Lorenzo Jones"....Charles Egelston and Harvey Stephens joined "Just Plain Bill" and "Front Page Farrell," respectively.

Since the "Mystery Chef" series started Saturday mornings on WNBC, New York, Campbell's soup has bought sponsorship of another of the three available spots, giving it two and Church & Dwight baking soda the third....Barbara Becker set for a running part in "Just Plain Bill," which Norman Sweetser directs....Christine Squire, of the Schwimmer & Scott radio department, in last week for a periodic look at New York production and to renew local contacts....William M. Ramsey, here last week for contract-signing ceremonies for Procter & Gamble's new "Fashions on Parade" video series, not due back again until July 26.

IN HOLLYWOOD . . .

Meredith Willson back in town after his Mason City and New York trip of almost a month....Bob Redd, Jack Carson show producer, planes to Scotland and Ireland on vacation when the stanza makes its last bow tomorrow (8)....Dolores Crane, CBS press info department secretary, and Stuart Novins, special events director for KNX and CBS Coast net, were hitched Tuesday (6)....Ben Alexander takes over quizmaster spot on "Noah Webster Says" while Haven MacQuarrie vacations....Harry Von Zell subs on "Double or Nothing" while Walter O'Keefe dittoes....Wick Crider here to teeoff American Tobacco's "Let's Talk Hollywood" for BBD&O....David E. Green, back after a year in Europe, opened publicity offices to plug Colgate-Palmolive-Peet product....Barbara Eiler last-minute sub for Janet Waldo in the new Mel Torme show....Cy Howard off for European vacation after season's final broadcast of "My Friend Irma"....Milt Samuel, Bob McAndrews and Tom Connolly back at their desks at Young & Rubicam ....Jack Meakin, NBC musical director, recuping from broken rib sustained while playing baseball with neighborhood moppets....Spike Jones and Helen Greco sail for three-week honeymoon July 21 after knot-tying ceremony at the Beverly Hills hotel.

William Keighley off for New England vacation and Broadway play gandering....Kay Thompson and the Williams Brothers lined up for Wrigley's allstar Thanksgiving and Christmas shows on CBS....Hal Kanter, Artie Julian and Howard Leeds reoptioned for the fall on the Beulah show....Jim Burton cut new tape-recorded stanza, "Luncheon at Lucey's," with Joy Hodges as femcee and Ronald Reagan, Col. Phil Cochran, Frank Veloz, Irene Hervey and Sammy Cahn as guests.... Dorothy Dewes and Jeanne Kirk, "Breakfast in Hollywood" office staffers, hitching this month with Monty Grimes and Jim Utterbach, respectively....Dick Day, formerly radio director for Community Chest, inked as head of BBD&O's new publicity department here.... Garry Moore bows out of "Take It Or Leave It" and "Breakfast in Hollywood" Aug. 21 for two-week vacation.

Betty Mears of Russell Seeds agency placed in charge of tele and radio script writing class at Hollywood School of Radio Technique.... KFWB will showcase "Modern Miracles," new dramatic series by Hal Carlock and Don Johnson Friday (9). Thomas Freebairn-Smith produces....Bob Holbrook, Compton agency prexy, and Lewis Titterton, radio director, due in Saturday (10)....Frank O'Connor of Ted Bates agency auditioning hillbilly talent for new Bob Burns show....Harmon Nelson of Berg-Allenberg agency peddling new Frank Morgan package in which Morgan goes solo again after last season's go-round with Don Ameche and Frances Langford....Karl Schullinger of Pedlar & Ryan in from New York on vacation....Corny and Gail Jackson back from Chicago and New York sessions on the Elgin shows....Kay and Georgia Kyser to Europe on vacation....Hans Conried, "Prof. Krapatkin" on the "My Friend Irma" show, reoptioned for two more seasons by Swan Soap.

IN CHICAGO . . .

John Harper, formerly of International Harvester's ad dept., is Mutual's new co-op rep....Les Atlass, CBS veepee, cruising the Great Lakes in his yacht, "Sis"....Frank Breslin replaces Bill Wallace as midwest sales manager of John E. Pearson Co. Wallace resigned to join the Minneapolis branch of Fred Ziv....Bill Wilson, who shifted from ABC spot and local sales last April to special events chief of forthcoming WENR-TV, has returned to net sales as an account exec ....WXRT, new FM'er, teed off Sunday (4)...."Archie Andrews" renewed by Swift & Co., effective Aug. 7, through J. Walter Thompson ....Allen Prescott subs as "Breakfast Club" emcee while Don McNeill vacations in Canada this week ...Peter Reich, ex-Quiz Kid, now a

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CBS SHEDS ITS LATIN HEADACHE

Demonstration for Royal Highlights 'Free Radio' Conference in B. A.

Montevideo, July 6.

Despite the efforts of the Argentine government, the annual convention of the Inter-American Assn. of Broadcasters at Buenos Aires finally got a chance Sunday night (4) to express its feelings about democracy and freedom from political domination. Having been kept occupied several days by a succession of official entertainments and social functions, the delegates broke into an enthusiastic demonstration for John F. Royal, NBC v.p., representative from the U. S., and cheered the setting off of firecrackers to celebrate his country's Independence Day.

The fact that the meetings are being held in the Argentine capital, where the government maintains a firm grip on radio, gave particular point to Royal's statements in behalf of the real freedom and responsibility of broadcasters. Royal's contribution to international radio and his aid and inspiration to the free broadcasters of Latin-America were mentioned in an introductory speech by Alcides Toro, of Venezuela, and the demonstration was led by Emilio Azcarraga, of Mexico; S. Fantana, of Uruguay; Goar Mestre, of Cuba, and R. Machado, of Brazil.

Delegates Burned Up

Although this is supposed to be a meeting between private broadcasters, the government's domination of Argentine radio is turning the confab into a government controlled confab, with the radio men from the other American republics burned up over the entire setup. The Argentine Postal Savings Bank, adjoining the Casa Rosada Government House, has been placed at the disposal of the confab, while furniture and installa-

(Continued on page 29)

Program Shifts Unprecedented

Shuffles and reshuffles over the past month affecting the nighttime network rosters next season are said by web execs to be unprecedented. Bearing the brunt of the activity have been the Friday night schedules on both NBC and CBS. They're still juggling them around, with likelihood that the picture won't crystallize itself for another three or four weeks.

Another CBS occupant of years standing is scheduled to move over to NBC this fall, in the wake of International Silver's decision to give Ozzie and Harriet a whirl on the NBC kilocycles. It's the Pet Milk "Saturday Night Serenade" program, currently berthed in the CBS 10 p.m. Saturday spot but would like a choicer time segment.

Just what segments Ozzie and "Serenade" go into hasn't definitely been determined. Ozzie may wind up in the Saturday at 8 period being vacated by P & G's "Life of Riley," but there's a possibility that it may land the Sunday 6:30-7 period if American Home Products' "Hollywood Star Preview" show agrees to a new spot. There's been talk of the latter going into Wednesday night at 10:30. If Ozzie gets Sunday at 6:30, the Pet Milk musical will go into Saturday at 8.

Air St. L. Cops Graduation

St. Louis, July 6.

For the first time in the history of the St. Louis Police Dept. graduating exercises of the police academy were broadcast. Last week KXOK tape recorded the proceedings and broadcast several hours later. This was the first class of the academy graduating under the new training system which is patterned after the FBI.

Speakers at the exercises were Gov. Phil Donnelly, H. Sam Priest, president of the Board of Police Commissioner and Police Chief Jeremiah O'Connell.

Bob Trout
discourses on and keys
"The Answer on Television News"
* * *
an editorial feature in
VARIETY's
3d Annual Special
RADIO-TELEVISION EDITION
to be published this month

WGN's Overhaul Laid to Chi Trib Red Ink TV Dip

Chicago, July 6.

Steady flow of red ink from video operations is seen as the main factor behind current realignments in the broadcasting domain of the Chicago Tribune. Latest moves include George Harvey's transfer as WGN's eastern sales manager to the post of WGN-TV sales chief, and the announcement that the FM'er, WGNB, will begin duplicating WGN programs next month.

Harvey takes over tele sales July 17 with present staffers Ted Weber and Bill Myers staying on as assistants. Less than 50% of WGN-TV time has been sold, following the teeoff last April. Station recently cut five hours from its weekly sked, now averaging 36 hours. Ben Berentson, manager of WGN western sales since 1945, replaces Harvey as eastern sales chief today (6).

Duplication of WGN shows on WGNB will end separate staffing and special programming the FM'er has maintained since its start in

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Blown Fuse Causes Demo Tops to Blow in Mpls. Airing of 'Town Meeting'

Minneapolis, July 6.

WTCN here, carrying "Town Meeting of the Air," caught a lot of heat from its audience last week when it blew a fuse in the midst of the show that gave spokesmen for the political parties a chance to present their cases. The station went abruptly off the air shortly after Will Rogers, Jr., speaking for the Democrats, launched an attack on the Republican Congress' record. It was off for the rest of the program.

Angry Democrats called up by the dozens, accusing the station of "prejudice." Many couldn't be convinced that a mishap caused the program's termination and that it wasn't choked off purposely. Much was made of the fact that the Republican had gotten off his presentation without interruption.

In an effort to smooth ruffled feelings, WTCN had a tape recording of the program shipped in from New York and broadcast it Sunday night. Some disgruntled Democrats still beefed because the Republican spokesman had two whacks on the air.

L&M'S 3 NEW VEEPEES

Three new vice-presidents have been appointed by Lennen & Mitchell. They are Thomas P. Doughton, executive assistant to Ray Vir Den, president; Darniel M. Daley, Jr., account executive, and Peter V. Keveson, radio copy head.

All are effective immediately.

DROPPING 126 STATION SETUP

CBS last week reversed its long-time opposition to government operation of shortwave radio and went along with the David Sarnoff philosophy that private operators should get out of the deficit-and-headache branch of radio.

CBS is now not only discontinuing (as of Oct. 1) its foreign language service to Europe and South America, but it is also dropping and forgetting its Central and South American affiliated Cadena de los Americas, a network of 126 stations put together in 1941 by William S. Paley personally. The CBS board chairman at that time toured South America with Paul White and others and set deals in every country. Paley later hired a Latin expert from the Associated Press, Edmund Chester, to head up the CBS shortwave division. John Hundley, former musical comedy singer, has been second in command.

Switch on Plans

CBS' sudden decision last week to join NBC in quitting shortwave and foreign language operations altogether is a switch on plans originally projected only a few months ago when Paley returned from his winter holiday in Florida. At that time it was intended to expand rather that cut down or abandon DX. An additional State Department subsidy was then in prospect. Meantime the teacup tempest about shortwave wisecracks on Texas hit NBC and in the resultant flurry of Senatorial "indignation," NBC was provided with a welcome out.

Withdrawal of CBS and NBC comes at a time when one international frequencies meeting is in progress at Buenos Aires and another scheduled (November) for Mexico City. Presumably there will now be extensive relaxations of pressure for desirable shortwave channels. Insiders think this will please (a) a longtime clique in the State Dept. itself who are now closer to the fixed commercial point-to-point companies than to either the "Voice of America" or U. S. shortwave interests generally, and (b) the British Broadcasting Corp., still dominant in DX operations and reluctant to give up or share any of its choice airlanes.

The United Nations organization radio division under Peter Aylen at Lake Success is anxious to move into shortwave operations on an expanding basis and may or may not benefit from the happenstance of CBS and NBC locking policies.

VICK IN EARLY START ON BUYING PROGRAMS

Vick Co. is buying local programs for the 1948-49 season somewhat earlier than it has in past years. The quest, through the Morse International Agency, this time for three 15-minute daytime shows a week. Contracts will be for 26 weeks, starting Sept. 13.

In dishing out its budget for the season Vick will operate on the basis of three different lists. First consideration will be given to major markets contained on list No. 1. After that account will be taken of availabilities in secondary markets, and if there's any money left over it will be divvied up among the markets on the third list.

Thelma Ritter's Pic

Thelma Ritter winds up her radio assignments today (Wed.) and leaves for the Coast tomorrow (Thurs.) for a comedy part in the 20th-Fox picture, "To Three Wives." She'll be gone about a month.

Actress, who made her screen debut last fall in the same studio's "Miracle on 34th Street," is the wife of Joseph A. Moran, vice-president of Young & Rubicam.

FBI O.O.'ing 225 NBC, CBS Employees For State Dept. Takeover of 'Voice'

FBI men have been around Manhattan radio circles in increasing numbers in recent weeks, asking questions. These questions, it's reported, primarily concern many of the 225 persons currently on the NBC and CBS payrolls as part of the two webs' "Voice of America" programming setups.

The Government sleuths have stepped in because, effective Oct. 1, the two networks are relinquishing the "Voice" programming functions and turning them back to the State Dept. In return, the State Dept. is planning to absorb as many of these 225 people as its appropriation will permit (the two networks hope to find jobs for the remainder) but before putting them on the government payroll, the State Dept. wants to make sure it won't be inviting any further Congressional investigations and hearings.

NBC's Latin-American "Voice" broadcasts touched off the recent D.C. alarm and subsequent hearings which resulted in the webs' decision henceforth to confine themselves to renting its facilities and operating the engineering aspects of "Voice" broadcasts for the State Dept., with the latter taking over the international programming functions. During the interim period between now and Oct. 1 the webs will continue to supply the State Dept. with the "Voice" programming service, but on a curtailed basis, with the government assuming responsibility for program content, and meanwhile building its own staff.

Oddly enough, most of the 225 programming aides employed by NBC and CBS during the eight-month period they took over the "Voice" programs, were originally in the State Dept. employ. The two networks were each given $1,300,000 a year appropriations to program and service the "Voice" shows, amounts which just about defrayed the cost of operation.

Alan Lipscott
whose ulcers date 'way back to radio, appraises television and observes that it's
"Still the Same Ulcer"
in
VARIETY's
3d Annual Special
RADIO-TELEVISION EDITION
to be published soon

Demos Courting Bigger AM-Tele Play Than GOP

Philadelphia, July 6.

Contrary to the recent prevailing belief that radio and television would pay less attention to the Democratic convention than to the GOP powow, owing to the apparently certain nomination of President Truman, it now appears that even more broadcasting personnel will converge here next week than turned out for the Republican confab.

According to Kenneth Fry, radio director for the Demo national committee, more than 1,000 radio and TV people are being assigned to the convention—tele engineers alone accounting for from 150 to 200. Radio-TV turnout for the GOP meet totaled about 850.

Fry is expected here tomorrow (Wed.) to set up headquarters at the Bellevue-Stratford. He has sent out an informal letter to all delegates and other principals advising them to be wary of the "merciless" tele eye, cautioning them against reading newspapers during speeches, advising speakers to be clean-shaven, etc. Fry will advise speakers on dressing most effectively for tele and will offer makeup to those wishing it.

Whether President Truman will wear makeup before the video cameras isn't known, but it'll be there for him if he wants it.

So far, 128 networks and individual stations have been accredited for the conclave, according to Harold McGrath, superintendent of the Senate radio galleries. One reason for the expected increase in radio-TV personnel is the South's greater interest in the Demo proceedings.

NBC's Denny Elevation Further Accentuation Of Web's Accent-on-Youth

Naming of Charles R. Denny, former chairman of the Federal Communications Commission who joined NBC about eight months ago, to the executive vice-presidency of the network, is seen as further reflecting the web's accent-on-youth stance in which, over the past year, a number of youthful minor execs were boosted into prominent policy-making posts.

At 36, Denny takes over the exec post held by Frank Mullen, who resigned recently to head up the G. A. (Dick) Richards three-station operation. As such, Denny will be the web's No. 2 man, second only to prexy Niles Trammell.

Succeeding Denny as veepee and general counsel will be Gustav B. Margraf, who has been NBC's legal rep in Washington.

The Denny-Margraf appointments were announced Friday (2) following a meeting of the web's board of directors.

Bess Asks Nix On Counter WOV Bid

The involved WOV-WNEW (N.Y.) duopoly situation of years standing has moved another step forward, with counsel for Herman Bess' General Broadcasting Corp., which seeks to buy WOV, filing a motion with the FCC asking for dismissal of the competing application. Latter application has been filed by the Victory Broadcasting Corp., comprising Ralph Weil and Arnold Hartley, manager and program manager, respectively, of WOV.

Bess, asking the FCC to nix the Weil-Hartley application, claims that the latter's bid is an illusory one; that actually no real competing application has been offered; that the only thing offered by Victory has been legal commitments involving transfer of Richard O'Dea's stock. As such, it's argued, the bid only matches the one originally made by Bess.

Bess has affixed sworn affidavits by O'Dea alleging that the latter has had no dealings with Weil and Hartley and points out that O'Dea is a member of Bess' General Broadcasting Corp.

Damon Vamps Soaper For Strawhat Fling

After several years in the part, Les Damon is quitting one of the leads of the "Big Sister" daytime serial and may do summer stock. Auditions for a replacement are being held this week by the Compton agency. Procter & Gamble is the sponsor, and Mitchell Grayson directs the show.

Damon formerly played Nick Charles, the suave sleuth in "Thin Man," but was replaced by Les Tremayne. He continues in running parts on "Right to Happiness" and "Portia Faces Life."

HOLLYWOOD SHOWCASE
With Mickey Rooney, emcee; Buddy Cole, Dave Barry, Barbara Fuller, Julie Wilson, Lud Gluskin orch; panel of judges; Bob Lemond, announcer
Writers: Jean Holloway, Bill Manhoff
Producer: Larry Berns
30 Mins.; Sun., 10 p.m.
Sustaining
CBS, from Hollywood

CBS has finally found the formula for Mickey Rooney in radio. As a replacement for his ill-fated "Shorty Bell" I-want-to-be-a-newspaperman series, the network has completely revamped its thinking about Rooney as a radio personality. It is now projecting him as a sort of Don Ameche (only doubly so) to emcee a talent-finding "Hollywood Showcase" Sunday night program with a three-man "board of producers" on hand to judge the potentials of the aspirants.

However, it's all Rooney, and it's his show from the opening to the closing gong. He's all over the place, dueting with pop singer Julie Wilson in a tune from his upcoming "Words and Music" pic; beating out the drums as accompanist for Buddy Cole's pianistics; thesping with dramatic aspirant Barbara Fuller in, for want of a better description, the Death Scene from Maxwell Anderson's "Winterset," and otherwise spicing the stanza with a characteristic Rooney bounce as he laments the plight of talent that's never given a chance and summarizing his own show biz career.

As a matter of fact, in reflecting back, one wonders how any one else manages to get a crack at the mike—or, for that matter, why it's necessary. For this is strictly Rooney's "baby." In each department there are any number of personalities who can outstrip him, talentwise, but because Rooney is Rooney, with his inexhaustible stamina, cockiness and verve, he wraps up "Showcase" in the palm of his hand. As for the show's real pro element, there is always Lud Gluskin's orch.

For the initial stanza (4), the "board of producers" was comprised of Jerry Wald, Warners producer; Herman Hover, boniface of Ciro's (Hollywood) nitery, and Arthur Ungar, editor of Daily VARIETY, who picked Miss Wilson, the singer, as the most potentially promising of the talent. *Rose.*

DIZZY DEAN
With Frank Eschen
Writer: J. Roy Stockton
15 Mins.; Sat., 5 p.m.
JOHNSON'S WAX
NBC, from St. Louis
(Russell Seeds)

Dizzy Dean, the fireball pitcher who became a great play-by-play spieler by murdering the King's English, is now holding down a regular 15-minute weekly session of sports gab and chatter, mostly about himself. Dean is an amusing gent with his verbal monstrosities but the fact that this show is scripted by J. Roy Stockton makes the slanguage a bit suspicious. Stockton, however, is careful not to pour the hillbilly grammar on too thickly while Dean, on his part, shows skill in giving an improvised look to a prepared gag.

On the preem stanza (3), Dean gave some biog details which revealed frankly that he's his own most ardent fan. He pitched, sez he, some of baseball's historic games even after his arm went lame. Maybe that was some of Stockton's gilding of the lily. In straight vein, Dean chattered informatively about the current league standing, answered some questions from the mail bag and wound up by giving fatherly advice to aspiring pitchers. Dean, above all, is a personality and will cash in with his eccentricities. Frank Eschen handled the plugs briefly and to the point. *Herm.*

ALLEN'S CAVALCADE
With Roy Rene, Hal Lashwood, June Mendoza, Jack Carpentier's Orch
30 Mins.; Fri., 8 p.m.
Allen's Medicated Candy
2 UE, Sydney

This strictly burlesque show makes for good radio listening. Material, mostly forgotten by the present generation, is set for the style of Roy Rene, longtime king of Aussie two-a-day burlesque under the old Fuller regime. Rene, known everywhere, plays a Jewish character named "Mo." He's been doing this character ever since the away-back days when the Aussie flesh-blood fans liked their stuff plenty blue.

Hal Lashwood and June Mendoza make good foils for the comic. They use Jack Carpentier's orch in the show the same as they once [illegible] the quick blackout in burly. [illegible] okay combo.

[illegible] has a huge following [illegible]. Previously it was run by a [illegible] [illegible]

TUMS TUNE TIME
With Carmen Cavallaro and orch (15); Cavaliers quartet; Bob Lido, vocalist; Jack Costello, announcer
Producer-director-writer: Dick Paterson
30 Mins.; Tues., 8:30 p.m.
TUMS
NBC, from New York
(Roche, Williams & Cleary)

The "poet of the piano" is back on the summer-night airwaves as vacation pinchhitter for "Date with Judy," and it's a tunefully refreshing 30 minutes he offers. Carmen Cavallaro has consistently added to his following during the last several years, and this stanza won't disappoint them. He's as rippling as ever at the ivories, and he sees that his agenda includes some of the numbers his devotees know best, through his recordings, such as—on the teeoff stanza last week (29)—"The Tango of Roses."

Selections of numbers throughout the sequence showed an accent on oldies and better known tunes, such as the opener, "Stepping Out with My Baby." The Cavaliers, however, came through with a latecomer, "Village Green," with smooth vocal harmonics. Bob Lido dropped his violin to pipe the solos satisfactorily.

Contrasted with this melodic fare, the sponsor's plugs for Tums "for the Tummy" aren't quite as digestible. Unaccountably one of the spokesmen for the product was a Southerner strangely reminiscent of Lucky Strike's tobacco buyer. *Doan.*

THE JANE PICKENS SHOW
With Jane Pickens, Jack Kilty, Norman Cloutier Orch, Choir (6), Phil Leeds (guest), Robert Warren (announcer)
Director: Edwin L. Dunham
Producer: Robert K. Adams
Writer: Edward Eager
30 Mins.; Sunday, 5:30 p.m.
Sustaining
NBC, from New York

"The Jane Pickens Show" is a pleasant, unpretentious newcomer to radio, being conspicuous by the always melodic soprano of Miss Pickens and the baritone of Jack Kilty. It needs more and sharper comedy than it revealed on its opening 30-minuter, but basically it's a musical interlude notable for solos by the star and Kilty, plus a number of pairings by them. Each has a full voice, and it's a special delight to hear a pair of their calibre in these times of trick vocaling. A comedian is a guest each week, and on the opening show the comic was Phil Leeds. He was the show's weak spot.

Miss Pickens' voice has always seemed especially suited for radio, and she also handles her speaking lines nicely; ditto for Kilty, who is, incidentally, featured in the Broadway hit, "Make Mine Manhattan." Norman Cloutier handling a big, full orch is also no small factor in the pleasantries that fall upon the musical ear.

Leeds does a song novelty wrapped around special comedy material, but it fails to get over. On a show such as this, where the tendency might be towards too much music and song, ineffective comedy can be especially apparent. *Kahn.*

N Y U ON THE AIR
With Harvey Fox, Milton Zucker, Martin Bush, Sandra Arnau, Elliott Gruskin, announcer; Arthur Lee, music
Writer: Warren Kuhn
Director: Walter Weil, assisted by Gilbert Aryon
25 Mins.; Fri., 8:05 p.m.
Sustaining
WLIB, New York

The radio club of New York Univ. has had this series on the air for the last couple of months and, on the basis of last Friday night's (25) broadcast, it is fairly obvious why the program hasn't aroused much comment. The trouble is not the lack of a consistent format, which is a drawback for a commercial series but not necessarily one for a workshop stanza such as this. Nor is the difficulty the obvious technical and budget limitations. The chief fault is the basic one of lack of creative imagination. To the first-time listener, "N Y U on the Air" sounds like merely an inferior network filler.

The broadcast caught offered two dramatic sketches, both acceptable for college stude efforts, but neither notable even on that basis. The first was a biographical drama, "Measure for Miracles," by Warren Kuhn. In fairly standard terms it told the story of Samuel Morse's founding of the N. Y. Journal of Commerce and finally his invention of the telegraph. The second piece was "reproduced" from a recent "Candid Microphone" pickup from a Disabled Veterans' Administration office, which apparently suffered by the substitution of actors for the original blind and one-legged ex-GIs. Music for the show was via recording. *Hobe.*

IT'S ALWAYS ALBERT
With Arnold Stang, Pert Kelton, Jan Murray, Jack Miller orch; George Bryan, announcer.
Writers: Jacqueline Susann, Beatrice Cole
Producer: Irving Mansfield
30 Mins., Fri., 8:30 p.m.
Sustaining
CBS, from New York

The popularity of "My Friend Irma" seems to have sparked a yen for the type of intimate situation comedy that involves a dumbbell (fill in either a sister, brother, brother-in-law or sister-in-law, roommate, etc.) The humor, if any, stems from a variation—done up in multiple shades—of the old moron joke, and if one probes deep enough one will find that the butt of the comedy is someone who's basically a great guy with a heart of gold.

It was probably figured that Arnold Stang would be a natural for this new Jacqueline Susann-Beatrice Cole scripted series called "It's Always Albert," which CBS has slotted in the Friday 8:30 segment for the summer. Stang has brought a distinctive comic quality to radio as the Gerard of the Henry Morgan show.

But as Albert, the would-be composer whose inability to get a job keeps brother Jan Murray and girl friend Pert Kelton behind the marriage eight-ball, Stang is more of a caricature of Stang. There's something desperate about the scripting; the comedy, save for one funny sequence in a department store, somehow doesn't seem to have the relaxed, lighthearted quality that's needed.

True, the script team betrays a knack for utilizing all the known component parts: savvy when it comes to fast Broadway dialog, and inserting the right punch lines. But they've lost out completely on the one real essential need—to invest their central character with likeable, warm qualities that would excuse his subnormal characteristics. That's why "Irma," for example, came through with flying colors. In "Albert," there's only the suspicion that the guy is really a dope.

Pert Kelton and Jan Murray, who complete the trio, do an okay job. *Rose.*

LET'S DANCE, AMERICA
With Tex Beneke orch, Skitch Henderson orch; Fred Robbins, emcee
30 Mins.; Sat., 10 p.m.
Sustaining
CBS, from New York

This half-hour dance session, which expands to a full hour come next Saturday, is CBS' warm weather bid to the bobbysoxers. Chaperoned by disk jockey Fred Robbins, the teeoff on Saturday (3) picked up Tex Beneke from Hershey Park Ballroom, Hershey, Pa., and Skitch Henderson's outfit from the Hotel Pennsylvania, N. Y. Show's blueprint worked in four tunes apiece from each band dressed up with Robbins' icky intros.

While Beneke rates well up among the top bands, the accoustics on the Hershey remote failed to do the crew justice for the aggregation's tone was noticeably thin and tinny. Beneke's numbers ranged from his opening "Stardust" to a reprise of "St. Louis Blues" which the old Glenn Miller band did on the wartime V-disks. It was well balanced terp fare, despite the faulty pickup.

In making the shift to the Pennsylvania, Robbins' own peculiar jargon crossed the bridge with a crisp: "let's see what's the pitch on Skitch." Henderson's opener, "Beyond the Blue Horizon," afforded the emcee another peg to hang an aside remark to listeners: "We'll get up on a turquoise cloud and see how blue that azure is." His frothy comment helped offset the clumsy arrangement. But a constant spirit of levity borders on the monotonous and the disk jock's problem will be to keep himself contained. As a signoff he urged the rug cutters, "for the best in bands keep calibrated to CBS." *Gilb.*

CLEVELAND BALL GAMES
With Jack Graney, Jimmy Dudley
STANDARD BREWING CO.
WJW, Cleveland

Jack Graney and Jimmy Dudley team up nicely in broadcasting the ball games of the Cleveland Indians. Graney, a former Indian player, knows all the angles of the game. Dudley, with a smooth mike technique, rounds out the picture nicely.

With the season progressing, however, the two have developed several minor irritants. Graney loses the play when the action is fast and hectic. Dudley overplays the terms "long ball hitter" and "skys one." Both men also have a tendency to over-emphasize players' nicknames and personality items. *Mark.*

THE AMAZING MR. TUTT
With Willard Wright, John Beal, Norman Field, Joe Granby, Gail Bonney, Ken Harvey, Georgia Ellis, Tommy Bernard, Herbert Rawlinson, Charles Seel, Pat Lowry; Roy Rowan, announcer; Lud Gluskin, conductor
Writer: Arnold Peri
Director: Tony Leader
30 Mins.; Mon., 9:30 p.m.
Sustaining
CBS, from Hollywood

As the summer filler for the first half of the "Lux Theatre" time, CBS premiered Monday night (5) an adaptation from the Arthur Train magazine serial character, Ephraim Tutt. It should span the summer hiatus acceptably, but isn't likely to hook a sponsor unless the network sales staff beats down some agency doors. Despite the years of talk about the legit, film and radio potential of attorney Tutt, this program sounds like a low-budget rewrite of "Mr. D. A." and "Mayor of the Town," but minus either the law-enforcement aura of the one or the star performance-personality of the latter.

Tutt, of course, is the canny and cantankerous New England lawyer of endless Saturday Evening Post stories. In this typically radio version he's maneuvered by a corrupt judge and prosecutor into defending an apparently hopelessly guilty murder suspect, though exactly how that's going to send the judge to the Senate and the prosecutor to the Governor's mansion wasn't clarified for the listener. Anyway, as even a Clifton Finnegan could have predicted, the cagey old attorney outsmarted the prosecutor and out-talked the judge, to win a mistrial for his client and give his young assistant time to get a confession from the real killer.

Although it was done with considerable production splash, the yarn didn't sound fresh, even moderately inspired, or particularly interesting. The scripting was competent but not vigorous or bright. The characters weren't sharp or provocative and the performance generally lacked drive or bite. In sum, it seemed a routine treatment of rather old material. *Hobe.*

LIFE BEGINS AT 80
With Jack Barry, Dan McCullough, guests
30 Mins.; Sun. 3:30 p.m., EDT
Sustaining
Mutual, from New York

This switch of "Juvenile Jury" provided uneven listening on the premiere last Sunday (4); but indicated possibilities if carefully doctored. The basic principle is the same as in "Juvenile Jury"—that is, the appeal is primarily in the performers' age (in this case, over 80) and special viewpoint. And, of course, the best participants are the uninhibited ones.

As in "Juvenile Jury" the questions are on matters of opinion, not fact. Thus, on the show caught the five guests sparred with such questions as should a wife work if her husband makes a good living, have women changed much in the last 50 years, how long should a man allow his girl to answer his proposal, is women's suffrage a good idea, etc.

What might be called the departmental questions didn't turn out so well, as the guests failed to spark to the mention of a specific date 'way in the past, and seemingly, pat replies came to the query of what two wishes each would choose. Particularly in the case of the 92-year-old from Brooklyn, some of the answers sounded as if prepared. Also, the signoff "philosophy," to the effect that we're as old as we feel and think, seemed trite and anticlimactic.

In general, the octogenarians expressed the traditional attitude of the aged (and of their sex) toward the questions. Thus, they mostly thought women have changed in the last 50 years—and for the worse. But the 92-year-old cracked that gals today are better. It was he, too, who not only favors women's suffrage, but thinks a woman should be President—in fact, he suggested Eleanor Roosevelt, to the audible approval of the studio audience.

If more of such lively old geezers are used on the program, provided the suspicion of planted questions-and-answers is avoided, "Life Begins at 80" could be a reasonably popular series. But Jack Barry must be careful about wisecracking at his guests (as he did in suggesting that one woman's 89-year-old husband is a bookie), just as with the kids on his "Juvenile Jury." Comments that might be acceptable on a show with general-age participants sometimes seem questionable when addressed to kids or the aged. *Hobe.*

SPOTLIGHT REVUE
With Dick Jurgens orchestra, Margaret Whiting, Joe Mooney Quartet, Jimmy Castle, Al Galante, guests; Joe King, announcer
Producer-director: Newt Stammer
Writer: Frank Wilson
30 Mins., Fri., 10:30 p.m.
COCA-COLA
CBS, from New York
(D'Arcy)

The Dick Jurgens orchestra, subbing for Spike Jones and Dorothy Shay during the summer hiatus, brings a neat, light style of entertainment to the kilocycles, eminently suited to the season. A smooth aggregation of musicians presents a good variety of tunes in sprightly, well-orchestrated arrangements. Contrast is further added by the guest stars, to make it wholesome summer evening listening.

Opener Friday (2) had the Jurgens crew rambling through "Woody Woodpecker Song" and "All Dressed Up," with the band's featured solists, Jimmy Castle and Al Galante, doing nice turns with "Love Somebody," "A Tree in the Meadow" and "Side by Side." Guest star Margaret Whiting sang "It's You or No One" and "Love Letters in the Sand." The Joe Mooney Quartet delivered with "By the Sea" and "A Man with a Millions Dollars."

For hinterland pull, Coca-Cola brought to N. Y. two teenagers from Memphis, chosen from municipal park canteens, and these appeared briefly on the program. Commercials were brief and informal, to fit into the program's light mood. *Bron.*

CABIN B-13
"A Razor in Fleet Street"
With Arnold Moss, others
30 Mins., Monday., 8:30 p.m.
Writer: John Dickson Carr
Director: John Dietz
Sustaining
CBS, from N. Y.

This new mystery series which teed off Monday (5) is summer replacement for "Arthur Godfrey Talent Scouts." It's a 30-minute stanza on sustaining basis and back-to-back with Bromo Seltzer's "Inner Sanctum" stanza gives CBS a full hour of thrills and chills. New series is authored by John Dickson Carr, mystery writer; directed by John Dietz and edited by Charles S. Monroe, with incidental music by Merle Kendrick.

"A Razor in Fleet Street," initialer of the series, was a thriller embodying the dangers of the Bentleys, a young American diplomat and his British bride. Upon arrival from the U. S. in London they are warned by Scotland Yard operative that a jack-the-ripper, who doubles as bank robber, has been polishing off his victims with a razor. Bentley bears striking resemblance to the criminal and is warned not to roam at large until culprit is apprehended. However, he ignores warning and sets out to beard the ripper in his den. In ensuing situations he comes near being the next victim when he wanders into Old Scratch's tonsorial parlor on Fleet Street. When body of former suspect is found razor-slashed in barber's pantry, the jig is up. Suspenseful pace is maintained throughout, with story turns sufficiently intriguing to hold interest.

Arnold Moss as Dr. Fabian, ship's doctor, narrates in interesting fashion. Other roles are neatly handled by Joseph Curtin, Naomi Campbell, John Stanley, Cameron Andrews, Phil Clarke and William Podmore. Carr has scripted tightly. Dietz paced the stanza in suspenseful manner while Kendrick's music carried the mood. It all added up to good listening for the mystery fans. *Edba.*

SPORTS NEWSREEL
With John Garfield
15 Mins., Fri., 10:30 p.m.
Writers: Barney Naigler, Mac Davis
Producer: Charles Buck
COLGATE
NBC, from Hollywood
(Sherman & Marquette)

Bill Stern, who generally masterminds this stanza, is on a four-weeks vacation. During the interim he has arranged for a quartet of Hollywood personalities to bat for him until he gets back. First of these was John Garfield, who turned in a bangup job on Friday (2) night's session.

Stanza carried Stern's patterned format, comprising sports news to the "Once in a Lifetime" vignette. Latter concerned the prank fate played with Jimmy Barry, a pug of yesteryear. Garfield narrated proceedings in slick manner, with plenty of shading on the dramatic nuances.

Whether it was Garfield's own fund of knowledge, or the scripters, he came through in fine manner with plenty hep sports anecdotia as well as a nice [illegible] for his pic, "Body and Soul." *Edba.*

TEX AND JINX
With Tex McCrary, Jinx Falkenburg, Helen Carroll and the Escorts, Johnny Guarnieri and quintet; guestars Irving Berlin, Fred Astaire, Judy Garland, Ann Miller; Dan Seymour, announcer
Producer: Cy Pitts
30 Mins.; Wed., 9 p.m.
BRISTOL-MYERS
NBC, from New York
(*Young & Rubicam*)

Filling in for their second season as summer sub for "Duffy's Tavern," Tex and Jinx (Falkenburg) McCrary present again their individual brand of informal program which fits happily into the season. The impromptu quality and easy feeling permeating their program—plus the "inside" on celebs with their hair down—make for a charming half-hour. And Wednesday's (30) opener was no exception.

Program was given over largely to Irving Berlin in what was a beautiful plug for his new film "Easter Parade" opening concurrently that evening in New York. But the plug was perfectly legitimate, and program had sufficient originality and appeal to offset the sameness of these evenings of tribute. Berlin was present in the N. Y. studio and there was a tieup with the Coast, Judy Garland and Fred Astaire (the film's stars) piping in from Hollywood with songs from the pic. Ann Miller, another of the pic's features, not only sang but tap-danced. The air was filled with badinage from the persons involved, with McCrary and Jinx guiding the conversational-ball cleverly.

Old and new Berlin tunes were reprised in brief, by the principals and by Johnny Guarnieri and his quintet, and Helen Carroll and the Escorts.

Commercials were woven in neatly, one in particular, a jingle sung by Tex and Jinx, being particularly cute. *Bron.*

DR. STANDISH, MEDICAL EXAMINER
With Gary Merrill, Audrey Christie, Eric Dressler; announcer, Lee Vines
Writers: George Harmon Coxe, Charles S. Monroe, Charles Gussman
Producer-Director: Albert Ward
Sustaining
CBS, from New York

Breezily written and airily played by a good cast, "Dr. Standish, Medical Examiner," moved into CBS' 8 p.m. slot last Thursday (1) replacing the net's "F.B.I. in Peace and War," previously in that time segment and now on an eight-week summer layoff. This whodunit series is no gem of originality, but its production and general makeup should afford it a fair share of attention from mystery fans.

Last week's initial installment revolved around the usual corpse, three suspects including a politician's pretty daughter, plus the efforts of the authorities to solve the situation. Of course there's the rivalry between medical examiner Gary Merrill and homicide inspector Eric Dressler as to who'll crack the case first. Complications crop up when Merrill has his femme assistant, Audrey Christie, hustle off with the gal suspect, but the M.E.'s expert sherlocking pins the crime on the right guy in time for the fadeout.

A trio of scripters—Charles S. Monroe, Charles Gussman and George Harmon Coxe—packed an average amount of suspense in the yarn which was based upon the latter's Dr. Peter Standish, a character who's well known to mystery piece readers in the national mags. Merrill was suave and methodical in portraying the title role, Miss Christie was believable as his aide while Eric Dressler did a standard job as the inspector. Others in minor roles measured up to the principals. *Gilb.*

SEATTLE STORY
15 Mins., 7:30 p.m., Friday
Producers: McPherson-Crockett
KOMO, Seattle

This series on the history of Seattle not only gives listeners some solid entertaining information on what the town was like in the old days, but also does a fine job both in the straight narration and in some dramatized spots in which he changes voice to fit the character.

Script and production by Marje McPherson and Dave Crockett are of topdrawer quality, with this episode, on Seattle's loss of the terminus of the Great Northern Railroad to Tacoma and resultant start of construction of a railroad by the town's few hundred inhabitants with pick and shovel, holds interest from the start. Use of real estate agent who has been cleaning up on sale of land which that road might buy; his decision to move to Tacoma and conversion to never-say-die spirit of town, ending up with a pick in his hand, adds credibility and realism to program.

ROLL CALL
With Burgess Meredith, Roy Shields Orch; Smoothies; Marlene Dietrich, Irving Berlin, Joey Faye, guests
Writers: John Cecil Holm, Edward Eager
Producer: George Voutsas
30 Mins., Thurs., 8 p.m.
ARMY, AIR FORCES
NBC, from New York
(*N. W. Ayer*)

While the "Aldrich Family" vacations, NBC has slotted this "Roll Call" series into the Thursday at 8 segment, with the U. S. Army and Air Force Recruitment services picking up the talent tab. It's a musical potpourri with a military flavor, with Burgess Meredith emceeing the program and otherwise making himself generally useful.

The initial broadcast was a tribute to Irving Berlin to commemorate the sixth anni of the birth of "This Is the Army," with Berlin guesting, along with Marlene Dietrich and Joey Faye. There will be different guests each week (Bea Lillie and Herb Shriner this week), with Roy Shields and a 28-piece orch as the musical backbone and, as it turned out, the show's top asset.

If "Roll Call" wasn't a particularly tempting morsel on the initial stanza, blame it on the fact that it suggested something hastily whipped together, with no definite pattern or continuity and a particularly slipshod job on the scripting end. On the nostalgic, sentimental side, it had its moments of value, as when Berlin reprised his "How I Hate to Get Up in the Morning" and the 30-year-old "Kitchen Police" song from the first war's "Yip, Yip Yaphank."

A three-way banter routine with Meredith, Miss Dietrich and Joey Faye was something less than inspired comedy, in fact mostly corny, with a Dietrich song the only saving grace. But when they found time to permit Shields and his musickers to toss off some Berlin and other melodies, then "Roll Call" really sounded like something worth responding to. *Rose.*

ON YOUR MARK
With Bud Collyer; announcer, Paul Luther
Producer: Luther
Mon.-thru-Fri., 2:30 p.m.
SUSTAINING
WOR, N. Y.

Here's the umpteenth audience participation show. Making its bow on WOR, N. Y., Monday afternoon (5), "On Your Mark" emerged as no better than the usual quizzer. Contestants were handed three questions by quizmaster Bud Collyer and if successfully hurdling the trio were eligible for a fourth, or jackpot question.

On the receiving end of the queries were a housewife from Massachusetts, a bricklayer from Astoria, L. I.; a lady from Hartford, Conn., and a letter carrier from the Bronx. None was particularly articulate.

Prizes for the preliminary questions included cash awards up to $5, depending upon the spin of a wheel, plus two tickets to "Allegro." Jackpot was a $450 Ansley television set, but no one qualified for it. As an extra incentive it was announced at the program's close that a $35 overnight case was being added to the loot.

Sample questions: "What's the fourth largest city in the U. S.? Name three magazines whose titles start with the letter 'L'." One way of improving the show would be to assemble more literate questions along with more literate contestants. Collyer handles the quizzees with a rapid, professional glibness while the production sheen is negligible. *Gilb.*

SONGS BY VINCENT FLAIR
With Marty Alma Orch; Geoff Davis, announcer
Producer-director: Allen C. Newroth
15 Mins.; Sat., 8:15 p.m.
FLAIR & VIVIAN DANCE STUDIO
WINS, N. Y.
(*Allied Radio Adv. Associates*)

This is a quarter-hour of song warbled by Vincent Flair on behalf of a Brooklyn dance studio he operates in association with his partner, Vivian. Show is a modest one signatured appropriately enough by "Ballerina." A former vocalist with Chris Cross' band, Flair relied almost entirely upon ballads for his stint. Some numbers in a faster tempo would tend to eliminate a soporific tinge lent to the stanza by Flair's soft, sirupy delivery.

Accompanying Flair is Marty Alma's small combo. It did well enough by the singer but when on its own with "Tea for Two," failed to do justice to the Vincent Youman's piece. Geoff Davis handled three lengthy plugs for the dancing academy. *Gilb.*

APPOINTMENT WITH MUSIC
With Snooky Lanson, Dorothy Dillard, Dixie Dons, Varieteers, Beasley Smith orch; announcer, Ernie Kelly
30 Mins.; Wed., 10:30 p.m.
Sustaining
NBC, from Nashville

Whipped up by Nashville's WSM, "Appointment With Music" is a far cry from that station's homey perennial, "Grand Ole Op'ry," and likewise the show's melodies bear little resemblance to the hillbilly laments of another Tennessee radio fave, Roy Acuff. Keynote of this summer replacement for Jimmy Durante time is "some easy listenin' and no giveaways."

In making a surprise departure from an accepted, bucolic format, WSM in general made good on its promise to hand dialers some "Southern Comfort" in its musical layout. Session was hosted by warbler Snooky Lanson, who contributed a brace of tunes as well as proving himself an affable emcee.

The soft lights-sweet music theme is accented throughout by a lengthy cast welded around Beasley Smith's orch. Vocal quintet of the "Dixie Darlin's" handles "Mary Lou" in solid fashion while the band creditably gives out with other tunes retaining the smooth vein. Lanson polished off "Where the Apple Blossoms Fall" along with "That Ole Black Magic."

Dorothy Dillard's delivery of "Yesterdays" proved a bit tedious inasmuch as the number was too long drawn out. Varieteers, a Negro vocal group, did a standard "All Dressed Up in a Broken Heart." In short, listeners in search of quiet and mental calmness will find this half hour of song and music a welcome appeasement from the raucous quizzers.

WHO SAID THAT?
With Bob Trout, moderator; H. V. Kaltenborn, Robert Ruark, Leland Stowe, John Swayze; Peter Roberts, announcer.
Director: Don Gillis
Editors: Fred and Dorothy Friendly
30 Mins.; Fri., 8:30 p.m.
Sustaining
NBC, from New York

It's a sprightly, novel summer session NBC has here. No doubt its appeal is somewhat limited, since it caters to the intelligence of well-informed listeners. But it is a refreshing departure from run-of-the-mill entertainment.

The format is that of an "Information Please" devoted entirely to quotations from the current week's news, except for a listener-participation angle (which seems to be vital to every program these days) offering prizes for historical quotes. Bob Trout, from his long experience as an on-the-spot reporter, proved himself a handyman with the adlib on the kickoff session last Friday (2). The fourman panel, studded with w.k. personalities, performed brightly, tossing in a nice measure of fast quips. (As when, referring to Gov. Warren's remark upon nomination that he "knew how it felt to be hit by a streetcar," one of the panel suggested it was "Streetcar Named Desire.") Strangely enough, H. V. Kaltenborn, while he put in a couple of good bits, shined least among the panel members in guessing the authors of recently publicized remarks. Trout's easy, offhand manner in presiding lent a warmly informal atmosphere to the proceedings.

Stanza offers a teaser test for any daily newspaper reader and highlights significant comments on current affairs. As such, it makes a lot more sense than most of the countless and aimless quizzes cluttering up the ether. *Doan.*

Transcription Review

THE NATIONAL SINGERS
With Fred Webber Male Choir
Directors: Iris Mason, Hal Saunders
Producer: Charles Michelson
15 Mins.

This new Michelson series, an e.t. package of 104 15-minute shows, introduces to U. S. audiences an English male octet which has become well known abroad through tours of Britain, the continent and Australia. The series, released by Michelson's outfit June 15, includes special Christmas and Easter programs. Featured vocalists are Albert Miller, Arthur Ward and Neal Easton.

The program will strike U. S. listeners as sort of a British-accented double barbershop quartet affair. It will no doubt come as an amusing surprise to dialers to hear "I'm Headin' for the Last Roundup" with a Broad A. Nevertheless, the octet presents eight well-tuned pipes in crystal-clear close harmony, and the selection of numbers is strictly in the old fave groove. *Doan.*

THE HOPE OF PEACE
With Earl Godwin; Gel Hedges, announcer
Writer: Earl Godwin
Director: Joseph Graham
Producer: William Templeton
15 Mins.; Sun., 6:30 p.m.
ARABIAN AMERICAN OIL CO.
ABC, from New York
(*Kudner*)

It was clear, with the teeoff of this program last Sunday (4), that the Arabian American Oil Co., which has figured in news of the Israel-Arab conflict, is out to do a public relations job for itself. The firm, which has no products to sell the American listening public, acclaimed in the opening and closing announcements that the program was being aired "in the interest of better understanding of the problems of our time." It explained that it is an American outfit which "sends 400,000 barrels of oil weekly into world trade." It observed, indisputably, that "oil from the Middle East can be a big factor in the peace," but did not say how it was being so employed. The implication, it seemed, was that AA, being American-owned, was naturally on the side of the angels and would contribute in no way to the outcome of the Arab-Jewish war.

Earl Godwin, ABC's top Washington observer, apparently felt called upon to explain that his hands weren't tied by his sponsor. He noted that ABC commentators are "presumed to be capable" of interpreting the news as they see fit, and announced that he would express "an independent viewpoint." The program, he said, was "intended to be instructive" and would look upon "the cheerful side" while trying not to be "Pollyanna about the news."

Having issued these disclaimers and explanations, Godwin "begged indulgence" to dispense with the news of the day! It was the Fourth of July, he pointed out, and an occasion to recall the first Fourth and its historic significance. He devoted the remainder of the period to a rambling discourse upon the occasion and closed with the word that he'd originate next week's edition from the Demo convention headquarters in Philly.

Which means that Godwin won't get around to his independent interpretation of the situation so near to his sponsor's interests until at least the week following. *Doan.*

RADIO CITY PLAYHOUSE
With Jan Miner; Roy Shields, musical director
Producer: Richard McDonagh
Director: Harry W. Junkin
30 Mins., Sat., 10 p.m.
Sustaining
NBC, from New York

The "Playhouse" edifice has been installed in this spot to cover the ground during the summer absence of Kay Kyser (Colgate). As explained in advance by NBC, the filler will have no set formula or format but merely offer in straight dramatic fashion scripts that Richard McDonagh and Harry W. Junkin, producer and director, respectively, of the series, consider worth airing.

The teeoff program (3) would have merited an extra-special huzzah for writing, direction and performance were not all these elements reminiscent of a predecessor presentation which through the years had earned CBS much-hat-tipping. Junkin's own "Long Distance" was the opening narrative here, and hard as one might try to lean in his favor, because of his twofold skill in writing and directing of the piece, there would be no escaping from noting its close similarity to "Sorry, Wrong Number." Even Jan Minor, who played the hysterical woman with the telephone in Junkin's version, sounded at times very much like Agnes Moorehead, with whom the lead of "Wrong Number" is indelibly associated.

If it weren't for the artificial finish that Junkin fastened on his work, "Long Distance" might have even, from the viewpoint of suspense and general pacing, deserved recognition as a better piece of writing than its predecessor. Junkin, in any event, proved that as a director he not only knows how to handle his material with maximum effect but has a style of his own. This Canadian, who also marks himself as stickler for realism, should in time move into that limited circle of topnotch dramatic radio directors on this side of the border.

With all the obvious comparison, Miss Minor is deserving of a big hand for the performance she gave of a woman who had but 30 minutes in which to save her husband from electrocution for a crime he did not commit and with a telephone her only instrument of rescue. It was an admirably etched characterization. *Odec.*

LET'S TALK HOLLYWOOD
With George Murphy, emcee; David Butler, Eddie Bracken, James Stewart, Edith Gwynn; Hy Averback, announcer
Writers: Martin Wark, Saul Stein
Director: Hilliard Marks
30 Mins.; Sun., 7 p.m.
LUCKY STRIKE
NBC, from Hollywood
(*BBD&O*)

American Tobacco Co. and BBD&O agency really dug into the lend-lease barrel in borrowing this one. Unfortunately, its entertainment quotient is about on a par with its originality. "Let's Talk Hollywood" is the Lucky Strike summer replacement for the Sunday night Jack Benny show. It turns out to be a Hollywood-slanted version of "Information, Please."

But in keeping with the current giveaway trend, it goes in for more elaborate payoffs. For example, the guy who submits the question that stumps the experts (there's a different panel each week and on the initial broadcast the panel skidded three times in a row) gets RCA's top-priced tele set, a year's pass (for two) for his favorite hometown filmhouse, and a veterans' hospital he designates is the recipient of enough cigarets to take care of all its patients. And to further accentuate the giveaway angle, there's a tiein with Photoplay mag, with a five-year subscription for everyone who submits a question that gets used.

George Murphy is the permanent emcee who presides over the panel and does his best to fadiman the proceedings (first panel was comprised of James Stewart, Eddie Bracken, Edith Gwynn and David Butler). One would suspect that out of such a parlay would come some glib banter and the sort of light, airy exchange that, for example, has been "Info's" chief stock in trade.

However, the feeling was inescapable that the Oscar Levant-John Kieran combo was sorely missing, not only in helping achieve a qualitative humor, but in helping to extricate these supposedly dyed-in-the-wool Hollywoodites from a lot of frustrating moments, even though the questions carried an "elementary, my dear Watson" tag. Murphy plays the whole thing straight.

Summertime or wintertime, it's still the same trip-hammered Lucky commercials, built around the recently-acquired "first again with tobacco men" musical bar. *Rose.*

NEW ADVENTURES OF THIN MAN
With Les Tremayne, Claudia Morgan, Parker Fenelly, others; Ed Herlihy, announcer; Fred Fradkin, orch conductor
Producer-director: Hi Brown
Writer: Milton Lewis
Supervisor, Dashiell Hammett
30 Mins.; Tues., 9 p.m.
PABST
NBC, from New York
(*Warwick & Legler*)

Nick Charles is in the worst box of his entire career—and it's a long and familiar one. He can't chase crooks because of NBC's no-crime-before-9:30 rule. So he's reduced to coming into very slight contact with some shady characters out of his exciting past, while trying to make an amusing existence out of what used to be some fleeting encounters with his charming frau, Nora. About all the listener who remembers-him-when can do is mourn, along with Nick, the good old days when he was "the Terror of Third avenue... who made the underworld tremble."

In the second round last week (29) of his "new," strictly on the domestic side, adventures as summer standin for Eddie Cantor, about the only recognizable remnant of the Thin Man's former existence was his opening and closing scenes—in bed with Nora. In between, he got mixed up in some almost too extraordinary consequences of becoming an involuntary baby-sitter. Some tough guys and cops, including Sheriff Eb Williams (Parker Fennelly), crossed the crime-less scene. Just one of the few hard-to-believe developments was that, whereas there wasn't a cop living who didn't know the old Nick Charles, now not a single one recognized him. That just shows how much the poor guy changed.

Les Tremayne (in the role Les Damon did for so long) and Claudia Morgan (who's had the role before) struggled valiantly with their lines as the new Nick and Nora, but the material didn't give them much of a chance, it was so superficial and unrealistic. Rest of the cast were easily recognizable "characters." The striving for brittle, sophisticated dialog left the sequence with only a shred of credibility.

Pabst's plugs are inoffensively frothy. *Doan.*

ABC's Preferential TV Time Options For AM Bankrollers in Web's 1st Major Bid for Share of Tele Plum

ABC uncorked its first major bid for a share of the television bankrolling plum in a detailed statement calculated to reach the desks of every important timebuying advertiser and agency exec on his return from the Fourth of July holiday. As a come-on-in-fast inducement, the web offered preferential time options to current AM bankrollers and a one-fourth-off rate discount to advertisers grabbing time on WJZ-TV, N. Y., before the station starts operation next month.

Over the signature of sales veepee Fred Thrower, the net set forth the status of its TV networking operations, plans for expansion, programs currently on the air and available (and their price tags), and ABC's tele rate card No. 1.

Web is now programming 12 hours a week, Thrower reported, but will expand this to 28 hours weekly as soon as WJZ-TV hits the air in August. Four more ABC owned and operated outlets are slated to tee off before the end of the year, at the rate of one a month—WENR-TV, Chicago, in September; WXYZ-TV, Detroit, in October; KECA-TV, Los Angeles, in November, and KGO-TV, San Francisco, in December.

Three eastern outlets—WFIL-TV, Philadelphia; WMAL-TV, Washington and WAAM, Baltimore, the latter signed as an affiliate only yesterday (Tues.)—will be connected

(Continued on page 26)

ABC's TV Price Tags

ABC hauled out the price tags on its current tele programs in showcasing its TV status and first rate card over the weekend. The seven shows available and their tabs:

"Hollywood Screen Test," dramatizations starring film aspirants from legit, radio and niteries, with Bert Lytell as emcee, $1,100; "What's New," featuring new inventions and gadgets, $1,000; "Cartoon Teletales," showing children how to sketch characters from dramatized stories, $500 for the first 26 weeks, $600 for the next 26; "That Reminds Me," human interest yarns by Cal Tinney and guests, $1,400; "Hayloft Hoedown," hillbilly variety, $1,250; "Play the Game," charade quiz, $950, and "You're Invited," variety show emceed by Romo Vincent, $850.

Additionally available are 12 New York Giants pro football games, nine to be carried live and three by film, and 30 pro basketball games from Madison Square Garden. Package prices were not stated, but are available on request, the net said.

Price Follows Gaxton As Texaco's Quondam M.C.; Want Berle Back

Television's "Texaco Star Theatre," in a switch from the original plans, is now signing emcees on a week-to-week basis, instead of four weeks at a time. William Gaxton, for example, handled last (Tuesday) night's show and Georgie Price is slated to emcee next week's stanza. Both draw a reported $1,000 for the one-shot out of a $5,000 talent budget.

Kudner agency, which handles the Texaco account, has been furnished with several availabilities by the William Morris office and will select emcees for at least the rest of July by the end of this week. Gaxton and Price, incidentally, sub for George Jessel, who was called back to the 20th-Fox studios on the Coast for film production work.

Show is aired in the 8 to 9 p.m. slot on the NBC-TV web. Texaco is trying to work out a deal for Milton Berle to become permanent emcee in the fall.

Frederic Ziv

discusses

"Films in Your Television Future"

* * *

an editorial feature in the

3d Annual Special

RADIO-TELEVISION EDITION

of

VARIETY

to be published this month

Tele Rates Up As Sets Increase

In line with the steady boost in television set circulation in the metropolitan N.Y. area, both WNBT (NBC, N.Y.) and WCBS-TV (CBS, N.Y.) announced this week a hike in their time rates, to be effective Oct. 1. NBC, meanwhile, will up its network rates at the same time.

NBC also latched on to another affiliate with the inking of a pact to service WJAR-TV, Providence. Station, owned by the Outlet Co., owners of WJAR, NBC's sound broadcasting affiliate in Providence, expects to take the air about Sept. 15, at which time it will receive NBC net programs via radio relay from Boston, which is now connected to WNBT via microwave.

Despite the boost in rates, the increase in number of sets makes the time charges comparatively lower, according to CBS-TV commercial manager George L. Moskovics. He pointed out that the present base rate of $700 per hour for WCBS-TV was established April 1, when there some 147,000 sets in circulation, making the rate about $4.76 per thousand. New rate of $1,000 per hour, effective Oct. 1, will see more than 300,000 sets in the area, which will make the charges then equivalent to about $3.33 per thousand, a drop of some 43%.

WCBS-TV, meanwhile, has boosted its rates for time signals, effected June 1, to $115 for Class

(Continued on page 26)

SYLVIE ST. CLAIR TO SING ON THE RIVIERA

Sylvie St. Clair, the WABD (DuMont), N. Y., chanteuse, clippered to Paris last week to play some Riviera engagements. She may be featured with Michel Emer's orchestra which opens the Palm Beach Casino, Cannes, July 10 and remains there until Sept. 9. Emer is the French songsmith who composed a number of Edith Piaf's best known songs.

Miss St. Clair has been offered renewal by DuMont but is hesitating until she gets commercial committments.

WOR Preps Paul Winchell For Video Sweepstakes

WOR, N. Y., thinks it may have some hot television competition for Edgar Bergen if the latter decided to enter Charlie McCarthy in the video stakes.

Mutual key has pacted ventriloquist Paul Winchell to stand in for John Gambling on the latter's 1:15 p.m. cross-the-board show while Gambling vacations all this month. Winchell and his dummy, Jerry Mahoney, took over the spot Monday (5).

Station execs are said to feel that Winchell has strong possibilities of developing into a toprated tele act. And, of course, WOR-TV and its Washington, D. C., sister, WOIC, will be on the air before long.

FAIRBANKS STARTS 2D TELEPIC SERIES

Hollywood, July 6.

Jerry Fairbanks Productions starts shooting its second 26 week series of television films for NBC this week.

Series, titled "Going Places With Uncle George," films will be designed for tot viewing along with sight-seing trips to zoos, circuses and places of general interest. Dick Elliott has been inked to play Uncle George.

NBC Trial Balloon On Celluloid Web Nixed by Agencies

Looks like the bankrollers are in a mood to nix efforts to set up celluloid networks. It's learned that NBC quietly sent up a trial balloon on this score during the past week and the agencies shot it full of holes with their loud squawks. Word subsequently went out that NBC had pigeon-holed the proposal.

Web's idea was to require bankrollers to take on every new affiliate the net added, servicing the sponsor's show to them via kinescoped film at a cost to the client of $180 for the master reel and $25 for each print serviced.

Agencies' attitude, according to a typical one, is that such a plan forced the advertisers to pay for NBC's facilities and would have an end effect of "driving everybody into films."

"We don't see," harped an agency's radio topper, "why we should go to the expense of putting on a live show for a few outlets and have to pay additionally to have it aired on film of inferior quality on the other stations."

Thus far, the network hasn't come up with a substitute plan. But if advertisers are going to hold out for live pickups, it means extensive network of commercial TV programming is off until coaxial and microwave relays are set up from coast to coast. That, according to NBC itself, is several years away.

Mull Speedy TV Production Code

Production code for the television industry, designed to impose a system of self-censorship that will eliminate much of the current criticism against performers' use of blue material on the air, is to be developed during the next several months by a special committee of the Television Broadcasters Assn. Code will be submitted to the full TBA membership at the organization's annual meeting in December.

Committee is headed up by CBS exec veepee Lawrence W. Lowman and comprises NBC tele exec Noran E. Kersta; Robert L. Coe, station manager of WPIX (N. Y. Daily News), and Neil Swanson, exec veepee of WMAR-TV (Baltimore). Code, the first official guide for TV programming on an industry-wide basis, was suggested by TBA prez J. R. Poppele more than two years ago, but no action has yet been taken on its formulation.

Kersta, incidentally, has just been elected a member of the TBA board. He succeeds NBC veepee John F. Royal, recently resigned, and will continue in office until the next election in December.

Spicer Quits KSTP Post Due to Lack of Material

Minneapolis, July 6.

Difficulties in obtaining program material for television brought about resignation of Dorothy Spicer as program director for KSTP-TV. She had been KSTP public relations director prior to taking television assignment.

Other television news on page 5.

Frisco Channel Winners Still Dark; 20th May Get One Via Oakland Setup

By BOB STAHL

Washington, July 6.

Which of the five applicants will win the fight for the two hotly-contested San Francisco television channels remaining is anybody's guess, following the windup here Friday (2) of 20 days of gruelling testimony both in D.C. and Frisco. Decision isn't expected to be rendered to the FCC for at least six months by FCC examiner Jack Paul Blume, who ran the entire four weeks of hearings.

Out of the morass of conflicting testimony offered by the applicants, including CBS, KROW (Oakland, Cal., indie AM station), Paramount, Ed Pauley's Television California and 20th-Fox, one thing seemed certain: that much of the case may revolve around the availability of transmission facilities in the East Bay (Oakland) area. Three construction permits already granted in Frisco cover the metropolitan area only, meaning that if the remaining two are assigned to Frisco, Oakland will have no local coverage.

In a surprise move, 20th disclosed on the stand that it planned a separate studio in Oakland. Opposing counsel tried valiantly to prove this was a mere straw-in-the-wind, proposed by 20th after listening to the previous testimony of other applicants. If 20th can make its case stick, it's believed to stand a good chance of drawing one of the TV assignments. Radio manager Irving Kahn testified Friday (2) that he'd been advised by KROW general manager William Gunzendorfer about the importance of an Oakland operation as far back as April, before the hearings started. Objection was raised, however, about including 20th's Oakland plans in the record. Blume declared that, if after further study the objection was upheld, all such reference would be stricken out.

Closing two days of the hearings were sparked by 20th's big guns, including 20th prez Spyros Skouras, National Theatres prez Charles P. Skouras, research chief Earl Sponable, tele chief Alfred H. Morton and Kahn. Skouras freres provided the same highlights they did during the earlier sessions in Frisco, proving again their innate personal showmanship. They both drew plenty of laughs from the hearing room (crowded for the first time) with their answers, but still socked across several important points.

Spyros Skouras, in a surprise move, revealed that 20th is working on color tele for home re-

(Continued on page 26)

Hugh M. Beville, Jr.

Director of Research at NBC

goes into the proposition of TV Research:

"So Many Want to Find Out So Much From So Few"

* * *

an editorial feature in

VARIETY's

3d Annual Special

RADIO-TELEVISION EDITION

to be published this month

WATV Status In State of Flux

Confronted with the fact that less than 50% of the television receivers in the metropolitan N. Y. area can pick up its signal, WATV, Bremer Broadcasting's tele station in Newark, N. J., has postponed any live studio programming until at least the fall and has halted the majority of station expansion.

With the operation's curtailment, program manager Paul Belanger has resigned, effective today (Wednesday). According to Belanger, his future plans are still indefinite but he has several offers from N. Y. tele outfits, including the TV department of one of the major ad agencies.

Still at a loss to explain the apparently freak electronic situation that's cut into reception of its signal so tremendously, WATV has asked RCA engineers to check all its transmitting equipment during the next six-eight weeks. Reception has been reported at various times from places as distant as Baltimore, but since most of the N. Y. sets can't pick up the signal, WATV has had considerable difficulty trying to sell air time. Situation is the first serious one of its kind in the industry.

As a result the programming and production staff has been trimmed, with production designer Lawrence Goldwasser already gone, as well as several minor production staffers. To date, no painters, cameramen, stagehands or studio cameramen have been hired.

Situation is further complicated by WATV's union difficulties. Station signed a blanket contract about a year ago with the International Brotherhood of Electrical Workers, giving that union jurisdiction over all TV jobs. International Alliance of Theatrical Stage Employees has since slapped an injunction on WATV, charging unfair practices. Station has stayed aloof from the dispute, but the jurisdictional battle has not been settled.

CBS, DUMONT CONTINUE EXEC RESHUFFLING

Both CBS-TV and DuMont continued to indulge in the favorite midsummer sport of exec reshuffling during the last week. CBS assigned Edmund Chester, heretofore director of shortwave broadcasting and Latin American affairs for the web, as director of news, special events and sports. He's to coordinate all these facets of programming in a move designed to further the web's TV network expansion.

DuMont, meanwhile, switched stations relations chief Halsey Barrett to the post of manager of the newly-created sales service department. In a local move, Lynn Cleary, with DuMont for a year, was assigned as a special assistant to handle continuity, literary and title rights and co-op programs for WABD, the web's key N. Y. outlet. Jack Rayel, meanwhile, has been named assistant to network program chief James L. Caddigan.

Elsa Maxwell as a 5G Telehostess in Package On Berg-Eikel Agenda

Gertrude Berg and Vera Eikel are packaging a fall television series starring Elsa Maxwell and built around her party staging. Miss Maxwell is currently in Europe filming interviews with celebrities in London, Paris and Italy for the opening sequences of the weekly show. It's understood that before she sailed several weeks ago, she laid plans for the show before two friends and prospective buyers, David Sarnoff of RCA (NBC) and William S. Paley of CBS.

It's learned, too, that her close association with several film industry toppers has won her some backing for her new tele-pix activities. Cooperation of Jack Warner and Darryl Zanuck is already in effect on the summer shooting abroad, it's said.

Following the filmed interviews, the show will turn to Miss Maxwell's parties, with her typical bevy of name guests, originating from various points such as her own apartment, the homes of prominent friends, and places of national interest. Her daily syndicated "Party Line" column will tie in with the tele format.

Cost details will be unfolded this week when Miss Berg and Miss Eikel huddle with several interested agencies, but the estimated price tag on the package is $5,000 weekly. The producers report they've had several participating sponsor offers, but no commitments have been made.

VARIETY

Announces its

3rd ANNUAL

RADIO and TELEVISION PREVIEW

1948-49 Season

• **FIRST** *to report the all important commercial angle in* **RADIO**

Feb. 24, 1922

• **FIRST** *on* **TELEVISION**

Feb. 25, 1931

AND FIRST AGAIN WITH AN EXCLUSIVE SERVICE FOR THE RADIO AND TELEVISION INDUSTRY

To Be Published This Month

Advertising Rates Remain the Same. Make Your Space Reservation At Any Variety Office

NEW YORK, 19
154 W. 46th St.

CHICAGO, 1
360 N. Michigan Ave.

HOLLYWOOD, 28
6311 Yucca St.

Battle for Channels Wilts Under D.C. Heat, Verbiage; FCC Asked For 34

Washington, July 6.

Television redistribution and reallocation hearings dragged badly last week before the Federal Communications Commission. About 200 witnesses, attorneys and engineers attended the first two days, but proceedings were so slow and technical that a mere handful were left by the week's end.

Testimony on use of directional antenna for television, put forward by CBS and WTOP, was deferred. General testimony on this will be taken in about two weeks.

DuMont has prepared an elaborate brief for 20 television channels instead of 12. DuMont proposes to get the additional channels from government services. It will present the proposal this week as the nearings reconvene tomorrow (7).

T. A. M. Craven, director of WOL, and chief Cowles exec in D. C., stated that FCC should and could provide at least 34 tele channels. FCC counsel Harry Plotkin fought to keep that one out of the record, but was overruled. Craven also asked one additional channel each for Boston and Washington. WOL has no tele channel here.

Proceedings perked up a bit Friday when the WTOP request for channel 12 for Washington instead of Fredericksburg, with the Virginia city getting channel two, was taken up. WTOP, owned by CBS and the Washington Post, attempted to prove channel 12 with directional antennae would be successful in the Capital.

Attorney Henry Fischer, for Radio Television of Baltimore, drew forth testimony from WTOP's consulting engineer that to bring 12 to Washington would deprive 100,000 Marylanders of two of three services. If channel six were added to Baltimore, bringing total there to four channels, some 50,000 people would be out of a video service area.

Attorneys for Baltimore stations also pointed out that Washington had the most favorable setup on the east coast from the standpoint of channels per population.

Frisco TV

Continued from page 24

ception, but passed the details on to Sponable. Latter declared, when he took the stand, that there's a "close affinity" between pix color, on which he's researching, and tele color, adding that his findings in the pix field would be applicable to tele. He declined, however, to furnish details of his work and opposing counsel allowed the question to drop.

Kahn's Complete Outline

Kahn, on the stand four hours Friday in a session which lasted until 11 p.m., so that all concerned could scram home for the holiday weekend, presented probably the most complete outline on programming plans, rate card structure, etc. Opposing counsel had been aiming for him, since all during the previous sessions he'd been advising 20th counsel Vincent Welch on what questions to ask in cross-examination of other witnesses. On the basis of his lengthy April survey of Frisco programming possibilities, though, he was apparently fully prepared, with opposing counsel dropping their examinations one by one in the face of his facts.

Blume himself led the cross-examination of Spyros Skouras, trying to ascertain why 20th is willing to spend so much money for tele, which will probably prove a financial loss for the first several years. He pointed out that 20th proposes to spend about $1,000,000 for total construction costs in Frisco, with equipment costs alone more than CBS' proposed cash outlay for both equipment and studios. Skouras denied emphatically he had any idea that the FCC will base its decision on who can afford to spend the most. In answer to Blume's apparent fears that 20th would over-commercialize its programming because of its heavy investment, Skouras said quite the contrary would be the case. "The person who has the larger investment must excel in quality of service to make it pay off," he said.

Edward Stasheff
Director of Education, WPIX, N. Y.
writes on
"Television in Education"
in the
3d Annual Special
RADIO-TELEVISION EDITION
of
VARIETY
out this month

Open Season For Air Stars Abroad

With most of the top bracket air shows off for the summer, idle talent is taking advantage of the hiatus for a mass invasion of the European continent. Some stars have vaude tours in mind, but the majority is motivated merely by a desire to loll about in continental capitals.

Eddie Cantor sailed from New York Saturday (3) aboard the Stockholm on a trek to Scandinavia. Earlier Edgar Bergen left for a tour of the same area. Temporarily freed from his chores on the Fred Allen show, comedian Peter Donald sailed Saturday (3) on the Mauretania for a short vacation. On the previous day Friday (2) the Nieuw Amsterdam carried a heavy complement of radioites when she left Hoboken for Southampton, Havre and Rotterdam. Among those aboard were Ed Gardner, Sam Perrin, scripter for the Jack Benny show; and Jack Remley of the Phil Harris-Alice Faye program.

Benny, Mary Livingstone, Harris and Miss Faye shoved off a day earlier aboard the Queen Elizabeth for a British vaude tour in which the first trio will participate. Also passengers on the same ship were bandleader Kay Kyser, accompanied by his wife, Georgia Carroll. Other departures last week were those of the George Keanes who planed for a Paris honeymoon. Mrs. Keane is the CBS radio actress Betty Winkler while her husband had the comedy lead in the Broadway hit, "Brigadoon."

Jim Fleming, former freelance announcer and one time overseas radio correspondent, sailed Thursday (2) aboard the Britannic to join the Economic Cooperation Administration headquarters staff in Paris where he'll be special media officer under W. Averell Harriman. He'll act as a liaison with American radio, television, films and magazines.

PHARMACO LOSS JOLTING R&R

Ruthrauff & Ryan ad agency suffered a body blow to its radio billings in the past week, losing the hefty Pharmaco account close on the heels of Auto-Lite's shift of its "Suspense" (CBS) show to Newell-Emmett.

Pharmaco, which spent over $1,250,000 on a triumvirate of Mutual shows this past season, took its Feenamint and Chooz accounts to Duane Jones, effective Aug. 1. Pharmaco is off the air for the summer, and fall commitments haven't been made. But it's believed probable that the Newark outfit will pick up "Official Detective" and either "Charlie Chan" or the Jim Backus show, if not all three, when fall rolls around.

R&R retains its other Auto-Lite billings, including a plattered "Gasoline Alley" radio program placed locally. Shift of "Suspense" is attributed to behind-the-scenes difficulties between the agency and sponsor is prepping the new show as replacement for Dick Haymes.

Dunham's CBS Tele Post

New position of eastern sales manager for television has been created in CBS Radio Sales, spot sales division of the network, and will be taken over on Aug. 2 by George R. Dunham, Jr.

Dunham joined CBS at WEEI, Boston, in 1937, and has been an account exec in RS' New York office since 1945.

Unions Nix Web Actor Pay Plan

A proposed television setup under which actors would be employed on a contractual salary basis, as in the film industry, has been turned down by the video committee of the performer unions. The offer was made by the networks last week to representatives of the joint tele committee of the Associated Actors & Artistes of America.

After asserting the suggested setup was not worth discussing, the actor reps finally agreed to present it to the full committee for consideration. However, they indicated there is no chance of the network bid being taken seriously, adding that they regard it as merely a preliminary negotiating move.

According to actor union leaders, they are determined to establish a per-program fee basis of operations in television, similar to that in existence in radio. They point out that this principle has already been recognized by the telecasters, at least unofficially, as video artists have regularly been paid fees-per-show rather than on a weekly or monthly salary basis.

It's expected that negotiations for a television production contract will proceed slowly, though the telecasters have already recognized the 4A's as representing the actors, and have tacitly accepted its scope as bargaining unit. Whenever the two groups agree on a general basis of employment they will presumably get down to practical dickering for specific pay scales. Meanwhile, there will be considerable preliminary arm-waving.

With George Heller, chairman of the 4A's committee, on vacation, nothing more will happen for another week or two.

ABC Tele

Continued from page 24

by cable. Four other affiliates will be "temporarily serviced with film" — WBAP-TV, Fort Worth, Minneapolis, starting in November; WSDU-TV, New Orleans, and KFMB-TV, San Diego, starting next January.

(Over the weekend, the web also announced WNAC-TV, Boston, has become an interim affiliate, pending outcome of a tele application by WCOP, ABC's AM outlet in the hub city.)

Midwest Spread by October

By October, the web stated, it's expected ABC-TV programs will be available to audiences in Cleveland, Toledo and Milwaukee. The number of stations linked by coaxial cable or radio relay, or serviced with film, will reach approximately 20 by next Jan. 1, and perhaps 80 or more by the end of 1949, it was estimated.

The net tossed out its option and discount offers in three "proposals to advertisers":

"1. Advertisers using ABC AM facilities may order or option specific unsold time periods between now and July 15, 1948, on a "first come, first served" basis. Options will remain in force until Aug. 1, 1948 subject, however, to call on one week's notice.

"2. Non-ABC AM advertisers may order any unsold period between now and July 15, 1948, and ABC will accept the order immediately if the time is not under order or option, otherwise within a maximum of one week's time. After July 15 we will accept options or orders from non-ABC advertisers in accordance with standard AM procedure.

"3. All advertisers ordering WJZ-TV prior to the date the station commences operation (on which date the rate increases to $1,000 per evening hour) will receive rate protection on the basis of $750 per evening hour for the first six months that the station is in operation.

Robert P. Heller's
piece on
"Videomentaries"
discourses on the documentary technique as adapted to Television
* * *
an editorial feature in
VARIETY's
3d Annual Special
RADIO-TELEVISION EDITION
to be published soon

WINS Announcers Win in Arbitration

Under an arbitration award, WINS, New York, has been ordered to give reinstatement and financial restitution to two announcers fired last fall in violation of the station's contract with the American Federation of Radio Artists. One of the men, Paul L. Miner, was awarded $2,290.72, but he has not accepted reinstatement because it would necessitate the discharge of his replacement. The other, Lewis L. Fisher, was awarded $550.16, and was rehired last January. The arbiters' decision was unanimous.

The award to Miner was figured on the basis of 18 weeks immediately prior to his discharge, when his average earnings were $148.77 per week. He was reimbursed for five weeks' total unemployment, 31 weeks of employment elsewhere at a lower rate, $152 spent to obtain other employment, but minus $210 given him in severance pay at the time of his discharge. Fisher's award for four weeks' unemployment was figured on a period of 17 weeks, during which he earned an average of $190.04 per week. The $210 severance pay was deducted from the award to him, also.

When the two announcers were fired, last October, AFRA protested that the action violated its agreement with the station. However, Dwight Martin, vice-president of the outlet, in notifying the men of their discharge, explained it was "due to business conditions necessitating changes in our program structure." But despite a preferential rehiring clause in the union-station contract, other announcers were soon afterward employed.

Under the arbitration clause in the AFRA pact, the case was heard last May 11 before a three-man panel of the American Arbitration Assn. The arbiters were Louis Okin, designated by AFRA; Mefford R. Runyon, chosen by WINS, and Jesse Lane, selected by the AAA. The station was represented by Alvin E. Cormeny, of Pruitt, Desvernine, Hale & Coursen. The case was handled for AFRA by Mortimer Becker, of Jaffe & Jaffe, attorneys for the national but lent to the local for the occasion.

WEPO's TV Site

Cincinnati, July 6.

Scripps-Howard Radio, Inc., has completed purchase of property for the site of a video station transmitter which Mortimer C. Watters, vice-president and general manager of WCPO, says will be in operation by the end of the year.

The site is in Walnut Hills between locations of transmitters for Crosley's WLWT, Cincy's only tele station at present, and the video station of WKRC now in use for its FM station. Elevation is 840 feet and the Scripps-Howard video antenna tower will be 560 feet, about the same as the others.

FLEMING'S ECA SABBATICAL

James Fleming has given up his various announcing assignments to go to Paris as radio and film representative of the European Cooperation Administration (Marshall Plan).

He'll be gone a year.

Tele Is Still a Lab Experiment, As Far as Detroit B.O. Is Concerned

(No. 4 in a series by VARIETY *correspondents showing how television is projecting itself in the key cities of the country.)*

By STAN WORRIS

Detroit, July 6.

With only 8,550 TV sets in this area—and 1,600 in dealers' stores and public places—there is little, if any, competition with pix houses, niteries and sports events, a local survey reveals.

In the face of speculation of TV's power and where it will strike if and when it does, might be verbal hooks buttonholing ringleaders in sports, films and night life in other parts of the country but not in Detroit. Big moguls here maintain video plays right into their boxoffices at this stage of the game.

Sports events riggers say the TV sets scattered throughout the city only whet the appetites of wrestling, boxing and baseball enthusiasts. Some go so far as to say they are now reaching potential fans and future customers through the medium of tele—the kids, that is.

Squawks that grapevined here before installation of first TV sets have long since quieted down. Whereas it was thought that video would tie Detroiters to their armchairs, it is now evident this futuristic gadget is serving as an intro to something better for promoters.

Sets installed in bars and niteries here have in most cases not even paid for installation charges, operators insist. Only time they get a bar draw is when a big sports event is slated at night and then the boys and gals hang around for the duration of the event instead of taking a quick one and heading off for the movies or elsewhere.

Niteries line up with the sports moguls in lauding TV right now. Consensus is that tele is for the stay-at-homers anyway and biz will not suffer until screens start competitive entertainment or giveaways that will lure the customers from the night spots.

Films haven't been affected at the b.o., managers assert. Nothing will keep them from Gable and Turner until they see Gable and Turner on the screens in their own living rooms, they declare with confidence.

Tele so far, in Detroit, is still a laboratory experiment when it comes to b.o. values of entertainment and until TV puts on real programs of general interest in place of juvenile and kitchen entertainment it won't get much of an audience insofar as Detroiters are concerned.

Tele Rates

Continued from page 24

A time and $70 for B time. Advertisers who had signed for time signals at the previous rates are to receive six months' protection from June 1.

New WNBT rates provide for a base hourly charge of $1,000 during Class A time (6 to 10:30 p.m.), as compared with the present rate of $750. Three-quarters of the base rate is to apply during Class B time, with one-half the base rate to be in effect at all other times. Charges for WNBT studio facilities, according to spot sales director James V. McConnell, are to remain the same.

For other stations on the web, the base charges will be upped as follows: WPTZ (Philadelphia) from $300 to $400 per hour; WRGB (Schenectady) from $150 to $200; WBAL-TV (Baltimore), from $200 to $250, and WNBW (Washington) from $200 to $250. Basic hourly rate for WBZ-TV (Boston) of $200 and for WTVR (Richmond) of $100 remain the same.

Merle Jones 'Casting'

Minneapolis, July 6.

Merle S. Jones, WCCO manager, has invented new kind of "cast" in fishing.

CBS veepees J. Kelly Smith and Howard Hausman arrived for a fishing party to find Jones with his leg in a cast due to recent injury.

Well again, Jones removed the cast and tossed it in the lake.

Another Big Mutual Show— Of Course You've Heard It

IT'S THE NEW FULL-HOUR MUSIC-AND-MONEY SENSATION...

"THREE FOR THE MONEY"

(Saturday 9:00-10:00 p.m. New York Time)

It's big... it's bright... it's double barrelled—with a bang and action and entertainment in each part of the show...

1 It's the big money give-away, and it's simple. Listeners are asked *to name the order in which three tunes will be played.* Prizes range from $100 to $300 and on up to $800. The jackpot starts at $5,000 and builds up $500 each week—until won or until the limit of $50,000 is reached.

2 It's one of the fastest, most exciting dance music shows ever put together—with the Mark Warnow orchestra; with Mary Small whose air record is long and brilliant; with Russ Emery, radio's next "swoon-bait" and with The Stardusters, one of the air's finest quartets. Bud Collyer ("Superman") makes a great Master of Ceremonies.

Combine these two elements and you get a show that made a hit on its first broadcast. For the advertiser, two points stand out to make "Three For The Money" a powerful commercial vehicle:

1 Give-aways reach high ratings faster than almost any other type of program. You build your audience in a hurry. The records prove this—and "Three For The Money" is building fast.

2 Because all prizes are cash—and only cash—there isn't the problem of the sponsor's product and commercials competing with mentions and plugs of products given as prizes (as in most shows of this type). The sponsor has the field to himself.

We'll be glad to give you the whole story. Just call our Sales Department.

And Here Are Two More Programs

"IT'S A LIVING"

Playing gorilla parts in the movies...raising worms for sale ...teaching people to whistle...testing mattresses...what ways to make a living!

There seems to be no end to the odd and unusual occupations people have. "It's A Living" is the story of these occupations, told by the men and women themselves, in interviews conducted by Ben Alexander, famous M.C. of "Heart's Desire."

But an odd job alone doesn't get a man or woman on the program; he or she must have a flair for catching and holding the interest of listeners, for telling a good story.

"It's A Living" has human interest. It has humor. It's low in cost. It is a good investment for the advertiser who wants audience and who wants to sell his product.

"TALENT JACKPOT"

An unusual "amateur show"—this program presents four or five carefully selected acts of both amateur and professional caliber.

Prizes are big enough to attract excellent performers—$500, plus a week's engagement at a leading theater or nightclub for the winner; amounts up to $250 for the others. Winners qualify for a second appearance on the show—a chance to win another $1,000 and a two-week contract.

"Talent Jackpot" is produced like a regular variety show... rehearsed, timed, groomed. And backed by a full-size orchestra.

Make a point of catching "Talent Jackpot"—and judge for yourself what it can do as a vehicle for you.

Mutual Broadcasting System

WORLD'S LARGEST NETWORK

Inside Stuff—Radio

F. Chase Taylor and his "Col. Stoopnagle's Academy" got themselves off to a false start on Mutual last Friday night (2) as the result of some bickering from the outside about the format of the show. Plan had been to make the sustainer a spelling-bee with a classroom background, but at the 11th hour a couple of freelance package producers raised a strong demurrer, claiming that the schoolroom idea was too close to their wares (Happy Felton has such a background on WABD, N.Y.). The uproar resulted in MBS' putting the spelling-bee thing on ice and to substitute for it on the scheduled Stoopnagle debut a run-of-the-mill quiz format. The web hopes to have the argument settled in time for a second start this Friday (9).

ABCers are doing a slow burn over a New Yorker jibe that week that the web had abandoned plans for airing a documentary on Communism "because it was unable to find a single first rate writer who wasn't either pro-Communist or anti-Communist." The mag concluded: "That ABC, after a prolonged and most diligent search, failed to uncover a script writer without an opinion of some sort on Communism is, we suspect, the highest tribute that radio script writers will be receiving this year, and we congratulate them on it." ABC emphatically has not abandoned the project, says public affairs veepee Robert Saudek. Freelancer Morton Wishengrad, who was assigned to the scripting job in May, now is polishing off the copy for the hour-long documentary. It will go on the air either Aug. 1 or 2.

WCBS, N. Y., is riding the crest of an alltime billings and ratings wave. In the latest Pulse poll, for June, the Columbia key's shows all but swept the daytime field, picking off eight of the Top 10 spots. Arthur Godfrey's 11 a.m. Chesterfield stanza tops the list and the 7:30-45 segment of his local ayem show is in third, following Harry Clark's 8:45 a.m. news. Only non-CBS airers making the grade are ABC's "My True Story" and "Breakfast Club."

Nielsen's latest index for the metropolitan area, according to WCBS' general manager Arthur Hull Hayes, shows the station out front morning, afternoon and night. Station's steady rating climb is attributed, at least in part, Hayes said, to the fact that WCBS controls all of its local shows, buying no packages on the outside.

While he could not disclose actual figures, Hayes claimed billings of the CBS flagship have reached a record high.

Listener's correct guess Saturday (3) night that the phantom voice on CBS' "Sing It Again" was Bernard Baruch's enabled the web's Helen Sioussat to disclose how she got the elder statesman, a friend of her's, to wax a ditty for the stanza.

Seems he's something of a quiz show fan himself and so he agreed to it. He went to CBS' N. Y. studios last May to make the recording, even taking the precaution to have his chauffeur park several blocks away so he wouldn't know where Baruch was going.

ATTENTION—VIDEO

High Speed 16 M.M. developing machine. Will develop negative, positive or reversal prints. This machine is ideal for tele-transcription. This machine is custom built of stainless steel, is entirely self-contained, thermostatically controlled and portable. This machine is available on lease, outright sale or combined with the services of an experienced technician. Address replies to:—

HUGH H. GWYNNE
15 WEST 12TH STREET
NEW YORK 11, N. Y.

M-G-M—
"On the Island with You"
"This Time for Keeps"
Mgt.: LOU CLAYTON

Code

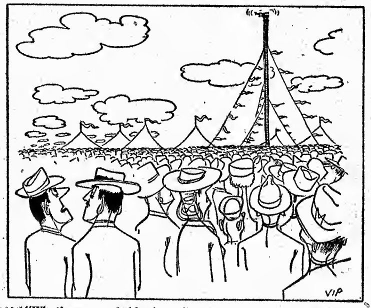
Continued from page 19

huddle, however, the webbers reportedly expressed as much concern over the code's strictures on giveaway shows as they did over the headache of bringing existing contracts into line with the new standards of practice. The effect, it appears, is that the nets, which have been able to get truckloads of giveaway merchandise scot-free in return for plugs in doling it out, will have to start plunking out hard cash for the loot.

For it's unlikely that the many manufacturers who've been soft touches for giveaway booty and only too glad to kick in as a cheap means of network advertising will contribute their products if they can't get brand-name mention on the air. And the code states:

"Any reference in a program to any product or service under any trade name, or language sufficiently descriptive to identify it should, except for normal guest identifications, be considered part of and included in the total time allowances as herein provided."

The ruling eliminates a sponsor's worry over his own product's identification on a giveaway stanza. But it also promises to hike his tab. At least one case is known in which a web was able to make its price on a giveaway more attractive when it was discovered that bountiful booty was obtainable for the cost of telephone calls to the manufacturers.



"What's so remarkable about diving into a bowl of Wheaties?"

BILL MURRAY'S SON TO STUDY VOICE IN ITALY

William Murray, son of Bill Murray, head of the William Morris agency's radio-television department, sails Friday (9) on a Greek freighter to study voice for a couple of years abroad. Young Murray (who refuses to use "Jr." in his name) has schooled abroad until interrupted by the war. He is 22 and has grand opera aspirations. His mother is Italian, and the boy is well versed in several languages, conversationally, as well as for libretto purposes.

The Greek freighter, the Hellenic Wave, takes 16 days to Genoa, its first stop. Only 12 passengers are accommodated.

Roy Peterson, 55, Fatally Stricken in Milwaukee

Milwaukee, July 6.

Roy Peterson, 55, assistant musical director and staff arranger of WTMJ here, died of a heart attack June 25 at his home. Peterson, who had been ill for two weeks, was on the staff of the station for 20 years.

Among his other duties he wrote originals for the "Grenadiers" program and for 16 years was a trombonist in the "Grenadiers'" band. Before coming into radio Peterson played in vaude theatre pits.

Mutual

Continued from page 20

daytime coverage, based on "listenability," to be 29,337,940 radio families, or 86.3% of the total. Also, for the first time, the net discloses its nighttime claim—28,600,000, or 84.1% of the families. Other networks' nighttime figures aren't given. The net states that the daytime total is "Grade I as of May, 1948, and the night the Ground-and-Skywave figure as of March, 1948."

The daytime figure, therefore, has been revised upward, incorporating station additions and power gains. Last fall when Mutual unveiled "listenability," its totals were 28,398,000 without dual affiliates, and 29,089,000 with duals included. At that time, the other nets were rated as follows: NBC, 29,275,000; CBS, 28,688,000, and ABC, 28,412,000.

Since none of the other nets has expanded in recent months at the rate Mutual has, the conclusion appears to be that, by its own measurement standards, MBS is the No. 1 web.

The net isn't, however, in any apparent hurry to unwrap the nighttime "listenability" story in full. Feeling is that it would be "selling everybody down the river" to rush out with totals based on the 1946 BMB estimates. At the same time, it's felt that summertime is a poor time to get a good audience for the Big Story. So the web will wait for county-by-county breakdowns of the new '48 estimates and set the Nighttime Listenability debut for the fall.

Durr

Continued from page 19

ing, sparked particularly by Fly, who saw his influence on broadcasting as something which won't be erased for decades to come and who conceded that, more than any man before him, Durr breathed a life and consciousness into the radio industry.

The luncheon was arranged by the radio committee of the Civil Liberties Union, with Thomas Carskadan and Morris Novik, of the CLU, and Charles R. Denny, exec veepee of NBC and former FCC chairman, joining in the tributes.

FCC in Statement of Praise

Washington, July 6.

Retiring FCC Clifford Durr was praised by fellow Commissioners last week in a statement that read in part: "He wholeheartedly devoted himself to the task of giving substance and meaning to the statutory standard of the public interest under which the Commission administers the field of radio broadcasting."

Chairman Coy had the statement adopted into the records of the final meeting Durr attended, last Wednesday (30). Durr has been with the Commission since 1941. Miss Frieda Hennock has replaced him on the FCC.

From The Production Centers

Continued from page 20

West Point cadet....Eddie Freckman, formerly with Wade Advertising, has joined WBBM's production staff.

Vaughn Monroe originates his CBS airer from here July 12 and 19 ....Radio department of Morris F. Swaney shifts to N.Y. in mid-month ....Rex Allen, of the WLS Barn Dance, opening a disk shop in the Loop...."Harvest of Stars" emanates from the Civic Opera House July 21...."Freedom Is Everybody's Business," new marching song penned by web musician Tommy Filas, has been accepted as official anthem of the American Heritage Foundation....NBC installing an emergency lighting system of battery-operated lanterns in its Merchandise Mart studios....Gil McClelland (Mutual), Bob White (ABC), and Betty Ross (NBC) will lecture at the Creighton Univ. Radio Institute in Omaha Friday (9)....Film of Illinois Gov. Green delivering the GOP keynoter was telecast by WBKB before the guv gave his live version in Philly ....Jacque Jarco is the newest addition to Maraleita Dutton's stable of radio flacks....Cruising Crooner Jack Owens and his 13-year-old daughter Mary Anne blend voices in a disking of "Won't You Be My Darlin'?" that hits music counters next week....Motorola's sales for the six months ending May 29 totaled $26,000,000, with net profits of $1,550,769....Six German broadcasters from the French, British and American zones here to attend the NBC-Northwestern University Summer Radio Institute.

IN WASHINGTON...

NAB prexy Justin Miller appointed to finance committee of Committee to Inquire into murder of George Polk. NAB has voted $1,000 to fund....Bill Herson, WRC morning man, off for three weeks' vacation at Delaware Water Gap. Holly Wright and John Batchelder filling in on Herson chores, latter taking his video stint....Senator Joseph C. O'Mahoney, considered a leading candidate for Democratic vice-presidential spot, on WTTG television show yesterday (6)....Edgar Camp has joined WNBW, the NBC video outlet here, as art director. He formerly did sets for summer theatre groups....Also added to production staff is Charles Christenson, who comes from WBAL-TV, Baltimore. He is scripting Johnny Bradford's "NBC Television Journal".... Foreign Affairs Editor Felix Morley, of Sunoco 3-Star Extra, vacationing, with Ray Henle and Ned Brooks taking over the Morley work on the air and filling in on occasion with guests from the Embassies in Washington....Benjamin B. Wolf, in charge of the FCC Grand Island Monitoring Station for the past 18 years, retired last week.

Turnover

Continued from page 19

Daniel Tuthill, John McKay, Frances Rockefeller King.

CBS: Edward Klauber, Paul W. Kesten, Douglas Coulter, Mefford Runyon, Paul White, Gilbert Seldes, Lou Ruppell, Joseph Burgess, Stanley McAllister, Leonard Erikson, A. D. (Jess) Willard, Harry Butcher, Francis Barton, Roy Passman, Roy Langham, Ben Feiner, Leonard Hole, William Forbes, Sterling Fisher, Albert R. Perkins, John C. Turner, A. N. Steele, Charles Vanda, Herbert Polesie, Jerome Sill, Herschel Williams, J. G. Gude, Chester Renier, Hiram Motherwell, Earle McGill, Larry Puck, Robert J. Landry, Frances Wilder, Ernest Martin, John Becker, Howard G. Barnes, Richard Sanville, Paul LaPorte, Carl Beier, John Mosman, Halsey V. Barrett, Dave Fredericks, Paul Hollister, Nick Keesely, James Hart.

WGN

Continued from page 21

1941. Switch to duplication supposedly was based on a listener survey, but ole debbil budget cast a heavy vote in the poll. Contradicting rumors of her shift to WGN-TV, Marion Claire continues as WGNB director.

Ted Mills meanwhile has resigned as program coordinator of WGN-TV and Buck Gunn is similarly out as WGN's program director. Both resignations reportedly were brought about by management policies that reduced programming to rubber-stamp chores.

Jay Faraghan is doubling as traffic manager and acting program manager of WGN-TV. Walter Preston, WGN's commercial manager is said to be set as Gunn's successor. Mills is in line for a top post at WNAQ, NBC video venture that bows here in fall.

Buffalo—Randolph Swift, formerly an account exec with the Moss Chase Agency, Buffalo, has joined the sales staff of WBEN and WBEN-TV.

"Cowboy Hymns"

"Cowboy Hymns," by The Texas Rangers, is the first album of its kind! This exciting new album by Bibletone features six outstanding cowboy hymn selections.

Just one more accomplishment of The Texas Rangers, America's largest and finest group, playing and singing Western tunes! They've built a national reputation that can be put to work for your client, through their top quality transcribed tunes. It's appropriate that The Texas Rangers music is transcribed vertically for high fidelity. America's only vertical cut transcriptions of Western music. You'll find them ideal for either FM or AM. They are priced right for your market, and your station.

Wire, Write or Phone for Complete Details

THE Texas Rangers
AN ARTHUR B. CHURCH PRODUCTION
KANSAS CITY 6, MO.

Radio Production and Talent Agency

We have excellent opportunities in New York office for executive with experience in talent and program sales. All inquiries will be kept confidential. WRITE BOX J-77, DAILY VARIETY, Hollywood, California.

B. A. Conference

Continued from page 21

tions from other government offices have been borrowed for the occasion.

The organization of the confab has been taken care of by the Argentine Assn. of Broadcasters, whose prexy is currently Jaime Yankelevich, of the Belgrano network. However, all arrangements have been made by Ramon Mayo, a government official, secretary general of the nationalized Telephone Service, and for many years an official of the Posts and Telecommunications Administration.

The confab was inaugurated officially June 30, with President and Senora de Peron attending. Peron delivered a speech lauding freedom of expression on the air. Both President and Senora Peron were presented with costly gifts (presumably proffered by the Argentine Association of Broadcasters) at the opening session; he, with an 18-carat gold microphone, she, with the Argentine colors in sapphire and diamonds. Evidently the Senora, once a radio actress, is less enthusiastic about broadcasting matters than she was formerly, as she arrived when the session was well on its way, collected her gift and departed without troubling to meet any of the foreign delegations.

The gabfest was so much under official control that the opening session was devoted to speeches by the chairman of the Argentine Broadcasters' Assn. and the president, but when Balerio Sicco, chairman of the Inter-American Assn. of Broadcasters, rose to reply on behalf of the foreign delegations, he was balked by Mayo, as secretary general of the confab, who called for adjournment. This considerably burned up the Uruguayan delegation (of which Sicco forms a part) as the Inter-American Assn. was created by the Uruguayans' initiative.

The following day the confab was expected to get down to work, but found the greater part of the day was taken up by the presentation of costly gifts to all the delegates attending. Once these amenities were over, the parley was able to get under way, although there were further delays while the delegates tried to get the hang of the loudspeaker system which enables them to hear the various speeches translated into English, or Portuguese, or Spanish, as the case may be. In the case of the English translations, these are extremely disjointed and garbled.

The first sign of fireworks was when Roman Bonachea, for Cuba, objected to the appointment of Mayo as general secretary of the confab, arguing that the latter has no connection with private broadcasting interests, which are supposed to be represented at the conference, and that as a government official Dr. Mayo should have no part in the direction of the debates. These objections were overruled, despite the protests of the Uruguayan delegation. Gilmore Nunn of the U. S. NAB was unanimously elected vice-chairman of the meeting.

So far the confab has found difficulty in getting down to work, as it must constantly attend official receptions, cocktail parties and banquets. The first of these junkets was a reception at the Government House, followed by a luncheon at the Alvear Palace hotel. This, in turn, was followed by a cocktail party given by Oscar Nicolini, present administrator general of Posts and Telecommunications (Argentina's radio czar). Later the delegates adjourned to Radio El Mundo, where they were treated to another "wine of honor," following presentation of a special radio broadcast with native folksongs and dances.

Judy Gaylor to Jaffe Agcy.

Judy Gaylor has joined the Sam Jaffe agency as assistant to Lucy Kroll, head of the New York office. She concentrates on radio.

She was production assistant on the "Ford Theatre" last season.

Paley O.O.'s Coast Shows

Hollywood, July 6.

William S. Paley, CBS board chairman, arrived over the weekend for the start of four network summer shows from here. He will remain several weeks.

Instead of returning east this month to move his family here, Harry Ackerman, CBS production chief in Hollywood, will remain here indefinitely. He continues as a member of the network program board.

'Studio One'

Continued from page 19

Ford stanza, CBS is reportedly figuring on folding its full-hour "Studio One" program, which he has directed since its start two seasons ago, but which never acquired a sponsor. The idea would be that the switch of Markel to another show would provide the opportunity to jettison "Studio One" without undue formality.

Both Erickson and William Chalmers, executive on the Ford account, vehemently deny any suggestion that "Ford Theatre" is about to become a sponsored "Studio One." But others in the agency argue that if the show is produced by CBS staff members, with the former "Studio One" director in charge, the distinction between the two 60-minute programs may be largely nominal. From indications, the sponsor will give the final word on the production setup in the next day or so. Apparently not only the production personnel of "Ford Theatre," but the continuation of "Studio One" is in the balance.

Boston—In recognition of its successful presentation of adult education courses over Hub stations, the American College Public Relations Assn. presented its Annual Award for Distinguished Service in Interpretation of Higher Education to the Lowell Institute Cooperative Broadcasting Council of Boston.

Radio Denied Right to Edit Libel In Political B'casts in FCC Rule

Washington, July 6.

Federal Communications Commission last week issued a final ruling that a broadcaster can't censor the contents of a political broadcast, and isn't liable for damages because of the content. Only minor revisions over the original statement were incorporated in the decision. FCC said Congress tied the hands of the broadcaster in the Radio Act. The ruling on liability was not as definite as in the original statement. Libel laws under federal jurisdiction only were included in the text.

The speaker is "completely liable for the contents of his remarks," FCC said.

It was pointed out that under the law a station may refuse to carry any political broadcast for any given office in any election. Once the outlet is committed to political broadcasts, however, it may act only to prevent use of "obscene, indecent or profane language."

When the proposed decision was issued, the National Assn. of Broadcasters vigorously protested. So did many individual station owners. Since that time a footnote has appeared in the NAB code on political broadcasts. All the NAB code requires is that announcement be made of the fact that it is a political broadcast. However, the new footnote reads: "Because of the present confusion concerning the laws with respect to political broadcasting, broadcasters are advised to consult their lawyers in all cases where they have the least doubt as to the proper method of handling." NAB has made no comment since release of the final decision.

The decision was in connection with the renewal of the license of WHLS, Port Huron, Mich., which has been operating on temporary authority since 1945. One broadcast before a city election caused complaints that its content was objectionable. Script of a proposed future broadcast was then examined and the station canceled all broadcasts in that election.

The Commission found the action was censorship, but since the rule had never been clarified and the station did not act in wilful disregard of the Act, FCC decided, it was renewed on the air.

The five FCC members acting in the case were unanimous for license renewal, but differed on the broad policy. Commissioners Paul A. Walker and Edward M. Webster didn't take part.

Prep 'Mrs. America' For Radio or TV Day Strip

Daytime cross-the-board show, for either radio or television, or both, built around "Mrs. America," is being prepped jointly by Roger White Productions and Leonard Traube Associates under a deal with Mrs. America, Inc., giving the two outfits five-year air rights to the title and each year's titleholder. Mrs. America, Inc., is headed by Bert Nevins, of Bert Nevins, Inc., originators of the beauty-housewife contest.

White-Traube show, tentatively titled "Meet Mrs. America," is currently in the process of being scripted by two writers and will be set for marketing following the 1948 "Mrs. America" contest at Asbury Park, N. J., Sept. 12.

Olga Druce Into Hosp, Then to London Confab

Olga Druce, producer of the General Foods "House of Mystery" show on Mutual, entered Lenox Hill hospital, N. Y., this week for major surgery.

She's scheduled to leave for London next month to attend the International Congress on Mental Hygiene, where she'll participate in a public educational panel. While in London, she'll record two "Mystery" shows, using British talent.

laurels? they won 'em

listeners? they have 'em

sponsors? they want 'em

IT ISN'T OFTEN that you can nab award-winning programs for your clients at prices so, so low. Here are three WOR shows that just copped laurels in "The Billboard's First Annual Local Program Competition". They're for sale. Fast.

NEWS ON THE HUMAN SIDE, 6 PM weekdays

Says Billboard: "its all-around excellence is abetted by the use of wire-recorded interviews on newsworthy subjects with authorities in different fields."

ROBERT S. ALLEN, 7:45 PM Sundays

Says Billboard about Allen's Washington news and commentaries: "vibrant style—courageous—names names."

THE FIVE MYSTERIES, 2:00 PM Sundays

Says Billboard about this unique quiz: "interesting idea—clever use of waxed material in building a program."

You know how everybody likes to latch on to the winner. Better get your bid in early. Call LOngacre 4-8000.

WOR

—heard by the most people where the most people are

mutual

COL. STOOPNAGLE'S STOOP
With F. Chase Taylor, Dave Ballard, Richard Collier, Gregg Mason, Eda Heinemann
Producer-writer: Arthur Moore
Director: Charles Polacheck
30 Mins., Wed., 9 p.m.
Sustaining
CBS, from New York

There's the makings of a charming and entertaining video personality in F. Chase Taylor's Col. Stoopnagle character, but the material that Arthur Moore strung together for the teeoff of this series last Wednesday (30) didn't do much to advance the possibility. If there was anything that the event did indicate was that the task of the comedy writer in television is manifoldly tougher than for radio.

Moore had apparently proceeded from the premise that all a show with Stoopnagle needed was an exhibition of his inventions and a procession of stooges to join the star in zany gestures and disjointed dialog. Without a story or plot upon which these bits could be hung on, the show had a puppet-like air about it. Everybody and everything seemed to be groping along, minus form, rhyme or direction.

On paper the format of "Stoop" must have looked promising. The idea, basically, was to have Stoopnagle, lounging on the front porch of an old frame house, exchange small talk with neighborhood characters and guests. That's just about what happened on the first installment, and with that failing to give off sparks of promise, it's hard to imagine what the show will do for an encore. It could drop that paper format and convert itself into a charade quiz.

Taylor himself turned out quite adept at transforming his standard radio character into a likeable and amusing video personality. Projected was a good-natured, slow-moving fellow, somewhat on the dim-witted side. He was consistently at ease before the cameras and his timing was pretty snug, considering the material he had to work with once he passed from talking about his commercials. He might, with benefit to himself, eliminate the Spoonerism routine. It missed fire all the way.

Among the characters that popped in and out of the image were an insurance agent, a letter-carrier, and a spinsterish dame, the last dragged in to serve as a bouncingboard for the spoonerisms. The fadeout gag was strictly from hunger and a dud. Angered by the output of a diskjockey supposedly in an adjoining studio, Stoopnagle lets go with a flowerpot. There's a crash of splintering glass and the next moment a huge hulk of a guy approaches Stoopnagle menacingly and plops the contents of the pot on his noggin. The tableau was reminiscent of the early flicker days, but the reaction produced was not one of nostalgia but rather of headshaking sympathy for the two victims. *Odec.*

RUBE GOLDBERG'S PICTURE CHARADE
With Peter Allen, announcer; Betty Wragge, prize girl
30 Mins., Tues., 8 p.m.
WPIX, New York

The outlook for this one doesn't appear to be bright. Rube Goldberg is undebatably one of cartoondom's most distinguished practitioners, but he doesn't shape up as an adept video entertainer. Goldberg can't make with the words as fascinatingly as he does with the charcoal. The result is a draggy and almost consistently dull half hour.

Format of this drawing game is simplicity itself. Viewers are paid off with merchandise for picture charade used and collect an additional prize if the submission stumps the guests. Latter are allowed two minutes to identify the subject of the sketches, with Goldberg giving the clue at the halfway mark. Goldberg's four guests on the unveiling show (29) had a pretty rough time of it, tagging but two out of the seven pictures. Group comprised Barney Ross, Art Mooney, Lisa Kirk, from "Allegro," and Candy Jones, a model. *Odec.*

D. C.'s 13,750 Sets

Washington, July 6.

About 13,750 television sets are currently installed and operating in the Washington metropolitan area, according to a survey by the Washington Television Circulation Committee which represents the three operating stations in the area.

Committee is composed of Sam Cooke Digges, WMAL-TV; Gordon Williamson, WTTG; and James Seiler, WNBW. Monthly estimates are made on the number of sets here, furnishing material for use by the advertising departments.

EXPLORING THE UN
With George Russell, emcee; Wilson R. Constant, Marta Almeida, Delora Bueno, Roberto Galeno, Charles Perry Weimer, Fernando Alvares Orch, guests
Producer: George Russell
Director: Cledge Roberts
30 Mins.; Wed., 8 p.m.
Sustaining
WPIX, N. Y.

Behind the imposing and serious title of "Exploring the UN," WPIX is staging a light variety program in a neat but conventional format. Designed to give a glimpse into the culture of the various countries comprising the United Nations, this show is featuring foreign guest performers and travelog film clips as background material. There's not a wisp of politics and the cultural facets being presented are strictly on the popular side. Show, however, has a serious-minded tieup with the American Overseas Aid-United Nations Appeal for Children.

On the preem stanza (30), Brazil was represented by a roster of native artists who sang and hoofed. The offerings were akin to the layouts in the top Broadway niteries featuring Latin talent. Chanteuse Delora Bueno and baritone Roberto Galeno delivered two effective numbers apiece while Wilson R. Constant and Marta Almeida dished out the rhumba-samba terping. Aided by films, explorer Charles Perry Weimer gave a brief and interesting description of his trek into the Brazilian interior.

Emcee chores were handled in a casually pleasant manner by George Russell. Fernando Alvares orch (direct from the Copacabana, N. Y.) provided solid musical backgrounds. Production oversight, however, failed to turn down the orch's volume during Weimer's lecture and almost drowned him out. *Herm.*

TEEN CANTEEN
With Kathi Norris, Danny Webb
Director: Ed Stasheff
Writer: Kathi Norris
25 Mins.; Tues., 7:05 p.m.
WPIX, New York

Shooting for the teenage set, this uneven variety show with plot can keep the kids happy and be stay-at-home stuff with the grown-ups if scripter Kathi Norris can give the show a Henry Aldrich hypo.

With teenage actors for background drama and story continuity and teenster guestars drawn from the over 100 teen canteens in the N. Y. metropolitan area, show should be lively talent entertainment if it is made sharper in the scripting. Scripting is the main drawback, but this may improve as the series sails are set.

Miss Norris, who experimented with this package at WRGB, Schenectady, is an old hand at teen shows. Almost a teen herself and a most appetizing telegenic dish, she is a consultant for those interested in developing canteens in the N. Y. area.

Danny Webb can be solid with his imitations, but his attempts at dry humor fall flatter than a truant officer's arches. His stuff gets a rise from the kiddies up to 12 but teensters are wiser than he thinks. On session caught he was juvenile enough but didn't ring the old school bell.

Teensters' general chatter was only pseudo-groovy, lacking the real punch and ingenue of top teen scripting. Dance insert by one of the teensters, Rita Bonavoglia, came off well after a smooth intro from the script.

Disk background of top tunes made good dance music and bridges. Sets, make up, and lighting were good, while camera shots got boring. Very little variety of long shots and few closeups with almost no dollying gave a stiff effect to the show. Fact that Miss Norris and the kids didn't play to the camera at first made things even worse for the camera men. Direction was fine in a few spots but uneven throughout. Show is a natural for a soft drink sponsor. With a little pump-priming it can come out tops.

20th Preps St. L. Bid

Washington, July 6.

20th-Fox will file soon for a television channel at St. Louis. According to the film company construction costs will be $850,000. Recently it formed a new corporation, 20th Century Fox of Missouri, and filed for Kansas City. It is assumed same corporation will file for St. Louis.

If the FCC grants all its tele requests the company would have its full complement of five stations.

20th construction costs are estimated at: Boston $1,017,308, San Francisco $1,090,636, Seattle $750,000, and Kansas City $850,000. The total including St. Louis is $4,557,944.11.

TELEPIX NEWSREEL
With WPIX announcing staff
Editor-writer: Joe Johnston
10 Mins.; Daily, 7:30 p.m.
Sustaining
WPIX, N. Y.

Tremendous newsreel advantage held by WPIX because of the news-gathering facilities of its parent N. Y. Daily News is already evidenced by the station's daily 10-minute newsreel. Station has two airplanes at its disposal which can bring filmed news of any event within a reasonable area for transmission the same day. This feat, accomplished only sporadically by other N. Y. video outlets, has become such a commonplace occurrence on WPIX that the station doesn't even bother to brag about it anymore.

Newsreel format follows basically the same news format as that incorporated in the Daily News. Following a roundup of the day's events on the national and international scene, the reel then turns its attention to the feature material for which the newspaper has won its fame. On the night caught (3), for example, the reel included such timely events as a Swedish ship floundering off the coast of Delaware (which happened that morning) and a Brooklyn mother who gave birth to triplets. Just as in the newspaper, the WPIX cameras went right into the hospital to interview the mother in her bed.

Commentary is handled by the WPIX announcing staff on a rotating basis with Guy LeBow doing the narration capably on the show reviewed. Writer-editor Joe Johnston did a good job on the scripting but the editing left much to be desired. There were too many blank spots on the screen between stories. Music background, too, could have been better selected. If WPIX could handle sound-on-film, in fact, and use only natural sound effects for background, as is done by the Fox Movietone-Camel Newsreel, its efforts would approach perfection. *Stal.*

Cleve. Promoter Comes To Grips With TV; '30% Hike or No Wrestling'

Cleveland, July 6.

Television and wrestling popped a rhubarb here when Promoter Jack Ganson told WEWS no more TV shows unless his fee was upped to offset a 30% cut in attendance receipts.

According to Ganson, increase in number of video sets, particularly in taverns and in the outlying areas, has reflected in a sharp fall in the number of season-reservation patrons; patrons, according to Ganson who "come to wrestling matches because it is their hobby."

Station officials have countered with statistics showing decline is way below Ganson figure, and that the heave-ho gate has been hit by series of other top athletic events falling on the same night as the grunt card.

Ganson declares he's willing to go ahead again with television if a guarantee of $900 is given to him for approximately 450 tickets, with WEWS or taverns footing the bill and passing out tickets via "Annie Oakley" route. Tavern keepers now reported polling their membership to determine whether they are willing to stand the ducat freight.

WEWS, DUMONT TALK DEAL

Cleveland, July 5.

James C. Hanrahan, Scripps-Howard Radio v.p., is discussing an affiliation deal with the DuMont Network for WEWS.

The association would start off on the basis of S-H's local tele outlet taking DuMont telescribed programs.

John Reed King
VIEWS
"Audience Participation Through the Looking Glass"
in relation to the video field
* * *
an editorial feature in
3d Annual Special
RADIO-TELEVISION EDITION
of
VARIETY
out this month

WINNER TAKE ALL
With Bud Collyer, Quizmaster
Producer: Gil Fates
Director: Roland Gillett
30 Mins., Fri., 9:30 p.m.
Sustaining
CBS, from New York

It might turn out a boon for television it a few more shows like this were brought over from radio. The reaction from televiewers would in all probability be such as to discourage the intrenchment of the quiz giveaway in the newer medium. "Winner Take All," which does co-op duty across the board on CBS-AM, gave video fans a glimpse of its doings last Friday night (1) and what they encountered wasn't conducive either to establishing this as a "must" weekly stopoff or to advancing the "art" of audience participation presentation in network television.

Outside of a special decor, the quizzer's format was in no way adapted for video. The result was an almost consistently static tableau. About the only time there was any movement was when a model came trotting out to exhibit the winner's prize. Another exception, and a very brief one at that, was a snatch of sambaing by a young couple. If the camera had latched on to the blonde member of that dancing team for a few more shots, the viewers might have appreciated this as some compensation for the dull proceedings.

The cameras found themselves pretty well frozen to width of five or six feet, within which space were encamped the quizmaster, Bud Collyer, and two contestants. Collyer, never budging from the stance he took behind his manuscript rack from the outset, plied his questions and interpolated comment at a pace that suggested that he had a train to catch, or another broadcast awaiting him in a distant studio. What added to the staticism of the occasion was the fact that one of the two contestants was always the same person, a young fellow from Nebraska, who, as it happened, nobody was able to best. Watching him holding the fort became somewhat of a bore after the second round.

Mixed in with the oral queries were several of the illustrated kind. Even that didn't perk up the interest. Neither did the flashing on of lights as part of the game catalog the program as a specially apt entry for the video sweepstakes. *Odec.*

TRY AND DO IT
With Jack Bright, m.c., Thomas Lender Jones, musical director
Director: Herb Leder
30 Mins., Sun., 8:30 p.m.
MAXWELL HOUSE COFFEE
NBC, from New York
(Benton & Bowles)

Only thing that distinguishes "Try and Do It" from other stunt participation programs is the presence of perhaps the talkiest m.c. in the business. Jack Bright, who fills that role here, catapulted himself into last weekend's debut (4) as though he had dedicated himself to breaking the electronic talk record, and there was no letup from his yappey-de-yapping excepting for the minute taken for the insertion of a filmed blurb.

"Try" wouldn't rate above grade C in its particular class even with a more gracious and ingratiating m.c. The stunts on the opening installment were not only intrinsically unfunny but they were carried off with an almost consistent lack of ease and professional timing. The gags included such resourceful bits as having a woman putting on a bowtie for a male contestant and a guy exchanging shoes and socks from one foot to the other within the space of a minute. Included in the repertoire was the routine in which several men grouped in a ring put on their neighbor's hat at given signals, the old melon gag involving a wife and her baldheaded husband and the whistling-through-crackers thing.

While the event didn't have much in mirth-building, it gave the fullest latitude to that something which is close to the average advertiser's heart, frequent mention and display of his product. The payoff of prizes were in merchandise plus a can of Maxwell House Coffee and the distribution of both takes place at a booth over which the product name is prominently displayed. In product identification, at least, "Try" should score high.

Setting for the game-playing is a picnic grounds, with the music furnished by a well-sounding group stationed in a village bandstand. It perhaps would be to the profit of the show if more time were accorded to the band. The relief from the constant din set up by the m.c. might be very much appreciated, and also add some color to the intended picnic grounds atmosphere. *Odec.*

TUNE DETECTIVE
With Sigmund Spaeth
Director: Sherling Oliver
20 Mins., Sat., 7:40 p.m.
Sustaining
WPIX, N. Y.

Here's an excellent example of how television programming costs can be reduced to the lowest possible minimum and still result in good entertainment for viewers. By simply putting Sigmund Spaeth and a piano in front of the cameras and letting Spaeth ramble in his own style about the origin of well-known melodies, WPIX has come up with a neat little package that should be a natural for several categories of prospective bankrollers.

W.k. music authority and author of several books on the subject, Spaeth follows basically the same format he established in the series of film shorts he made several years ago. On the show caught (3), he took top hits of the current season, tracing their basic melodic pattern as far back as bird-calls in the Garden of Eden and then pointing out how the same pattern was incorporated, with minor variations, in other classical and popular tunes up to the present. Although it probably wasn't cricket, Spaeth identified the mystery tune on the "Stop the Music" radio show the previous week. Tune was identified the following night by a N. Y. listener, who might or might not have sat in on the WPIX show.

Spaeth demonstrated a pleasant personality and maintained viewer interest constantly during the 20-minute running time with his interesting script. Because of its simplicity, the show is basically an easy one to produce but WPIX director Sherling Oliver dressed it considerably with various trick camera effects. At several points, in fact, there was no apparent reason for the trick shots and they only served to distract from the proceedings. *Stal.*

EDGAR'S TEEN-AGE CHARM SCHOOL
Director: Dick Rose
25 Mins.; Thurs., 7:05 p.m.
Sustaining
WPIX, N. Y.

This show should curry favor with adolescent gals—but hardly anybody else. As such, it's undoubtedly spotted badly since 7 p.m. is usually post-supper family time. Aside from this unavoidable (at this stage) programming error, this show does a competent job within its narrow framework of objectives. It'll undoubtedly get the kids to primp and polish up on their lipstick and eyebrow pencil technique.

Edgar, acting as the muse of social grace and painted beauty, performs the cosmetic magic with skill and considerable charm. Using about a half-dozen subjects in each session, he transforms ugly ducklings into glittering princesses by the flick of his comb. It comes as a disappointment at the end to discover that in one case he switched gals via a camera trick right in the middle of a demonstration. It was a damaging stunt. However, Edgar does have a lot of coiffures on the ball. *Herm.*

U. OF MINN. YIELDS ON KSTP GRID TELECASTS

Minneapolis, July 6.

KSTP will televise Univ. of Minnesota football games this fall, Stanley Hubbard, station president and general manager, says. Deal will be completed when KSTP submits a satisfactory sponsor, according to Hubbard.

Univ. of Minnesota athletic department had been hesitant about having the games televised, particularly the earlier and less important ones that may not be sellouts if the weather is bad. It finally gave Hubbard the green light, however, he says.

KSTP is also televising Minneapolis American Assn. baseball games, but has not been able to do business with the Minneapolis and St. Paul wrestling and boxing clubs.

Femme's Play-by-Play

Femme will do the play-by-play for WPIX's live pickup of a girls' softball game from Cedarhurst Stadium, Long Island, Saturday (10) at 9:06 p.m. Producer Ray Barrett picked radio actress-writer Jane Martin for the stint because she's a terrific baseball fan. It'll be her first tele chore.

Game will be between the Arthur Murray Girls, the home team, and the Washington, D. C., team of the American Girls Softball League.

Bernstein Would Finance Peatman Log Privately to Balk Contactmen's Union

Drive by members of the Music Publishers Contact Employees' union to discontinue Dr. John Peatman's method of rating radio song performance struck a snag as the result of an announcement by Louis Bernstein, of Shapiro-Bernstein, that he was prepared to finance the project privately. The union claims to have the support of 11 major publishers in its campaign, but there now seems to be some hesitancy among a few pubs on this list to go through with the thing.

Bernstein, who has violently opposed the union also in its proposed plan to prevail upon tradepapers not to publish the Peatman list, contends that the latter performs an invaluable service for the publisher as well as radio programmers, since its findings are based on quality plugs. He discounts the union's argument that its members would benefit from the elimination of the list through increased employment. Bernstein holds that a publisher will always measure the efficiency of an employee by the quality and not the number of plugs obtained, list or no list.

One of the reasons that the union has sought to put the Peatman compilation out of existence is that it has become a habitual source of guidance for radio producers. The union figures that without this source these producers would have to depend on their own judgments in picking tunes, and thereby make it easier for publishers trying to break in newer numbers.

It is Bernstein's view that, by doing away with all forms of performance reports, the music industry would create for itself nothing but a vacuum, and that so long as the industry must treat with as potent an exploitation channel as radio it cannot afford to do without a checking device. His underwriting includes furnishing radio producers with copies of the weekly Peatman report.

BILLS GOP FOR SONG CONVENTION DIDN'T DO

Minneapolis, July 6.

N. Lyle Regal, Twin City composer, has sent a bill to the National Republican Committee demanding reimbursement for $1,000 which he claims he spent to promote his state centennial song, "My Minnesota," at the Philadelphia national convention.

On the strength of the Committee's alleged promise that the song would be sung during the convention and copies of it would be distributed to delegates, Regal says he expended $600 for trips to Philadelphia for himself, a singer and accompanist; $100 for a music arranger and $200 for copies of the song.

The song wasn't sung and the copies weren't distributed, Regal says. He charges "powerful influence" blocked singing of the song when it was feared the rendition would start a convention bandwagon for Harold E. Stassen for president.

By way of proving, however, that "My Minnesota" is strictly nonpartisan in musical text, Regal now is trying to arrange with the Democratic National Committee to have it sung at the Democratic convention in Philadelphia July 12.

Alvy West Due For Edison Hotel Return

Alvy West returns to the Edison hotel, N.Y., for a 12-week engagement beginning Sept. 23. He and his unit were there last spring for their first appearance in the east.

Outfit's radio series with Jerry Wayne, five evenings a week on CBS, continues through July, with options thereafter.

Orrin Tucker, Merc Pact

Chicago, July 6.

Mercury Records pacted Orrin Tucker orch last week. Maestro cut 16 sides, on his own, before the record ban, which he is bringing with him

First release is "Moon Is Alway Bigger on Saturday Night" and "Little Girl."

Carl Haverlin
President of Broadcast Music, Inc.
and
Fred Ahlert
President of ASCAP
give their views on
Television in Relation to Songs and Song Publishers
* * *
editorial features in
VARIETY'S
3d Annual Special
RADIO-TELEVISION NUMBER
to be published soon

Local 802, N.Y., Opens Experiment in 'Musical' Therapy for Hospitalized

An experimental, month-long program of musical therapy starts in New York today (Wed.) under the joint auspices of N. Y. Local 802, American Federation of Musicians, and the N. Y. Department of Hospitals. While the use of music in N. Y. hospitals may be an experiment, a Veterans' Administration spokesman pointed out that his organization has already discovered that music has "a definite therapeutic value" to its 100,000 patients.

The VA maintains, on the basis of its results with Veterans' Hospital Camp Shows, that music relaxes patients and thus makes them more susceptible to medical treatment. In addition, it's been found that melodies often break through the wall that the mentally disturbed build around themselves. As a natural sequence to this, the VA now classifies music as one of two ingredients essential to every Camp Shows unit—the other being sight, with its combination of color and movement.

Type of music depends upon the nature of the patients' illness. While inmates in general and surgical wards can "take" virtually the same musical categories as civilians, the conditions and requirements of the tubercular and mentally disturbed have eliminated instruments that produce loud, exciting effects or over-stimulation. Strings have proved to be more soothing.

Waring Hosts Pluggers

Fred Waring will have the music publishers' contactmen as his guests today (Wed.) on his place at Shawnee-on-the-Delaware, Pa., for an outing.

The maestro has for years also made it a practice of tossing luncheon for contactmen so they could collectively pitch their tunes at him.

Muzak Talks Buy Of World Subsid

Negotiations are on for sale of National Wired Radio, World Broadcasting System subsid, to Muzak Corp. The move that precipitated the purchase talks between Muzak and Decca Record Co., which owns World, was a decision of the wired-music group, which holds WBS franchises in New York, Philadelphia and Chicago, to merge its accounts with Muzak in November. Contracts by the group for the library run out at that time.

The group which has the franchise in the three towns consists of Joe Lang, Paul Harron, Lang's associate in the operation of WBIG, Philly, and Jack Kelly, the moneyman in the setup. Under the deal with World the group pays 10% of its gross income from selling wired music to restaurants, cafes, stores, etc., to the Decca subsid.

Stanley Joseloff, who has been operating his own store-broadcasting outfit in Connecticut, is reported to have come into the Muzak picture and also allied himself with the Kelly-Lang interests.

SELVIN TO CONCENTRATE ON COL. KID DIVISION

Ben Selvin, who joined Columbia Records some months ago on a general studio assignment, will concentrate henceforth on development of the company's kid record division.

CR conducted a survey into the kid field through department stores several months ago, and the findings will in part figure as a guide mark in the company's building of a juve repertoire.

Vitacoustic's Operations

Chicago, July 6.

Vitacoustic Records, operating under Chapter 11 of the Chandler act, last week filed an account covering operations of the last three months with Referee Chester Mac-Chesney.

Statement showed a loss of $10,000 for the period.

Chi Pluggers Put Squeeze on Pubs In Moves to Discourage Firings

Chicago, July 6.

Chi branch of the Music Publishers Contact Employees union has embarked on a campaign to discourage further dropping of its members from publisher payrolls. Contactmen last week asked orchestra leaders and music librarians in radio stations to refuse to "cooperate" with publishing firms that have cut down their plugger staffs in recent weeks. As part of this pitch the contacters are passing out lists of the firing pubs and their current plug tunes.

Surviving pluggers are loud in their wails over the load that has been foisted upon them. They complain that their New York offices not only expect them to do double or triple the coverage they've been accustomed to but have set up extravagant quotas, such as producing 12 plugs weekly for each new tune. Such plugs, say the contacters, must be live performances, with no credit allowed for disk jockey plugs, which, according to the protests, is not the way things are done with their New York confreres.

Bob Miller, MPCE executive secretary, yesterday (Tuesday) expressed surprise at the action of the Chicago members. He said that such tactics were without the knowledge or support of the union's executive board, that it involved a form of secondary boycott, which, incidentally, is outlawed by the Taft-Hartley Act. Miller said he would have to have further information before he could make any explicit comment in that direction.

MPCE's executive board met last Thursday (1) for a preliminary going-over of the changes to be proposed for the union's new contract with music publishers. The present agreement expires Dec. 31 and the convenant requires both sides to submit desired insertions and amendments by Oct. 1. Thursday's was the first in a series of meetings to determine and phrase the revisions.

Paul Whiteman
who should know about every phase of show business' sees Television as
"Show Business in the Parlor"
* * *
on editorial feature in the
3d Annual Special
RADIO-TELEVISION EDITION
of
VARIETY
to be published this month

Austin's New 'Heaven' Not Hurting Four Star So No Beef Is Planned

Hollywood, July 6.

Bill McCall, prexy of Four Star Records, reveals he won't do anything about Gene Austin waxing "My Blue Heaven" for Universal label although etching violates terms of pact by which Austin plattered tune for Four Star about three years ago.

Austin cut "Heaven" for Four Star on an old AFM Form B contract, which stipulated that he could not platter it again for five years on another label. Four Star is no longer circulating its version of Austin orioling the ballad which projected him to prominence 20 years ago, hence feels the Universal release doesn't step on its toes.

Nick Campbell Sets Up Own Co. in Porgie Split

Nick Campbell, formerly partnered with Al Porgie in Campbell-Porgie, is setting up his own firm to be called Campbell Music about July 15. His first plug song will be a revival of "Things I Love," which he brought out about a decade ago.

Currently hunting office space and lining up personnel, Campbell has named Ralph Harris his Coast rep. Al Porgie recently acquired Campbell's stock in the Campbell-Porgie firm.

LARRY ADLER JOINS AFM AFTER 20 YEARS

San Francisco, July 6.

Acting on James C. Petrillo's invitation to harmonica players to become members of the American Federation of Musicians, Larry Adler, who is appearing at the Fairmont hotel here, has put in a membership application with Local 47, Los Angeles, his home town. It ends a 20-year effort by Adler to have himself inscribed on the AFM's rolls.

Petrillo's open-house move toward harmonica-blowers was in large part motivated by the fact that recording companies since the ban have been resorting to this instrument for background music. Adler, however, has done no recording following the AFM shutdown.

'Laughing Samba' In New U.S. Invasion

"The Laughing Samba," a number which never caught on when originally introduced in the U. S., has been built into a European fave over the past 12 months and is now making another invasion of the American market. Published on the continent by Editions Seidem, of Switzerland, the song clicked on the Riviera last year, and visiting Britons carried the ditty back to England.

On the strength of "Samba's" British sales appeal, London Records cut the Latino tune using Edmond Ros' band. Timed with a U. S. release of the disk this week, the waxery has distributed some 1,000 platters of the Ros recording to American disk jocks. Published here by Mills Music by arrangement with Editions Seidem, the song was written in 1945 by Benny Meroff, Anne Sp[illegible]r, Vincent Rizzo and George Johnson.

VARIETY 10 Best Sellers on Coin-Machines — Week of July 3

1.	WOODY WOODPECKER SONG (6) (Leeds)	*Kay Kyser* ... Columbia
2.	YOU CAN'T BE TRUE DEAR (13) (Biltmore)	*Griffin-Wayne* ... Rondo
3.	NATURE BOY (12) (Burke-VH)	*King Cole* ... Capitol
4.	MY HAPPINESS (8) (Blasco)	*Jon & Sondra Steele* ... Damon
5.	TOOLIE OOLIE DOOLIE (11) (Chas K. Harris)	*Andrews Sisters* ... Decca *Vaughn Horton* ... Continental
6.	LOVE SOMEBODY (3) (Kramer-W.)	*D. Day-B. Clark* ... Columbia
7.	WM. TELL OVERTURE (5) (Tune Town)	*Spike Jones* ... Victor
8.	LITTLE WHITE LIES (17) (BVC)	*Dick Haymes* ... Decca *Tommy Dorsey* ... Victor
9.	YOU CALL EVERYBODY DARLING (1))Mayfair)	*Al Trace* ... Regent
10.	IT'S MAGIC (2) (Witmark)	*Dick Haymes* ... Decca *Doris Day* ... Columbia

Coming Up

PUT 'EM IN BOX (Remick)	*King Cole* ... Capitol
BLUEBIRD OF HAPPINESS (T. B. Harms)	*Art Mooney* ... M-G-M
HEARTS WIN (Miller)	*Petty Trio* ... Universal
BLUE SHADOWS (Santly-Joy)	*Bing Crosby* ... Decca
HAUNTED HEART (Williamson)	*Jo Stafford* ... Capitol *Perry Como* ... Victor
TELL ME A STORY (Laurel)	*Sammy Kaye* ... Victor *Ames Bros* ... Decca
DICKEY BIRD SONG (Robbins)	*Freddy Martin* ... Victor *Larry Clinton* ... Decca
SERENADE (Leeds)	*Buddy Clark* ... Columbia
MAYBE YOU'LL BE THERE (BVC)	*Gordon Jenkins* ... Decca
HEARTBREAKER (Leeds)	*Andrews Sisters* ... Decca *Ferko String Band* ... Palda
FOR EVERY MAN A WOMAN (Melrose)	*Tony Martin* ... Victor
MAHARAJAH OF MAGIDOR (Mutual)	*Vaughn Monroe* ... Victor *Tony Pastor* ... Columbia
RUN, JOE, RUN (Preview)	*Louis Jordan* ... Decca
BABY DON'T BE MAD (Paramount)	*Frankie Laine* ... Mercury

[Figures in parentheses indicate number of weeks song has been in the Top 10.]

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is based on information gathered from disk-spinners across the nation and is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2, and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country.

WEEK ENDING JULY 3

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	Pub.		New York: Paul Brenner—WAAT	New York: Ted Lawrence—WHN	Chi.: Eddie Hubbard—WIND	L. A.: Bill Anson—KFWB	D.C.: Eddie Gallagher—WTOP	Memphis: Bill Gordon—WHHM	Miami: Tony Chastain—WGBS	Seattle: Neal Edmondson—KING	Phoenix: Dick Gilbert—KTYL	S. F.: Les Malloy—KYA	Ind.: Paul Roberts—WFBM	Omaha: Ray Olson—WOW	Clev.: Bud Wendell—WJMO	Det.: Fran Pettay—WJR	Dallas: Jimmy Hughes—KSKY	Phil.: Joe Grady—WPEN	N. O.: Fred Jackson—WWEZ	Syracuse: Ed Murphy—WSYR	Mpls.: Ben Leighton—KSTP	Denver: Herb Trackman—KMYR	Pitt.: Win Brown—WWSW	Port. Me.: George Curtis—WGAN	Louisville: Jim Walton—WHAS	Boston: Bob Elliott—WHDH	TOTAL POINTS
1	2	7	Kay Kyser	Columbia	Woody Woodpecker Song	Leeds	ASCAP			1	2	1	5	2		3	7		1	7	3	7	4		1	8	1	2	7		5	131
2	4	15	K. Griffin-J. Wayne	Rondo	You Can't Be True, Dear	Biltmore	ASCAP	3		5		2	2	7	1		2	4		6	1	1						4		1	2	113
3	1	14	King Cole	Capitol	Nature Boy	Burke-VH	ASCAP	2						1	3	9	1	3		2	2	3			4					2	9	100
4	3	21	Dick Haymes	Decca	Little White Lies	BVC	ASCAP	6	4			3	3	8	2				8	5	6	4	3	5		6	2		9			92
5	5	9	Doris Day-B. Clark	Columbia	Love Somebody	Kramer-W	ASCAP	7	1	6	6	4	4	6		4							2	3	2			1				86
6	7	6	Spike Jones	Victor	William Tell Overture	Tune Town	BMI			4				10				2							9	2	3	8	4			46
7	6	16	Jon-Sondra Steele	Damon	My Happiness	Blasco	ASCAP	5								10			5	4	4	2									3	44
8	28	6	Pied Pipers	Capitol	My Happiness	Blasco	ASCAP			2				3												1		3		3		43
9	13	15	Andrews Sisters	Decca	Toolie Oolie Doolie	C. K. Harris	ASCAP					7		5	10	5	8		6			8								5		34
10	19	5	Patti Page	Mercury	Confess	Oxford	ASCAP			8	7									1				10		7				4	10	30
11	12	4	Al Trace	Regent	You Call Everybody Darling	Mayfair	ASCAP		9	9		5											8					6			1	28
12	16	5	Art Mooney	M-G-M	Bluebird of Happiness	T. B. Harms	ASCAP	1																	7	5					6	25
13	8	14	Gordon Jenkins	Decca	Maybe You'll Be There	Triangle	ASCAP	8		7				9						8			1	9								24
14	..	3	Vera Lynn	London	You Can't Be True, Dear	Biltmore	ASCAP									1							9	1								22
15	18	13	Freddy Martin	Victor	Dickey Bird Song	Robbins	ASCAP								4		4		4													21
16A	14	6	Ella Fitzgerald	Decca	My Happiness	Blasco	ASCAP								5										3		8					17
16B	10	15	Art Mooney	M-G-M	Baby Face	Remick	ASCAP										3		2													17
16C	25	4	Vaughn Monroe	Victor	Maharajah of Magadore	Mutual	ASCAP		7									7						2								17
16D	..	2	Peewee Hunt	Capitol	12th Street Rag	Shapiro-B	ASCAP			3																				9	4	17
20	..	1	Ray Noble	Columbia	A Most Unusual Day	Robbins	ASCAP									2									6							14
21	9	26	Bing Crosby	Decca	Now Is the Hour	Leeds	ASCAP								8		6					6										13
22	..	1	M. Blanc-Sportsmen	Capitol	Woody Woodpecker Song	Leeds	ASCAP											1						8								13
23	46	11	Perry Como	Victor	Haunted Heart	Williamson	ASCAP					8							9								5					11
24A	11	20	Perry Como	Victor	Because	Chappell	ASCAP	10											10		9	5										10
24B	20	3	Gordon MacRae	Capitol	It's Magic	Witmark	ASCAP				1																					10
24C	52	4	Perry Como	Victor	It Only Happens When I Dance	Berlin	ASCAP		8					4																		10
24D	..	2	Blue Barron	M-G-M	You Were Only Fooling	World	ASCAP													9						3						10
24E	..	12	Frank Sinatra	Columbia	I've Got a Crush On You	New World	ASCAP																					10	2			10
24F	..	1	Marlin Sisters	Columbia	My Happiness	Blasco	ASCAP																						1			10
30A	23	4	King Cole Trio	Capitol	Put 'Em in a Box	Remick	ASCAP				3	10																				9
30B	43	5	Peggy Lee	Capitol	Caramba It's the Samba	Martin	ASCAP												7						10						7	9
30C	17	2	Vaughn Monroe	Victor	What Do I Have to Do	BVC	ASCAP		2																							9
33A	27	6	Dick Haymes	Decca	"You Can't Be True, Dear"	Biltmore	ASCAP												3													8
33B	..	1	Claud Thornhill	Columbia	You Were Meant for Me	Miller	ASCAP																						3			8
35A	40	2	Andrews Sisters-D. Kay	Decca	Woody Woodpecker Song	Leeds	ASCAP	4																								7
35B	15	16	Tex Beneke	Victor	St. Louis Blues March	W. C. Handy	ASCAP	9							6																	7
35C	..	3	Vaughn Monroe	Victor	Loveliness of You	Simon	ASCAP				4																					7
35D	..	1	Patti Page	Mercury	Tomorrow Night	Bourne	ASCAP																	4								7
35E	..	2	Will Glahe	Victor	You Can't Be True, Dear	Biltmore	ASCAP																			4						7
35F	..	5	Sportsmen	Capitol	You Can't Be True, Dear	Biltmore	ASCAP																				4					7
41A	..	1	Frankie Laine	Mercury	May I Never Love Again	Lutz Bros	BMI				5																					6
41B	51	3	Sammy Kaye	Victor	Tell Me a Story	Laurel	ASCAP										9													7		6
41C	..	5	Sportsmen	Capitol	Toolie Oolie Doolie	C. K. Harris	ASCAP														5											6
41D	..	4	Doris Day	Columbia	Its Magic	Witmark	ASCAP																					5				6
41E	39	2	Toni Harper	Columbia	Candy Store Blues	Leeds	ASCAP		5																							6
46A	22	3	Frank Sinatra	Columbia	Nature Boy	Burke-VH	ASCAP					6																				5
46B	..	1	Art Lund	M-G-M	I Long to Belong to You	Stevens	ASCAP																	6								5
46C	..	1	Vaughn Monroe	Victor	The Stars Will Remember	Harms	ASCAP																				6					5
46D	..	1	Harry James	Columbia	I Understand	Feist	ASCAP																						6			5
46E	49	2	Louis Jordan	Decca	Run, Joe, Run	Preview	BMI		6																							5
51	48	6	Emil Cote	Algene	Tea Leaves	Morris	ASCAP			10																		9	10			4
52	..	2	Frankie Laine	Mercury	Baby Don't Be Mad	Paramount	ASCAP				9																					2

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Band Reviews

ART MOONEY ORCH (14)
With Bud Brees, Galli Sisters (3).
Biltmore Hotel, N. Y.

Art Mooney may have "set back" music a couple of decades with his popularization of the banjo and the dance forms prevalent in the roaring twenties, namely with his click recordings of "Four Leaf Clover" and "Baby Face," but simultaneously he's amassed a wealth of followers from the youngsters who never saw a banjo other than in pawnshop windows. And he has obtained the high regard, too, of some very sedate citizens who regarded themselves as hot stuff during the 'coon-coat period.

It's this combination that will make the Mooney dansapation a boxoffice item in the spots where the tourists and mature spenders congregate. Mooney can only depend on the juves to give him backing at the wickets when he's got a hot record riding a crest. Since "Clover" and "Baby Face" have declined on the bestseller lists, the teensters aren't a predominant factor at the Biltmore with the Mooney engagement, but there's merry click of oldsters in that room.

Mooney is instrumental in providing the reincarnated juves a whiff of the flapper era. In every set he provides one item featuring the banjo, another with glee club backing and for the rest of his tunes he relies on current pops with arrangements calling for a steady and unmistakable dance beat. He's easy to dance to and also okay for that portion of the dinner trade that likes to converse with their victuals. Whether business will be as big for late-hour displays still remains to be seen.

With the Mooney crew comes the chirping of the Galli Sisters (3), whose pipings are also reminiscent of the '20s. A modern note is in the singing of Bud Brees, who has a nicely modulated voice and a robust delivery.

The relief chores at the Cascades is by the Harold Nagle crew, which dwells mainly in the Latin vein. He does competently in that department. *Jose.*

HARRY OWENS ORCH (12)
With Hilo Hattie, Alex Gould
St. Francis Hotel, San Francisco

San Francisco goes as soft over Hawaii and its tunes as New York does over Havana and its rhythms. Nostalgic pitch aimed by Harry Owens is therefore bulls-eye material for the local gentry. Tunes wanted and asked for are same old Hawaiian reliables from "Song of The Islands," to "Sweet Leilani," to "Aloha," all of which find the check-payers gayly weeping into their champagne.

Local throb-angle is further gloried by Hilo Hattie, widely liked here for her "Princess Poo-poo-li" and "Cockeyed Mayor" ditties, "Isle of Golden Dreams," et al, with not even a single American tune thrown in for seasoning.

Owens' combo of piano, trumpet, two violins, bass, guitar, steel-guitar, three sax (doubling on fiddles) and drums, provides saccharine melodies easy to listen to and equally easy to dance to, evidenced by crowded floor for all sets. In short, hes big stuff here.

Biz good. Cover $1.75 Saturday, and $1.50 nightly. *Ted.*

RAYMOND SCOTT QUINTET
With Dorothy Collins
Hotel Edison, N. Y.

Booking of Raymond Scott into the Green Room, Edison hotel, N. Y., represents a policy change for this small, street floor spot. Previously the accent was on dancing, with rhythms usually supplied by one of the lesser name groups. The customer bait is now primarily a "concert session" built around Scott's own repertoire plus his crew's jazz musicianship.

Scott quintet undeniably does a class interpretation of the leader's tunes such as "Twilight in Turkey," "18th Century Drawing Room" among others. However, a little of this goes a long way and two sets of the bizarre creations tend to border on monotony. Success of the Edison's new policy apparently hinges on whether there are enough Scott fans within a reasonable radius.

Reorganized about five months ago, the quintet is basically similar to the group Scott made his name within the late '30s. Later he switched to a larger band, but now he's back with the smaller unit due to "popular demand" although the lighter overhead undoubtedly is a more logical explanation.

Outfit consists of Jerry Winner, clarinet; Joe Palmer, tenor sax; Kenny John, drums; Ernie Di Falco, trumpet; Don Russo, bass, while the leader handles the '88. Boys' delivery of such Scottiana as "War Dance for Wooden Indians" and "Dedicatory Piece to the Crew and Passengers of the First Experimental Rocket Express to the Moon" is well conceived and leaves little to be desired. Latter tune particularly epitomizes Scott's style.

Vocal department is handled by Dorothy Collins. An attractive blonde, she sultrily warbles "Man I Love" and several other standards. Although the Scott-composed score from "Lute Song" is a difficult thing to sing, she impresses with his "Mountain High, Valley Low" from that legiter.

Scott, himself, rates a bow for his explanatory introductions of each number. He enunciates well, contrary to most mumbling bandleaders. Quintet bucked rainy weather and the Louis-Walcott fight in its two opening days and the scattered patrons in evidence were no indication of the unit's true draw. *Gilb.*

CARMEN CAVALLARO (16)
Hotel Astor Roof, N. Y.

The blare that punishes the eardrums is certainly not Carmen Cavallaro's dish, and maybe that's why the personable pianist-maestro continues as one of the more danceable outfits. Smooth, moderate tempos are his forte . . . and that's the key to his popularity.

There's no denying that without him at the piano to pace it, this band would have difficulty projecting; but Cavallaro's tinkling of the 88's, plus his unassuming personality, sell casually, easily. He can always create an audience around the bandstand that is equally ready to hoof or watch him ripple those keys.

This is an orch of four violins, five rhythm (including the maestro's piano), four reeds and three brass and all of it giving out a neat, danceable beat.

There's no attempt at projecting the layout for "show" purposes, other than in the leader's pianoing, and it's just as well. The payoff in a hotel room lies in getting the dancers up there, and with the first beat of every Cavallaro dance set the floor crowds up fast. *Kahn.*

Best British Sheetsellers

(Week Ending July 1)

London, July 2.

Galway Bay	Box & Cox
Heartbreaker	Leeds
Nature Boy	Morris
Golden Earrings	Victoria
Time May Change	Connelly
4 Leaf Clover	F.D.&H.
Teresa	Leeds
Ballerina	Maurice
Near You	Wood
Toolie Oolie	Southern
Dream of Olwen	Wright
My Achin' Heart	Connelly

Second 12

After All	Cinephonic
Laroo	Dash
Serenade of Bells	Morris
Civilization	Morris
Silver Wedding Waltz	Unit
Tree in Meadow	Connelly
Reflections on Water	Maurice
Miranda	Kassner
You Do	Chappell
Ask Anyone	Feldman
Echo Said No	Wood
You Can't Be True	Chappell

Cats Win Suit

Chicago, July 6.

Chicago Superior Court Judge Wilbur Crowley last week dismissed Sid Fisher's suit against the Harmonicats for share of their record royalties. Fisher claimed trio and he had made a partnership agreement. Juror ruled that AFM contract showed Fisher as an employee of Jerry Murad, leader of the Cats.

Judge also threw out case against Universal Records and Bill Putnam, prexy; Mutual Entertainment and W. Biggie Levin, vaude booker.

Songs with Largest Radio Audience

Thirty songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast Over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

Survey Week of June 25-July 1, 1948

A Fella With an Umbrella—†"Easter Parade"	Feist
A Tree In the Meadow	Shapiro-B
Baby Don't Be Mad at Me	Paramount
Beyond the Sea	Chappell
Blue Shadows On the Trail—†"Melody Time"	Santly-Joy
Bride and Groom Polka	Simon
Dolores	Famous
Don't Blame Me	Warren
Dream Girl—†"Dream Girl"	Famous
Haunted Heart—*"Inside U.S.A."	Williamson
I May Be Wrong	Advanced
I Went Down To Virginia	Jefferson
Only Happens Dance With You—†"Easter Parade"	Berlin
It's Magic—†"Romance On High Seas"	Witmark
It's You Or No One	Remick
Little Girl	Leeds
Little White Lies	BVC
Love Of My Life—†"The Pirate"	T. B. Harms
Love Somebody	Kramer-W
My Fair Lady	United
My Happiness	Blasco
Nature Boy	Burke-VH
Now Is the Hour	Leeds
Put 'Em In a Box—†"Romance On High Seas"	Remick
Rhode Island Is Famous For You—*"Inside U.S.A."	Crawford
Serenade (Music Played On a Heartstring)	Duchess
Steppin' Out With My Baby—†"Easter Parade"	Berlin
Toolie Oolie Doolie	C. K. Harris
Woody Woodpecker	Leeds
You Can't Be True Dear	Biltmore
You Were Meant For Me	Miller
Yours	Marks

The remaining 20 songs of the week, based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast Over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

At a Sidewalk Penny Arcade	Robbins
Baby Face	Remick
Better Luck Next Time—†"Easter Parade"	Feist
Bye Bye Blackbird	Remick
Confess	Oxford
Crying For Joy	Monaco
Delilah	Encore
Dickey-Bird Song—†"3 Daring Daughters"	Robbins
Dream Peddler	Southern
Evelyn	Melrose
Heartbreaker	Leeds
I'd Give a Million Tomorrows	Oxford
Just Because	Leeds
Laroo Laroo Lilli Bolero	Shapiro-B
My Guitar	Bourne
Old Ferris Wheel	Goldmine
On the Little Village Green	Bourne
Spring Came	Republic
Take It Away	Pemora
Takin' Miss Mary To the Ball	Miller
We Just Couldn't Say Goodbye	Words-Music
What's Good About Goodbye—†"Casbah"	Melrose
You're Too Dangerous Cherie	Harms

** Legit Musical. † Filmusical.*

Jocks, Jukes and Disks

By Ben Bodec

Buddy Clark—"Where Flamingos Fly," "When Moonlight Fell on the Waterfall" (Columbia). Clark seems to have a winner in "Flamingo" and a pleasant slice of sentimental reverie to match it up on the other side. The crooner sails into Jimmy Kennedy's tropical travelog with all the dramatic pleading and melodic power at his command. It's a good act and a good song he does, and the spinnings on jock-turntables and jukes will be plentiful.

Martha Tilton — "Ready, Set, Go," "Blow, Gabriel, Blow" (Capitol). Choosing of titles that not only rhyme but have the same number of words must have become something of a charade during the rush to beat the AFM's recording ban. There have been a number of such combinations among recent releases. As for La Tilton's latest pair, they represent the type of song she does best. "Ready" rocks with an irresistible beat both in vocal and Dean Elliott background, while "Gabriel" is delivered with a rhythmic polish that merits filing the side among a station's standards.

Gordon MacRae—"Hankerin'," "I Went Down to Virginia" (Capitol). MacRae takes a holiday from "June" and "Moon" and taps up for the occasion with a slow-tempoed ditty about a hombre of the purple sage and a slightly bouncey narrative regarding a rather uneventful journey. Neither performance carries much stylistic sock, but the baritone does a smooth, ingratiating job by "Hankerin'."

The Ravens—"Send for Me, If You Need Me," "Until the Real Thing Comes Along" (National). "Send" stacks up as a swell sample of group torching, with the bass lead uncorking one of his best flights in heart harmonics. It's a juke natural. Other side is also a nifty, with the oldie treated to a slick blend of close harmony and insinuating rhythm.

Jerry Wayne and Dell Trio—"I'd Love to Live in Loveland," "You're Heart and Mine" (Columbia). Wayne may find himself with a successor hit to "You Can't Be True, Dear" in this revival of the Will Rossiter ballad. "Loveland" contains in both melody and verse the basic elements of "True." The coupling is of the same weepy, heart-on-sleeve school, and likewise, if the trend toward this species of sentimental fare hasn't meanwhile changed, could bloom into a magnet around the juke-boxes.

Billy Eckstine — "Sophisticated Lady," "Jitney Man" (National). The Duke Ellington standard was put to wax without benefit of a symphonic group, as has been Eckstine's plight since switching to the M-G-M label, and the warm, sensitively contrived interpretation he turns out here is really one for the book. The frantic jump that's attached to it is a chip off Eckstine's old band and as such will meet with hefty approval from the bop mob.

Barclay Allen—"It Began in Havana," "Nola" (Capitol). The ex-Freddy Martin presider over the ivories has packaged something solid in rhythmic pleasure in this combination of Latin idiom and backroom music-making. There's an impressive exhibit of piano wizardry and guitar understudy in "Havana" that should garner it much attention from the jock gentry. This is the second of the master that Allen turned over to Capitol and, productionwise, it's far superior to the predecessor.

Platter Points

Ray Bauduc and His Bobcats (Capitol), bowing in as both a leader and a vocalist, wraps a singular brand of oldtime jazz around the old, traditional "L'il Liza Jane" and the somewhat less dated, "When My Sugar Walks Down the Street"... **Walt Dana** is offering under his own label "Holiday Polka," a extra-lively mixture of melody and beat which should go places. It's coupled with **Anne and Don Vincent's** version of "Cuckoo Waltz"... **Muriel Adams'** first pair for Apollo, "Awaiting My Time With You" and "Crazy About That Man," projects lots of heart appeal, even though the style is reminiscent of the earlier Sarah Vaughn. Miss Adams' pipes are on the thin side but what she lacks in tonal substance she makes up with smart phrasing and feeling... **Hank D'Amico's** "Hank's Pranks" and "Jukebox Judy" (National) should tickle the fancy of both the collectors and disk-spinners who cater to the more sophisticated jazz trade. The two sides sizzle with a super-quality of instrumentation, as would be expected from such supporting company as Cozy Cole, drums; Don Byas, tenor sax; Frankie Newton, trumpet; Dave Rivera, piano, and Sid Weiss, bass ... Another extra-special under the same label is Charlie Ventura's "East of Suez" and "I'll Never Be the Same," featuring such specialists as Kai Winding, trombone; Shelly Manne, drums, and Lou Stein, piano, on what is the more exciting side, namely, "Suez."

My Favorite Five

By BILL BRANT
(KDKA, Pittsburgh)

"Laura" (Johnny Bothwell)
"Moonlight Serenade" (Glenn Miller)
"Trumpet Rhapsody" (Harry James)
"I'll Never Smile Again" (Tommy Dorsey)
"Basin Street Blues" (Herb Jeffries)

Peggy Lee-Dave Barbour Named in $1,000,000 Suit; 'Manana' Lift Alleged

Los Angeles, July 6.

Peggy Lee and her husband, Dave Barbour, were last week named defendants in a $1,000,000 suit filed in connection with the song, "Manana," in Federal court here. Action was brought by Sterling Sherwin and Harry K. McClintock, both ASCAP members, who charge that the melody of "Manana" is a note-for-note infringement of their own published "Midnight on the Ocean."

Also named in the suit are the Barbour-Lee Music Corp., Capitol Songs, Inc., which published the song in litigation; Capitol Records, RCA, as parent corporation of Victor Records; Decca Records, Seeco Records, Bandwagon Records and 10 Doe corporations.

Sherwin and McClintock, who have been collaborating for years, say that "Midnight" was contained in "Songs of Road and Range," a book which Southern Music published and has since reissued.

BENEKE TO MCA IN GAC CASH SETTLEMENT

General Artists Corp. and Music Corp. of America have worked out a deal which smooths the way for the transfer of the Tex Beneke band to the latter organization. Beneke's obligation to GAC had until November of this year to go, but that impediment has been bridged by a cash settlement to GAC. Latter's prez, Thomas G. Rockwell, admitted Friday (2) that the band was MCA's now free and clear but he declined to disclose the amount of the consideration.

Don Haynes and the widow of Glenn Miller, who between them own the orchestra, are reported to have received a bonus of $25,000 for signing with MCA.

Berlin 'Only Got' 600G, And Who's Complainin?

New York.

Editor, VARIETY:

The story on your front page to the effect that I shall receive a million and a half dollars for "Easter Parade" is untrue. Consult your backfiles and you will find you carried the exact facts concerning my deal with M-G-M.

I receive no percentage. The picture may gross five million or ten million, and I certainly hope so, but I shall receive no more than I have already received—$600,000 for the package which became the successful musical "Easter Parade."

Whatever assistance I have rendered the promotion department is due solely to a desire to be cooperative. M-G-M has done a marvelous job in the production and the promotion and I am extremely grateful to them from beginning to end.

Irving Berlin.

Petrillo Gives Special OK to 500-Mile Jump For Shep Fields 1-Niter

Hollywood, July 6.

Although the American Federation of Musicians, since its Asbury Park convention, has been refusing to give band-bookers an automatic okay to wink at union rule that orchestras cannot be jumped, on one-nite treks, more than 300 miles a day, the stunt was pulled over the weekend. James C. Petrillo personally gave the nod for Shep Fields to leap the 500 miles between a Raton, N. M., date on Sat. (3) to play at Biggs Field, outside El Paso, Tex., the following (4) night.

General Artists Corp., booking the Fields' itinerary, had laid out the dates, but was attempting to re-route Fields after AFM nixed numerous 300-mile-plus overnight hops. The U. S. Army commandant at Biggs Field, advised by GAC of situation, fired off a 100-word wire direct to Petrillo, explaining he wanted Fields' band for a dance at his NCO Club; the plea was pegged on the "good for morale" motif. Petrillo promptly okayed the request.

Dallas 'Pops' Start

Dallas, July 6.

The State Fair Park band of 36 pieces has begun a series of summer "pop" concerts last Sunday (4), to be continued each Sunday until Sept. 5. A series of 10 other concerts will be staged by the band in other parks in the city, on Mondays through Labor Day. The Sunday concerts are being staged at the Midway band pavilion at State Fair Park.

Zeno King, assistant conductor of the Southern Methodist Univ. band, will conduct the first six concerts, followed by Ralph Beck, conductor of the American Legion band, for three weeks and Paul Harris. The concerts are free to the public and are being paid for out of funds of the American Federation of Musicians.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities, and showing comparative sales rating for this and last week.

Week Ending July 3

National Rating This wk.	Last wk.	Title and Publisher	New York, G. Schirmer, Inc.	Chicago, Lyon & Healy	Detroit, Grinnell's	Kansas City, Jenkins Music Co.	Los Angeles, Morse M. Preeman	San Francisco, Pac. Coast Music Co.	Boston, H. N. Homeyer	Indianapolis, Pearson's	St. Louis, S. L. Music Supply Co.	Seattle, Capitol Music Co.	San Antonio, Southern Music Co.	Minneapolis, Schmidt Music Co.	TOTAL POINTS
1	1	"You Can't Be True" (Biltmore)	1	1	2	5	1	1	1	2	2	1	1	1	113
2	5	"Woody Woodpecker" (Leeds)	..	3	3	2	4	2	3	3	4	2	4	2	89
3	2	"Nature Boy" (Burke-VH)	2	4	1	1	2	5	5	8	1	..	3	6	83
4	4	"My Happiness" (Blasco)	..	2	4	3	..	..	2	1	3	4	2	5	73
5	3	"Toolie Oolie Doolie" (C.K.Harris)	4	5	..	4	9	8	6	7	5	6	5	7	55
6	8	"Dickey Bird Song" (Robbins)	5	6	..	8	8	3	..	..	8	9	8	3	41
7	6	"Little White Lies" (BVC)	6	..	6	6	6	..	8	..	9	3	6	..	38
8	7	"Now Is the Hour" (Leeds)	..	7	..	7	3	4	..	..	6	..	..	9	30
9	10	"Haunted Heart" (Williamson)	7	..	..	9	7	9	..	..	..	5	9	4	27
10	8	"Baby Face" (Remick)	3	9	10	10	10	..	..	..	10	8	7	..	21
11	13	"Put 'Em in a Box (Remick)	..	8	7	..	..	..	..	5	..	..	..	..	13
12	..	"Tea Leaves" (Morris)	..	..	..	..	..	..	4	6	..	..	..	..	12
13	..	"Heart Breaker (Leeds)	..	..	..	..	..	..	..	4	..	7	..	..	11
14	12	"Sabre Dance" (Leeds)	8	..	..	..	..	6	..	..	..	10	..	..	9
15	11	"Love Somebody" (Kramer-W)	..	..	5	..	..	..	..	9	..	..	..	..	8

EYE BARRY GRAY AS N.Y. EDISON JOCKEY

A disk jockey series to originate in the Green Room of the Edison hotel, N. Y., between midnight and 3 a.m., seven nights a week, comprises a setup slated for Barry Gray. It would broadcast over WAAT, Newark, and is tentatively slated to start about Aug. 1.

Gray did a similar show last season from the Copacabana, Miami Beach.

Mills' Rah-Rah Tieup

Mills Music tied in with an all-day "My America" celebration whipped up by WLIB, N. Y., Sunday (4). In a half-hour shot, the publishing firm presented contemporary patriotic music by Morton Gould and Edwin Franko Goldman.

Show was wire-recorded at Mills' offices and arranged by Norman Warembud, of the Mills staff. Company's general manager, Mack Stark, also handled a brief interview with Gould. Station itself cancelled all commercial programs in observation of Independence Day.

SAVIN WITH VARSITY AS OBERSTEIN'S AIDE

Lee Savin, former recording exec with Majestic and Musicraft records, has joined Varsity records as assistant to Eli Oberstein, who recently reactivated that label.

Oberstein is planning to put out a 39c record, with the recording being done overseas.

Martin Wagner joined Bob Nolan and the Sons of the Pioneers as the unit's tour manager and booker.

Thornhill Mulls Cut In Band When Reforming After Summer Vacation

Hollywood, July 6.

Claude Thornhill, who sailed with his wife last week for extended Hawaii vacash, probably will cut down size of his orchestra when he re-forms next autumn. Outfit batoneer broke up last month numbered 17 (five sax, two French horns, one tuba, three rhythm, two trombones, three trumpets and leader at the keys); the next probably will be cut to 10.

Since breaking up, batoneer has had several powwows with William Morris agency. Handlers have stressed that having a crew of fewer men will mean smaller payroll and therefore more hotel locations for outfit and fewer one-niters. That idea seems to tickle Thornhill.

As outlined now, Thornhill will re-form with five strings, four saxes, one trumpet and keys. Frank Warren will be back vocaling.

BMI, Louisville Hotel Sign Pact, End Suit

Louisville, July 6.

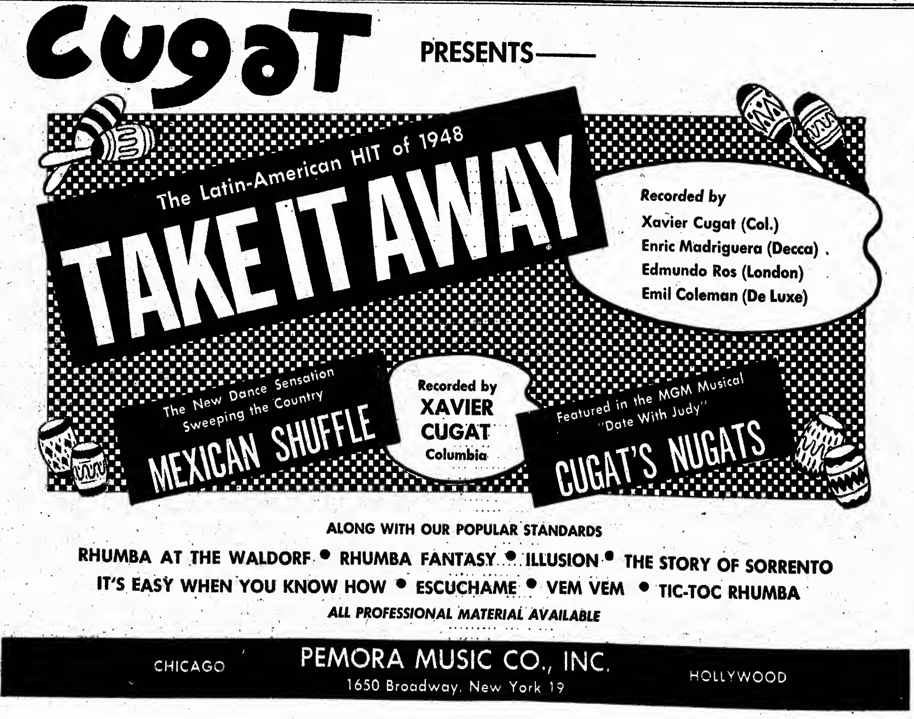
Suit over playing five songs at the Seelbach hotel was dismissed in Federal court Friday (2) by agreement of Broadcast Music, Inc., and Epley Hotels Co., owner of the hotel.

Attorneys said the Epley chain agreed to sign a contract for use of BMI-owned live music, and defray a substantial part of the cost of attorney fees and pay back royalties to BMI. Latter had sued the Seelbach for $1,250 and asked for an injunction against further use of its music in an action filed last December.

Lanin's Dem Job

Philadelphia, July 6.

Howard Lanin has been named conductor and contractor for the 60-piece band scheduled to play Convention Hall for the Democratic National Convention. Convention begins Monday (12).



Record Raves

FOR

RAMBLING ROSE

Lyrics by JOE McCARTHY, Jr.
Music by JOE BURKE

PERRY COMO
(Victor)
"Click" Record of the Month
BILLBOARD Picks

RUSS BOB
MORGAN·EBERLE
(Decca)
VARIETY "Recommends"

TONY PASTOR
Columbia
of the Month
BILLBOARD Picks

GEORGE PAXTON
MGM

PHIL BRITO
(Musicraft)
Picks

VINCENT LOPEZ

JOE LOSS
"Charmed"
London Daily Express

All Leading Transcriptions

BENNY MILLER
Woods Theatre Bldg
Chicago

LAUREL MUSIC CO.
Broadway New York

Upbeat

Milton Saunders' crew opened at the Hollywood hotel, West End, N. J., after a year's tour of the major Sheraton hotels...Erskine Hawkins hits a string of one-nighters after closing a week's stint at the Apollo theatre, N. Y., tomorrow (Thurs.). Plays City Armory, Portsmouth, Va., Friday (9), moves to Ocean Breeze Beach, Va. (11), Bayshore Pavilion, Buckroe Beach, Va. (12); Waltz Dream Arena, Atlantic City, (15) and starts a week's stand at the Howard theatre, Washington, (16)...Ink Spots stay at Orsatti's, Somers Jt., N. J., until July 15, then switch for a fortnight to the Surf Club, Wildwood, N. J., opening the following night...Gene Krupa on the one-night trail. Hits the Brockville, Ont., Armory tonight (Wed.), Reva Rollerdrome, Auburn, N. Y., tomorrow (Thurs.); Sayler's Lake, saylersburg, Pa. (9).

Chicago

Eddy Oliver's orch, in its last week with Hildegarde at the Palmer House, opens at the St. Anthony hotel, San Antonio, July 15...Billie Holiday returns here for a one-niter at the Pershing hotel July 12, following a week at the Tia Juana Club, Cleveland. Songstress goes into the Strand theatre, N. Y., for three weeks in midmonth...Danny O'Neil set for two weeks at Last Frontier hotel, Las Vegas, Sept. 10...Mary Osborne trio and Harry (Hipster) Gibson opened at the Blue Note July 6...Kai Winding-Buddy Stewart sextet held over another week at Milwaukee's Show Boat...Lionel Hampton into the Paramount theatre, Toledo, July 8, following one-weeker by Vaughn Horton...Herbie Fields into Silhouette Club July 16...Armand Kline, former manager of Mood Music here, has formed a band in Albequerque, N. M., for territory work...Heidt and his radio discoveries set for two weeks at the Oriental theatre, starting Aug. 5...Dardanelle and her Trio into the Celtic Room Monday (5) for an indefinite stay...Songstress Toni Rami joins Wayne Gregg's orch at O Henry Ballroom this week.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities, and showing comparative sales rating for this and last week.

Week Ending July 3

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Liberty Music Shop)	Chicago—(Hudson-Ross)	Detroit—(Grinnell's)	Kansas City—(Jenkins Music Co.)	Los Angeles—(Denel's Mus. Shop)	San Francisco—(Sherman-Clay)	Boston—(Boston Music Co.)	St. Louis—(S. S. Kresge Co.)	Seattle—(Sherman-Clay)	Minneapolis—(Don Leary)	Omaha—(Schmoller & Mueller)	Indianapolis—(Pearson)	TOTAL POINTS
1	2	KAY KYSER (Columbia) "Woody Woodpecker Song"	3	1	..	1	3	1	2	1	1	3	2	..	92
2	1	K. GRIFFIN-J. WAYNE (Rondo) "You Can't Be True, Dear"	5	..	1	2	2	2	1	6	2	1	3	5	91
3	3	DICK HAYMES (Decca) "Little White Lies"	2	..	..	3	4	3	4	3	3	..	..	2	64
4	4	KING COLE (Capitol) "Nature Boy"	1	..	6	6	1	5	5	..	6	10	5	..	54
5	5	SPIKE JONES (Victor) "William Tell Overture"	..	3	4	7	..	..	9	..	4	..	..	1	38
6	6	JON-SONDRA STEELE (Damon) "My Happiness"	4	..	..	5	..	..	3	5	..	..	1	..	37
7	8	ANDREWS SISTERS (Decca) "Toolie Oolie Doolie"	7	..	..	4	8	6	10	9	5	..	4	10	36
8	7	DORIS DAY-B. CLARK (Col) "Love Somebody"	..	7	..	..	10	7	7	..	..	5	..	4	26
9	15	PIED PIPERS (Capitol) "My Happiness"	..	4	..	..	..	..	..	..	..	2	..	3	24
10	13	PEE WEE HUNT (Capitol) "12th St. Rag"	..	2	2	..	..	..	6	..	..	..	..	..	23
11A	10	FREDDY MARTIN (Victor) "Dickey Bird Song"	6	..	..	8	..	..	..	..	7	..	..	..	12
11B	11	TEX BENEKE (Victor) "St. Louis Blues March"	..	..	8	..	..	4	..	..	9	..	..	..	12
12A	..	DORIS DAY (Columbia) "Confess"	..	..	3	..	9	..	..	..	..	..	..	..	10
12B	17	AL TRACE (Regent) "You Call Everybody Darling"	..	..	10	..	..	..	..	2	..	..	..	..	10
13A	..	PATTI PAGE (Mercury) "Confess"	..	8	..	..	..	..	..	..	..	6	..	..	8
13B	13	PERRY COMO (Victor) "Because"	..	..	7	9	..	..	..	..	..	..	9	..	8
14A	15	GORDON JENKINS (Decca) "Maybe You'll Be There"	..	6	..	..	..	..	..	..	..	..	..	9	7
14B	9	ELLA FITZGERALD (Decca) "My Happiness"	..	..	..	..	5	..	..	..	10	..	..	..	7
14C	..	LARRY CLINTON (Decca) "Dickey Bird Song"	..	..	..	..	..	..	..	4	..	..	..	..	7
14D	14	BLUE BARRON (M-G-M) "You Were Only Fooling"	..	..	..	..	..	..	..	..	..	4	..	..	7
15A	..	ANNIE VINCENT (Mercury) "You Call Everybody Darling"	..	5	..	..	..	..	..	..	..	..	..	..	6
15B	..	VAUGHN MONROE (Victor) "It's Magic"	..	..	5	..	..	..	..	..	..	..	..	..	6
15C	14	ART MOONEY (M-G-M) "Baby Face"	..	..	..	..	..	..	..	..	8	..	8	..	6

FIVE TOP ALBUMS	1	2	3	4	5
	PROGRESSIVE JAZZ Stan Kenton Capitol	SONG HITS OF OUR TIMES (7 Albums) Decca	THE PIRATE J. Garland—G. Kelly M-G-M	GOOD-NEWS J. Allyson-Plaw Ford M-G-M	MASTERPIECES Glenn Miller Victor

Disk Jockey Reviews

ALAN STEPHENS SHOW
30 Mins, Mon. thru Fri., 4 p.m.
BENSINGER'S FURNITURE CO.
WINN, Louisville

Alan Stephens is one of the town's more popular personalities in the disk jockey field. He's aired daily 30 minutes and on Saturdays for a full hour on WINN, one of the town's smaller watt stations and he snares a goodly share of listeners.

Stephens has a full time job as manager of a furniture store's record department, and he plugs his product, as well as recommending good buys in his sponsor's furniture line.

Guy has a refreshing approach. Doesn't go overboard for any particular type record, but as he puts it "I like 'em all."

Had as guest Joe Sanders, currently at a local night spot, and had the "Old Left Hander" tell about his early radio and recording days when teamed with Carleton Coon. Interesting bit of reminiscing and a nice plug for Sanders local one-week stand.

Stephens sounds youthful on the air, but has had considerable air and band experience. He registers with sincerity, and takes an active role in local teen-age social activities. His record sessions are definitely of high rating with local dialers. *Hold.*

"HOW'S THAT"
With Harry Howe
Director: Bill Silbert
60 Mins.; 2 to 3 a.m., daily except Tuesday
Local sponsorship
WJLB, Detroit, Mich.

Newest disk jockey program here is patterned much after the style of Barry Gray's Miami show. Affable Harry Howe has that something that makes him click, registering from first show. He has a good background; he had been in TV for sometime previously and has played the nightclub circuit here with his comedy antics.

Program originates from Detroit's newest "after hours" night spot, serving food only. Celebrities are knee-deep in the place and Howe has an inexhaustible supply to call before the mike. Show caught had Phil Harris, Slapsie-Maxie Rosenbloom, maestro Bobby Sherwood, Frank Remley, of Harris' radio show, as guests.

All through interviews phones keep ringing and one-way conversation with caller is broadcast. This, too, provides opportunity for Howe's brand of dialogue, which is fast and crackling.

Pop melodies intersperse the program based on requests of listeners. *Stan.*

CAVALLARO, ROBBINS FORM PUBLISHING CO.

Bandleader Carmen Cavallaro has formed a music publishing firm in 50-50 partnership with Jack Robbins. Company last week was chartered in Albany to publish musical, dramatic and literary works.

New organization will be called Cavallaro Publications and for the time being is to be inactive. Pubbery has a capital stock of 200 shares. Zissu & Marcus were filing attorneys.

Bands at Hotel B.O.'s

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Xavier Cugat	Waldorf (400; $2)	5	3,320	15,570
Skitch Henderson	Pennsylvania (500; $1-$1.50)	1	1,445	1,445
Ray Eberle*	New Yorker (400; $1-$1.50)	9	1,375	12,375
Johnny Pineapple	Lexington (300; $1-$1.50)	86	800	77,450
Lawrence Welk	Roosevelt (400; $1-$1.50)	16	1,550	23,925
Carmen Cavallaro	Astor (700; $1-$1.50)	7	3,945	27,595

* *New Yorker, ice show.*

Chicago

Chuck Foster (Boulevard Room, Stevens, 650; $3.50 min.-$1 cover). Neat 3,900.

Jazz at Philharmonic (College Inn, Sherman, 650; $3.50 min.). Spot closed July 4 with poor 900.

Ray Morton (Mayfair Room, Blackstone, 300; $3.00 min-$2 cover). Kay Thompson and the Williams Bros. continues a sellout. Sock 4,000.

George Olsen (Beachwalk, Edgewater Beach; $1.50-$2.50 min.). Outdoor dancery had a break with the weather and zoomed to terrif 14,000.

Eddie Oliver (Empire Room, Palmer House, 550; $3.50 min.-$1 cover). Hildegarde goes into last week with fine 5,000.

Los Angeles

Miguelito Valdes (Ambassador, 900; $1.50-$2). Good 2,550 tabs.

Jan Garber (Biltmore; 900; $1-$1.50). Hefty 2,800 covers.

Location Jobs, Not in Hotels

(Chicago)

Marty Gould (Chez Paree; 500; $3.50 min.). No visiting firemen in town this week so covers slipped to 4,800.

Henry King (Aragon; $1-$1.15 adm.). Edgewater Beach, with Beachwalk nearby, affected ballroom. Light 9,000.

Al Trace (Blackhawk; 500; $2.50 min.). Opened (30) and first week took in fine 2,600.

George Winslow (Trianon; $1-$1.15 adm.). South side dancery holding up well with excellent 14,000.

(Los Angeles)

Les Brown (Palladium B., Hollywood, 5th wk.). Strong 9,500.

Desi Arnaz (Casino Gardens B., Santa Monica, 1st wk.). Good 6,700 takers.

IT'S A MOST UNUSUAL DAY
FROM M-G-M's "A DATE WITH JUDY"
Successfully Introduced and featured by
RAY NOBLE ORCHESTRA
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Featured in M-G-M's "BIG CITY"
DON'T BLAME ME
Music by... JIMMY McHUGH
ROBBINS

Atlantic City Speeds Up After Rainy June for Sockiest Holiday Weekend

Atlantic City, July 6.

After a disastrous, rainy June, which dented hotel, niteries and beach receipts, the season really got under way here past weekend with everything pointing to boff biz for remainder of summer.

It started with a three-day holiday, Saturday, Sunday and Monday, with weather ideal at the shore in contrast to the intense heat in metropolitan cities. This combination is certain to produce record crowds in July or August.

And record crowds certainly were here for the Fourth. All the spots had more patrons than they could handle. The hotels turned people away and the overflow packed the less desirable avenue spots and rooming houses off the walk and throughout the inland. Piers and film houses also did capacity business.

Last week was one of openings, one or two a night, as the hotel grills and the walk and avenue night spots got underway for the 10-week season.

On the 'walk Hotel Ambassador's air-conditioned 22 club opened Wednesday night (30) with good crowd including most of the resort's hotel folk. Joey Singer's band, songs by Lynn White plus Latin American dancers, are offered for $5 minimum.

Chelsea Grille next door had summer opening Friday night (2), with Pupi Campo orchestra, Jerry Cooper and 4 Music Makers.

President hotel's Round-the-World room got underway with Sacasas rhumba band, Argueso's Latin American orch and Los Burrancos, Afro-Cuban dancers. Traymore opened its Submarine room with most local big shots on hand.

As for night clubs, Count Basie and band is at the Paradise, reputedly the oldest nightclub in America.

Bath and Turf club opened Thursday (1) with Di Castro sisters, Jackie Small, Marian Callahan, Alma Santa and Paul Martell rhumba band. Lambs club has Jackie Davis and Betty Cobb plus television. Cliquot layout has Barton Bros. Jose Pillado rhumba orch are back at the Hialeah. B. S. Pulley and H. S. Gump are topping at the Jockey club. 500 club has Del Casino, Steve Murray, Chris Kerrigan, Ann Hathaway, Danny Hoctor and Betty Byrd. No cover policy. Ink Spots are toplining at Orsatti's, Somers Point. Club Nomad has Steve Gibson and Red Caps plus Roy Branker, with no cover or minimum. Babette's is Kay Carole and "Tommy," other acts including Frances Martin, Sandra Kiraly, Ronnie King, Mildred Ray line and Benny Morris band.

Dude Ranch also got under way offering floor show plus Alex Barth's Musical Outlaws.

PEGGY O'NEIL

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Weinger Irons Out Snafus, Launches 100G Stock Deal For New Copacabana, Miami

Miami Beach, July 6.

Stock issue being offered to private buyers for rebuilding of fire devastated Copacabana here, is picking up momentum, with Murray Weinger going ahead with plans for the new club, designed by Norman-Bel Geddes, for a December opening.

Stock is not being offered to the public, but to private parties as a confined issue, with a limit of 10 shares to each buyer at $100 par. First of top names that played the spot in recent seasons to buy in is Hildegarde and her manager, Anna Sosenko.

Current estimates call for a half-million dollar expenditure before new Copa is ready for debut. Recent litigation among owners of the land on which the club is sited has also been cleared up. There's a possibility that Weinger may buy the property.

Healy's Cafe, N.Y., Opens Sans Shows Until Fall

Healy's Cafe, N. Y., occupying the site of the former Thomas Healy's Golden Glades, opened last week after encountering difficulties that had delayed the opening for months.

Spot is operated by Gerald Healy, son of the late Thomas Healy, and Dan Healy, vaude and nitery comedian, not related. For the present they're operating bar and cocktail lounge sans entertainment but plan installing bands and shows in Old New Yorker room in autumn.

Healy's Glades was one of the plushier spots of the lush Prohibition era.

MAXINE SULLIVAN

CURRENTLY
PENT HOUSE CLUB Indefinitely, New York
RADIO: Sundays, 3-3:15 P.M., WNEW
Personal Management:
JOE MARSOLAIS

Former Bandleader Takes Over Tenafly, N.J., Nitery

Bobby Madero, former bandleader, has taken over the Moulin Rouge, Tenafly, N. J., from the Buddy Baker interests, which operated spot for several years. Baker will concentrate on his other nitery, Red Latern, Paterson, N. J.

Spot will close for two weeks for refurbushing. Upon reopening it will spot a satirical version of "Ten Nights In a Barroom," produced by Robert Conklin. Also an olio of oldtimer acts along lines of current policy at the Old Knick Music Hall, N. Y. Joe Wright will book spot.

Circus Animals Led to Safety In A.C. Pier Fire

Atlantic City, July 6.

While five lions roared in fear and trainers led a baby elephant, trained dogs and ponies to safety, firemen fought a stubborn blaze at the end of Hamid's Million Dollar Pier early Wednesday morning (30). Blaze was finally gotten under control after giving George Hamid, Sr., bad scare as spot just opened featuring the International Industrial Exposition. Hamid said damage amounted to $4,000, most of it equipment and costumes.

Animals are owned by Edward Widaman and are appearing with exhibit. Fire started at extreme end of pier beneath circus platform. It spread to circus tent and a chrome-plated dancing platform, both destroyed. For a time it was feared that lions would also be lost but flames were under control before reaching cages.

Firemen could hear the roar of the lions as they fought the blaze amid dense, impenetrable smoke in the darkness. When the fire was controlled it was found that one of the three cages housing the beasts had been seared but the animals only badly frightened.

So badly scared were they that a few days later a pier visitor got a bit too close to a cage and one of the lions reached out and clawed his arm so badly that he was hospitalized.

Audience Braves Two-Hour Downpour for Judy Canova Show in Oklahoma City

Oklahoma City, July 6.

After breaking records here on July 4, Judy Canova last night set an all-time record in nearby Duncan, a town of 17,000, by playing to 10,000 persons—more than half the population—who sat through a blinding rainstorm in an outdoor stadium to see the film and radio star with her unit of 40 persons. Star and her troupe, as drenched as the audience, played for more than two hours on an uncovered stage at the height of the storm.

Despite the downpour fans began arriving an hour before show time and not one left during the performance. "This is the first time I have ever taken a dunking in Duncan," the comedienne told her audience.

Miss Canova and her show leave today for Tulsa where the advance sale for the one-night appearance is $10,041. The star's tour of one-night appearances, which has already taken her through Texas and New Mexico, will extend into Arkansas, Tennessee, Alabama, Georgia, North and South Carolina, Virginia, Michigan, Ohio, Kansas, New York, Pennsylvania, Illinois and Canada.

Baton Rouge Nitery Razed in 300G Fire

Chicago, July 6.

Club Ballerina, Baton Rouge, La., which opened June 25 was destroyed by fire last week. Estimated loss is set at $300,000. Buddy Hisey orch lost their instruments and arrangements. Jane Brady, dancer, lost her costumes. Origin of fire was not determined.

Vuci is transfering the band and acts over to his other nitery, Club Belvidere, and receipts for the first three days will be turned over to the musicians and acts to cover their losses. Ballerina will probably rebuild in the fall.

AGVA to Crack Down on French Talent Reneging on % Payments to Paris Govt.

American Guild of Variety Artists last week gave Dave Fox, union's asst. national director, the greenlight to speed up lagging co-operation with the French government. Also to crack down immediately on French talent here that hasn't been living up to their pact by failing to remit to AGVA a percentage of salaries, set by the pact, for transfer to their mother country. Move was activated by a blast from the French government that AGVA had been reneging on the pact covering earnings and takeout pay of U. S. talent in France and French artists in America.

Fox retaliated by citing the shirkers "unfair" and notifying their representatives, agents and employers that they won't be permitted to continue employment with them unless they adjust current claims. Topping the list of those branded "unfair" are Lucienne Boyer, songstress; Sido Remy, currently appearing at Villa Venice, Chicago, and four acts with the Ringling Bros., Barnum & Bailey Circus. Latter are Natal, the monkey man; Claude Vallois, Chrysis De La Grangs and Rose Gould Trio. It's withholding such action on Suzy Solidor, chanteuse

(Continued on page 40)

Olsen & Johnson Producing Show for Canadian Expo

Toronto, July 6.

Inked to produce the grandstand show at the Canadian National Exhibition here during August-September, Olsen and Johnson planed in from New York and planed back the same day after looking over the C. N. E. layout where a new $3,000,000 grandstand, facing Lake Ontario, is nearing completion after the old one burned down. They were accompanied by Leon Leonidoff of Radio City Music Hall.

They may produce a combined water revue and ice show but this isn't definite. They have lined up several circus acts for the first half, with second to be the usual Olsen and Johnson zany-fest. Understood they will have a 48-girl line, which is where Leonidoff comes in. Their own show is not lined up yet but will incorporate a troupe of midgets they brought back after recent visit to England. New C. N. E. grandstand seats 26,500.

Winston, Spiegel Bros. Take Over Rathskeller, Philly, From Kaliners

Philadelphia, July 6.

The 16-year-old night club dynasty of the Kaliner Bros. (Max, Joe and Sy) ended Saturday night (3) with the sale and closing of the Little Rathskeller, one of Philly's oldest and most successful niteries.

The Kaliners, who reputedly amassed a fortune via their transformed drug-store basement, received $44,000 for the spot. Purchasers were Jackie Winston, comedian, the Spiegel Bros., local concessionaires.

The Little Rathskeller began its career right after prohibition repeal, when the Kaliners opened up in the basement of their corner pharmacy. Spot caught on fast and the Kaliners continually enlarged until the Rathskeller ran virtually the length of the block and included a merry-go-'round bar and and other features.

Many of the name nitery acts played at the Little Rathskeller some time in their career, generally in the earlier, less remunerative years. The Ink Spots, among others got their start there.

Continued illness of Max, oldest brother, plus a divergent interest in real estate holdings, prompted the Kaliners to give up the club, probably the town's most consistently profitable after-dark operation.

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Ohio Liquor Bd. Revamps Code To Curb Bartering of Cafe Licenses

Columbus, July 6.

Ohio Liquor Department has revamped regulations to prevent owners of nightclub licenses from selling places within six months after getting licenses. Dale Dunifon, state liquor director, said exceptions may be made in unusual cases.

Regulation was prompted to prevent "as near as possible undue trafficking and profiteering in liquor licenses." Dunifon declared:

"We have no desire to interfere with anyone's business rights and privileges, but we certainly are going to do what we can to prevent liquor permits from being bartered to the highest bidder," he added.

Dunifon then cited instance in which a tavern owner had offered his place for sale at a price of $13,000. He was issued a night club permit, which carries a $1,000 annual fee, and permits him to remain open until 2:30 a.m., and his sale price immediately jumped to $20,000.

First crack down under new setup was the liquor department's rejection of an application for sale and substitution of a night club permit issued April 20 to Thomas Lockwood, operator of the Horseshoe Grill here. About 4,000 licenses changed hands last year, Dunifon said.

CAPPELLA AND PATRICIA

"THE SHOW WAS STOPPED BY A THUNDER OF APPLAUSE BY A CHEERFUL AMERICAN GIRL NAMED PATRICIA, WITH A LOVELY FIGURE AND HER PARTNER CAPPELLA. THEY COULD HAVE CONTINUED ALL NIGHT AS FAR AS THE AUDIENCE WAS CONCERNED."

—By LEONARD MOSLEY, London Daily Express, June 18.

"DANCERS ARE STOPPING THE SHOW . . . THE AUDIENCE ROSE TO APPLAUD CAPPELLA AND PATRICIA."

SUNDAY PICTORIAL, June 21.

with "A LA CARTE" Revue at the SAVOY THEATRE LONDON

HELENE and HOWARD

'Comedy Dance Antics'

HELD OVER 4th WEEK

RADIO CITY MUSIC HALL NEW YORK

Thanks to LEON LEONIDOFF

Dir.: MATTY ROSEN

WILLIE SHORE

Latin Quarter New York

Future of G.V. Inn, N.Y., Dubious Unless Payoff Of $5,100 Salary Claims

Future of the Greenwich Village Inn, N. Y., as a nocturnal spot is hanging in the air. Inn has been shuttered for some time and unlikely to reopen under aegis of present lessees, a corporation headed by Eddie and Rocky Camera. It's reported the latter may unload to new interests, probably to a syndicate that would convert into classy chowmeinerie.

Early foldo of the show room last January was due to action of American Guild of Variety Artists for salary claims against the operators. Most of the indebtedness, however, did not accrue at the Inn but rather from an ill-fated attempt to operate the Ross-Fenton Farm in New Jersey. Frances Faye and Borrah Minevitch's Harmonica Rascals were booked into spot last June. When authorities clamped the lid on gambling casinos, the operation couldn't pay off. On that fold, according to Dave Fox, assistant national director of AGVA, the Camera freres owed Miss Faye $4,000 in salary and the Rascals, $1,500.

When AGVA attempted to level on the Inn for these clims, they were told that the R-F fiasco had been Rocky Camera's solo operation and that since he was no longer connected with the Inn, union allowed G.V. spot to reopen and continue until December when Jean Parker, last to be featured there, filed a claim for $600 due as part salary on an unfulfilled contract. AGVA's investigation in that matter revealed that Rocky Camera was still in on Inn operation and closed the spot until it could pay off all claims, which it never did.

Kenny's Estate to Kin

New Albany, Ind., July 6.

Charles Elbert (Blue Bert) Kenney, former vaude and minstrel performer, who died June 18, left an estate listed at $6,000.

Beneficiaries are his brother and sister.

Joe Laurie, Jr.

of the "Down Memory Lane" and "Can You Top This" Lauries surveys

"Vaudeville and Television"

* * *

an editorial feature in VARIETY's 3d Annual Special RADIO-TELEVISION EDITION

to be published this month

Beaches, Resorts Get Their First Break of Season

Beaches and resorts in and near New York and the New Jersey coast got their first seasonal break over the past weekend.

Coney Island, the Rockaways, Rye Beach, South, Graham and Midland beaches, latter trio in Staten Island, N. Y., played host collectively to more than 3,000,000 people. Coney and the Rockaways, of course, got the major crowds. Despite the warnings of the Health Dept. anent pollution at the beaches, the sweltering mobs gave it the go-by and cavorted in the surf in large numbers. Bathing pavilions did their boffest take in many years. Rides, shows, cafes and restaurants also got their share of the crowds. Even operators of juice joints, frozen custard, hot dog stands and like spots were jovial.

Hudson River Day Line and excursion boats leaving from N. Y. docks were taxed to capacity, also new line running to Rockaway Beach. Marine authorities and reps of boat companies were on hand to circumvent over-loading. Consequently many late-comers were left on the pier. Palisades Park, N. J., and adjacent salt water pool did sock biz. So did the rubberneck wagons in Broadway area. Sightseeing companies pressed extra buses into service and augmented staffs of steerers so as not to overlook any wayward coin around.

Broadway, itself, was the proverbial deserted village, as far as promenaders were concerned. Most were cooling off in air-conditioned cinemas or legits.

ANDREWS OUT OF ROXY DUE TO MOTHER'S DEATH

Andrews Sisters dropped out of the Roxy, N. Y., bill after Friday (2) night show upon learning their mother had suffered a paralytic stroke at her home in Hollywood. Trio planed out Saturday morning and reportedly were at her bedside before she died.

According to Sammy Rausch, Roxy booker, it had been expected that the singing trio, who had been headlining the show, would fly back to N. Y. immediately if their mother had recovered. But when she died Saturday (3) that changed matters and girls withdrew entirely from bill.

Incident caused some confusion, causing theatre to post announcements in theatre lobby to effect they would not appear but thus far has been carrying on without a replacement. It's stated that another act, not of headline calibre, may be added to show later in week.

Village Grove Reopens

Village Grove, Greenwich Village, N. Y., which reopened after having been shuttered for some time, has reinstated floorshow policy on weekends for summer, but plans going full week in autumn.

Spot is playing four acts on weekly change basis and has also installed swing and rhumba combos for customer dansapation.

Borge Back From Denmark

Victor Borge, who returned last week from Denmark, opens tomorrow (Thurs.) at the Mounds Club, Cleveland. The date is for two weeks.

He's also set for a guest spot Nov. 16 with the Pittsburgh symphony orchestra.

EARL CARROLL'S STAFF CARRIES ON IN H'WOOD

Hollywood, July 6.

Operation of Earl Carroll's nitery is being handled by the club's staff with Virginia Lear, business manager, as acting head. Present setup will continue until the will of Carroll, who was killed in an air crash two weeks ago, determines otherwise. Sam Wolf, Carroll's attorney, is expected to file the will this week.

Wolf has been named as executor of the estate of Beryl Wallace, who was killed in the same crash. There are no indications who will be executor of the Carroll estate.

Heavy Advance for Autry Rodeo in Salt Lake

Salt Lake City, July 6.

Gene Autrey's World Championship Rodeo, slated to appear at the State Fairgrounds July 19-24, started its advance sale last week, and early reports indicate the cowpokes will hit the jackpot at the b.o.

The fairgrounds can handle about 8,000 a performance, and at $3 top the maximum gross can hit in the neighborhood of 80G. Rodeos are always top draws here.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., July 6.

George Fee, chairman of "We The Patients," has appointed Carl and June Kessler, Joe DeNicolo, Tom Curry, Ines Groething and Ann Rowe to assist him in arranging lawn party set for late July.

Arthur Proffitt progressing nicely and upped for meals; ditto for Andy Grainger.

After two months of hospitalization in the Memorial hospital, N. Y. C., Jack Clancy returned here last week.

John (IATSE) Binkley back at the lodge after 10-day furlough to Lancaster, Pa.

Walter Hoban, ex-Rogerite, floored with a relapse and bedded at Bellevue hospital, N. Y. C.

The A. H. Hillcoats and Frederick Rose planed in from N. Y. C. to visit Dr. Francisco Montana, who is doing nicely.

Two new niterys have been added in this area; Kollege Klub and Tuffy's Tavern.

"Highlights of 1948," musical revue produced by Eddie Vogt at the local Town Hall, was a sellout. Proceeds go to General hospital here.

Walter Yost, Jr., and Robert Handley, gen. mgr. of the Yost Circuit, in to ogle the lodge and visit Charlie Kaufhold.

Birthday greetings are in order to John Binkley, Helen Grupp and Andrew Grainger, all at the Rogers.

Helen Pelechowicz cheered by visit from the William Strongs, who shot in from Merchantsville, N. J.

Sydney ohen, former patient at the Rogers, now at National Jewish hospital, Denver.

Frank (Par) Hynes drew good medical report that ups him for meals and mild exercise.

Helen Morris, legit actress, upped for meals and film shows.

Mac Kaye, brother of Danny, attending a convention at Saranac Inn, took time out to visit gang at the sanatorium.

Dolly Gallagher elated over clinic report which ups her for meals and out of san visiting.

Write to those who are ill.

Harris Donating Icer's Preem Coin To A.C. Scout Fund

Atlantic City, July 6.

John Harris' "Ice Capades" open season here in city's auditorium with benefit performance tomorrow (7) night. Ice show will run for 10 weeks, closing Labor Day.

Harris, for past three years, has turned his take from preem show over to the Press Club of Atlantic City's Boy Scout fund. Total each season is between $5,000 and $6,000 and is used by Scout council to rebuild Camp Walter E. Edge, local scout's camp.

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By Nick and Charles Kenny

Monmarte Rose

By Tommy Lyman

Gee, But It's Tough When The Gang's Gone Home

(The Kansas City Torch)

By Tommy Lyman

Special Material by MILT FRANCIS

Vocal Coach: JOHN QUINLAN

JACK PARKER

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Night Club Reviews

Slapsy Maxie's, L.A.

Los Angeles, July 1.
Paul Draper, Mickey Katz (6), Frances Wayne, Trixie, Dick Stabile Orch; minimum $3.50 weeknights, $4 Saturdays.

Just about everybody's tastes are catered to in this layout, the result being an okay bistro bill that runs an hour.

Top-spotted Paul Draper displays a potent flair for humor in this engagement. Opening at a disadvantage when his music failed to arrive in time for rehearsal, Draper worked only with pianist John Coleman. His patter in introducing each routine, and a number of humorous asides, quickly won over that segment of the audience inclined to regard his terp style as too highbrow, and he went on to score a solid hit. Routines, of course, are topnotch and demonstrate clearly why Draper stands at the top of his field. Best of the numbers are the "folk song" dances and the "dancehall" routine.

Making a nitery bow here, Mickey Katz and his crew live up to expectations with a yockful routine. It's pure corn but the kernels are carefully arranged and the humor flows freely. There's more than a slight tendency to follow the Spike Jones formula but numbers are carefully plotted and each member of the crew knows how to deliver. Katz wisely has worked out new numbers for the stint, leaving "Tico, Tico," and other platter hits to creep into the act in answer to audience demands. Result is fresh material that pleases.

Frances Wayne holds the vocal spotlight, smacking across four numbers with ease to earn a begoff. Opener, Trixie, gets the show off to a fast start with a whirlwind juggling routine.

Dick Stabile's orch backs show and handles terping tunes. *Kap.*

Cascades Room, N. Y.
(Hotel Biltmore)

Richard Himber Band (16) with Pat O'Connor; Harold Nagle Band (6); Duval; no dinner minimum; $1-1.50 cover after 10.

Richard Himber has long since fancied himself a magician, and as a bandleader on this date at the Biltmore he's plying his amateur trade with professional acumen. You need magic to fill this room with danceable music. It's so spread out that it makes it rough on any performer, whether on the bandstand or the floor.

Outside of that, though, Himber is fronting the music with an affable personality and a brand of dansapation that's plenty okay for the visiting firemen who frequent this hostelry. Himber, himself, is contributing a little magico stuff on his own in a novel little bit, and he generally ingratiates himself with what at this catching was a remarkably subdued (for him) personality. And a subdued Himber is no mean feat of legerdemain in itself.

The layout consists of three fiddles, girl harpist, four reeds, four brass and three rhythm, plus Himber. It's a sweet-music outfit, of course, with Pat O'Connor, the girl vocalist, handling her songs in perhaps too-deadpan fashion.

The bill's only act, as such, is Duval, who also performs magic. He's a standard performer in the Continental and American cafes, and he does nicely here.

Harold Nagle is the standby band, a longtime holdover. *Kahn.*

Clover Club, Miami

Miami, July 5.
Carlos Ramirez, Jay Jayson, Margo Wade, Aurora Roche-Carlyle Dancers (14), Tony Lopez Orch; $3 minimum.

Though featuring only three acts, the new Clover Club show hits a winter season pace via lavish and imaginative production sequences staged by Aurora Roche and Carlyle which feature their exotic East Indian terpings.

On the specialty side, Carlos Ramirez toplines and scores in usual lusty fashion. Though handicapped by a cold, he displays a full ranging voice for top reception. Whether a light, rhythmic chant or Latin Classic, he is rewarded by hefty palming.

Jay Jayson, young comic who has been held over, and this time out offers a new assortment of routines that garners laughs and applause. He's eliminated most of his former bluish stuff and gets over in neat style.

Standout would naturally be the Aurora Roche-Carlyle troupe if for costuming and groupings alone. Topper is an Indonese routine that features duo and oozes class. Other numbers are also done expertly.

Margo Wade impressed with her splntaps, but a change of costume to a slack outfit that could enhance her whirl and precision routines.

Tony Lopez and his orch background in top manner and handle the dance seshes smartly. *Lary.*

Venetian Room, S. F.
(FAIRMONT HOTEL)

San Francisco, June 28.
Larry Adler, with Estelle Caen; Dick LaSalle Orch (10); $1.50 cover, $2 Saturdays.

It is quite an accomplishment for an entertainer to achieve popularity as a musician with an instrument as limited in scope as the harmonica. That Larry Adler has achieved wonders with it is attested to by the increased popularity he has achieved. His current stand in the plushy Venetian Room of the Fairmont hotel is no exception. He is attracting the cafe society set with his range of numbers—classical, popular and boogie—aided by some pleasing chatter, which holds throughout. Some of his items are less music than musical acrobatics, but they like it and clamor for more.

Tossing off such tunes as "Begin the Beguine," "The Girl With the Flaxen Hair," "Roumanian Rhapsody," "Hand to Mouth" (his own composition), "Malaguena," etc., Adler wins plenty salvos. His 40 minutes on stage is meaty and versatile stuff. Planoing of Estelle Caen provides excellent backing.

Music by Dick LaSalle's orch provides sweet and perky music for the customer dancing. *Ted.*

House of Harris, S.F.

San Francisco, July 1.
Rose Marie, Al Wallace Orch (7); Cover, $1.

The savvy which comes from experience was evident at the House of Harris, when Rose Marie took over without fuss or fanfare to click solidly in her 35-minute song session. Neatly gowned in a blue spangled item, and with solid special material, she easily hit the applause jackpot.

Teeing off with "Mama Says No," which sets her solidly, she follows with rhumba-rhythm "Open Up The Door Mama," "Never Make Eyes at The Guys What Are Bigger Than You," and "Nellie Paid the Mortgage on The Farm" a hill billyish comedy number. All scored big. Encores with "My Blue Heaven" for additional plaudits. For begoff she does her slick impresh of Jimmy Durante to top everything.

Room well-filled at opening considering biz slump all over town.

Al Wallace orch does usual good showbacking and equally adept on the dance tunes. *Ted.*

New Comics

Continued from page 1

against him, came back new this past season.

There are roughly three groups of comics available this fall, according to Walker. (a) the bigtime, topflight comedians; (b) the middle-group who have been on a season or so, sponsored once or twice, with Hoopers of 8 or 10, and (c) the younger, new comedians who have had enough air experience to perfect their timing and technique. From the standpoint of economy, with the prevalent tendency to cut budgets, Walker believes the new group has the best potential.

That Hooper Risk

Tendency is down in Hooperatings as well as in sponsor pay desire, he says. If you buy a top bracket comic, you're paying top price and risk the loss of Hoopers, loss of a supporting stooge or writer to another program, or to tele, etc. The middle-bracket comic, in the $3/4,000 price-tag show, had some flaw in his previous appearances to account for the 8 or 10 Hooper. The listner has to be resold that he's different and better, which is tough to do, while the comic still wants his 2G or 3G a broadcast.

The third bracket, says Walker, hasn't tasted success yet. He can be bought at a price, allowing for extra coin to be spent on good writers, on good supporting stooges, to help make a show. The only thing necessary, in putting on a young comic, says Walker, is to make sure they have a good air character before they go on. Plus some good support and writing. Some new comics forget, Walker adds, that a good comedian is not just a joke-teller but must have ability to act, too, and play a part.

Walker says his records indicate several potential, fresh comics who, if handled properly, are ripe for the fall. Sweeney and March, capable actors who have knocked off their previous rough spots, and perfected their timing, are one team. Danny Thomas, adds Walker, can't miss, if given a good air character and supporting players. Another is Jack Paar. Paar, says Walker, started last year with no air character—just good timing and a voice. There were also flaws in his air format. If a good air character is developed for him, and he conforms to it, he'll go places.

New Acts

ROSE THURSTON
Comedy-Dancing
9 Mins.
Village Barn, N. Y.

Rose Thurston makes liberal use of grimaces and exaggerated mannerisms in a turn which evidently is designed to rib the hillbillies. A slim brunet, her style is vaguely reminiscent of Cass Daley. Does a couple of bucolic vocals, "I'll Stay Up in the Hills" and "What a Beautiful Hunk of a Man" for fair results.

Gal also does a zany dance. As a finale she seats herself on a chair in the middle of the floor, changes her shoes, then does some deadpan terping while still seated. It's a fair act for a not too choosy audience. *Gilb.*

PAT & BUD
Comedy-Dancing
10 Mins.
Village Barn, N. Y.

Pat and Bud are a youthful mixed team whose repertoire combines a takeoff on radio commercials along with some fair terp routines. Couple opens with a little stepping then follows with a burlesque of the early morning "Mr. and Mrs." breakfast shows.

Poking satire at radio is generally good for audience laughs, but Pat and Bud are inclined to stretch the ribbing, thus spoiling its effectiveness. Lean male and his blonde partner close with a fast Lindy for so-so returns. Pair needs plenty of further seasoning before they're ready for the better cafes. *Gilb.*

FRED & SLEDGE
Dancing
5 Mins.
Apollo, N. Y.

A Negro male tap team clad in dark suits and flaring red ties, Fred and Sledge is an average turn which differs little from similar dancing acts. Boys open with some brisk footwork, then contrib a novelty vocal. They do a bit of individual challenge stuff, and blend later for some fast stepping to win an okay reception at this Harlem vaude house.

Team impresses as a satisfactory unit for theatres and niteries using sepia talent, but aren't quite ripe for the deluxe spots. *Gilb.*

No Test Case

Continued from page 5

tce. Based on Par's previous stance on the matter, however, it's believed that the theatre might again pick up a pool show, with or without permission. Thus, the long-awaited test case may still be in the works.

Par tele veepee Paul Raibourn has indicated repeatedly his views that the pool has no right to prohibit the theatre from telecasting a pooled program. According to Raibourn, such program material constitutes public service stuff. Thus, any action by the pool to ban pickups would lay the broadcasters open to anti-trust proceedings under the Sherman Act. Pool, for its part, resolved before the GOP conclave started that there were to be no pickups for any place at which an admission charge is made.

Par violated that resolution June 24, when it transmitted the acceptance speech of Gov. Thomas E. Dewey on the Broadway house's screen, as broadcast by the pool. Show was transcribed via Par's intermediate film method of theatre tele. Move aroused vociferous complaints from the pool members, but it's believed they cooled off sufficiently before last Friday's meet to bypass the alleged violation as something which had already been done. Thus, their future action will lie in attempting to prevent a repeat performance of the unsanctioned pickups.

Variety Bills

WEEK OF JULY 7

Numerals in connection with bills below indicate opening day of show whether full or split week.

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (W) Warner; (WR) Walter Reade

NEW YORK CITY

Capitol (L) 8
Lena Horne
Paul Winchell
Jerry Mahoney
Dunhills
Skinnay Ennis Orc

Music Hall (I) 8
Helene & Howard
Van Grona
Margaret Sande
R Tetley-Kardos
June Forest
T & F Vallett
Corps de Ballet
Rockettes
Sym Orc

Paramount (P) 7
Sam Donahue Bd
Jo Stafford
Georgie Kaye
Lane Bros

Roxy (I) 7
Bal Masque
Dean Martin
Jerry Lewis
Carol Lynne
Arnold Shoda

Strand (W) 9
Bob Crosby Orc
Youmans & Fr'nces
Paul Regan
Toy & Wing

BRONX

Crotona (I) 12-13
Bob Howard
Berk & Hollow
Doris & Lee
(2 to fill)

QUEENS

Jamaica (I) 7-10
Gilrone & Starr
Rick Layne
Gloria Parker
Buddy Ebsen
St Leon Troupe

7-8
Gloria Villar
The St Clairs
(2 to fill)

ATLANTIC CITY

Steel Pier (I) 4
F L'ngf'rd & J Hall
Edward Bros
Steve Evans
M Shaw Dancers
The Madcaps

BALTIMORE

Hippodrome (I) 8
Romaine & Babbit
Jimmy Leede
Morey & Eaton
Lester Cole & Debs

State (I) 8-10
Rich'd-Adair D'nc'r
Dennis & Thomps'n
Danny Shaw

11-14
A Donnelly & Bob
Sonny Fronk
Anthony & Rogers
Roy Thorsen 3

BATAVIA

Lafayette (W) 12 only
Tex Ritter Revue

CAMDEN

Towers (I) 9-11
G & M Carroll
Lady Frances
Harris & Brown
Lew Nelson
4 Fantinos

CHICAGO

Chicago (P) 8
Peggy Lee
Dave Barbour
Step Bros

Oriental (I) 8
Dick Haymes
Artie Dann
Emerald Sis
Lou & Lil Bernard
Carl Sands Orc

ELMIRA

Strand (W) 13 only
Tex Ritter Revue

MIAMI

Olympia (P) 7
Lewis & Van
Geo-Dormonde Co
Dave Barry
Art Jarrett
Rochelle & Bebe

MIDDLETON

Par (P) 9 only
Tex Ritter Revue

PEEKSKILL

Peekskill (P) 7-8
Tex Ritter Revue

PHILADELPHIA

Carman (I) 8
The Mirimba Aires
Gilbert & Lee
Sammy White
Carlton Emmy

ROCKFORD

Palace (I) 9-11
Internation'l Revels
4 Fast Steppers
Launer Twins
Joe & Joey Mack
Si Landry
Chuck Brown

WASHINGTON

Capitol (L) 8
Barrette
Canfield Smith
Sue Ryan
Craddocks

KINGSTON

B'way (WR) 9-10
Tom & Maxine
Miriam Gwinn
J Waller & D Drew
Meyers & Walker
Rigoletto Bros & Aimee Sis

BRITAIN

BIRMINGHAM

Hippodrome (M) 5
3 Shades
Merry Macs
Elsie Bower
Donald Peers
Scott Sanders
Suzette Tarri
Arnaut Bros
Maurice Colleano C
Yvonne Watts

BRIGHTON

Hippodrome (M) 5
Lucerne Skaters
Charlie Kunz
Dorothy Gray Co
Wences
Newman Twins
Lew Parker
D & J O'Gorman
Balmoral 4

BRADFORD

Alhambra (M) 5
And So We Go On
Issy Bonn
T & D Kendall
Norry
A & C Kemble
Peterson Bros
Francanas
Jack Kelly Co

CARDIFF

New (S) 5
Monte Rey
Geo Doonan
E Arnley & Gloria
Paul Wingrave Co
2 Pirates
Geo Betton
Dagmar & Roll
M'D'nald & Graham

CHISWICK

Empire (S) 5
Rawicz & Landauer
Jimmy James Co
Godfrey & Kerby
Jose Moreno Co
Bob Grey
Norman Carroll
2 Valors
Vic Ray 3

EDINBURGH

Alhambra (M) 5
Crackerjack
Jack Radcliffe
Ben Yost Co
Mervyn Saunders
Helen Norman
Paula Gray
Jacquelyn Dunbar
Dave Jackley
F & L Preston
Roy Allen
12 Starlets

FINSBURY PARK

Empire (M) 5
Sereno & Joy
Martha Raye
Frank Preston
Jackie Hunter
Terry Hall
J Billings & Diana
Ricardo & Co
D & R Montreal

GLASGOW

Empire (M) 5
Melville & Rekar
Nicholas Bros
Stan White & Ann
Pearl Bailey
A C Astor
A J Powers
Ravic Co
Jimmy Robbins
La Petite Poupee

LEEDS

Empire (M) 5
2 Dancettes
Chefalo
Saveen
Tommy Fields
V & J Crastonian
Stan Kavangh
Ronalde
Bill Kerr

LEICESTER

Palace (S) 5
Jimmy Gilles Co
G Riley & H Heller
Iris Sadler
Len Young
Al Norman
Michael O'Duffy
Kardoma
De Gere 3

LONDON

Hippodrome (M) 5
Vic Oliver
Pat Kirkwood
Fred Emney
Melachrino Orc
Marilyn Hightower
Michael Bentine
Julie Andrews
Jean Carson
Santigo Bd

Palladium (M) 5
Thanks for Memory
Edgar Bergen
Charlie McCarthy
G H Elliott
Gertie Gitana
Nellie Wallace
Ella Shields
Randolf Sutton
O'Farrell & D'nvers
Freddie Sanborn
F B'mberg'r & Pam.
Frank Marlowe
Marie Louise, Chas

MANCHESTER

Hippodrome (S) 5
New Madhatters
Syd Seymour
Madhatters Bd
Constance Evans
Earle & Oscar
Pat O'Brien
Eric Plant

Palace (M) 5
Piccadilly Hayride
Nat Jackley
4 Hurricanes
4 Pagolas
Marianne Lincoln
Jack Francois

NEW CASTLE

Empire (M) 5
Ignorance Is Bliss
Harold Berns
Gladys Hay
Michael Moore
Matt Nixon
Foulharmonic Orc
O'Keefe Sis & B Richards
Aerial Kenways
Maurice French
Jimmy Elliott
J & M Kinson

NOTTINGHAM

Empire (M) 5
Ta Ra Rah Boom
Frankie Howard
Adrienne & Leslie
6 Rapids
Morgen & Doris
Irving & Girwood

SHEFFIELD

Empire (M) 5
Dancing Years
Harry Sinclair
Nicolette Roeg

SHEPH'RDS B'USH

Empire (S) 5
Jack Durant
Jack LaRue
R Silver & M Day
Jenks & Williams
Artemus
Ronnie Leslie
3 Garcias
Les Rayn'r & Betty

Wolverhampton

Hippodrome (M) 5
Gang's All Here
Duggie Wakefield
Billy Nelson
Joe Black
Mills & Paulette
Darmora Imps
3 Monarchs
Roy Jefferies
Chuck O'Neill
Madge Escoline
Tony Vaughn
Celia Hart
H Gibson Co

Cabaret Bills

NEW YORK CITY

Cafe Society (Downtown)
Mildred Bailey
Avon Long
Calvin Jackson
Edmund Hall Orc

China Doll
Katharine Chang
Jack Soo
Laurie Long
3 Cantons
Matt Tuck
Noro Morales
J Frase

Copacabana
Martin & Lewis
Monica Lewis
Betty Bonnie
Ward Donovan
Ray Malone
M Durso Orc
Alvares Orc

Diamond Horseshoe
Jay Marshall
Grace & Nicco
Choral Octet
H Sandler Orc
Alverez Mera
Juenger Ballet Line

Ebony
Charioteers
Paterson & Jacks'n
Harold King
Betty Mays Orc
Jack Lopez Orc

El Chico
Fernanda Crespa
Conde Luis
Victoria Barcelo
Rita & Rozino
Los Panchos

Havana-Madrid
Chito Izar
Christians
Ralph Font Orc
Machito Orc

Hotel Belm't-Plaza
Eddie Stone Orc

Hotel Biltmore
Richard Himber O
Harold Nagel Orc

Hotel Commodore
B Raeburn Orc

Hotel Edison
Ray Scott 5

No 1 Fifth Ave
Tony Craig
Hazel Webster
Downey & Fonville

Penthouse Club
Maxine Sullivan
Rasha Rodel
Oscar Walzer

Riviera
Jackie Miles
Vagabonds
Gracie Barrie
Tony Bavaar
Joey Gilbert
Toni Kelly
Donn Arden Line

Hotel Astor
C Cavallaro Orc
Lenny Herman Orc

Hotel New Yorker
Ray Eberle Orc
Ice Revue
Muriel Pack

Hotel Pennsylvania
Skitch Henderson O

Hotel St Moritz
Menconi Orc
Betty George

Hotel St Regis
Hal Saunders Orc
Frances Maddux
Laszlo & Pepito
Milt Shaw Orc
Pepito Arvello Orc

Hotel Taft
Vincent Lopez Orc
Charlie Drew

Hotel Warwick
Alan McPaige 3

Latin Quarter
Ina Ray Hutton Or
Willie Shore
Danny Riccardi
Al Morgan
Costello Twins
Patricia Adair
Richards-Adair Dcr
M Frichette
Pupi Campo Orc
Bon Vivants
B Harlow Orc

Leon & Eddie's
Eddie Davis
Art Waner Orc
Rosita Moreno
Gee & Whiz
Judith Blair
Albertas
Harry Prime
Shepard Line

Old Roumanian
Sadie Banks
Joe LaPorte Orc
D'Aquila Orc

Versailles
Suzy Solidar
Bob Grant Orc
Panchito Orc

Village Barn
Hal Graham Orc
Curley Clements 3
Saphrony
Pat Dennis
Bud Cameron
Rose Thurston
Piute Pete

Waldorf-Astoria
Guy Lombard Orc
Mischa Borr Orc

CHICAGO

Blackhawk
Al Trace Orch
Jackie Van

Hotel Blackstone
Ray Morton Orc
Kay Thompson
Williams Bros

Hotel Bismark
Don McGrane Orch
Richard Gordon

Helsings
Prof Backwards
Jayne Walton
Evelyn Terry
Mike Young
Bill Chandler Orc

H Edgewater Beach
Geo Olsen Orc
Bobby May
Andrea Dncrs 8
Bozo the Dog
Betty Gray
Dorothy Hild Dancers (12)
Therons (6)

Chez Paree
Danny Thomas
Martha King
Mage & Karr
Leroy Bros (2)
M Gould Orc (10)
Lane Adams
D Chiesta Combo

Hotel Sherman
Jazz Phlih'm'ic O
Helen Humes
Carl Marx

Hotel Stevens
Chuck Foster Orc
Rudy Richards
The Prestons (2)
Jean Arlen
Mattar Spelman
Skating Blvdears

Palmer House
Liberace
Clifford Guest
M Abbott Dncrs, 10
Florian ZaBach Orc
Gisolle & F Szyonl

Theatre Quiz

Continued from page 3

interest which was created out of bankruptcy or innocent investment.

In effect, the Government was construing the U. S. Supreme Court as requiring divestiture in all other instances of joint ownership besides the narrow ones listed in these two questions. Same information had been sought several weeks back along with the theatre freeze and flatly nixed by Judges Augustus Hand and Henry W. Goddard. Hence, the defendants will refuse to honor the requests for info on these points now made.

Government action is the first step in an effort to build documentary evidence before statutory hearings unroll. In a covering letter which accompanied the request for data, Dept. of Justice indicated that it would present further interrogatories in the near future. Those will undoubtedly refer to outright theatre holdings and legalites expect these questions to be even more sweeping than those now asked on partnership interests.

Other information which the Government wants the Big Five to itemize include a list of theatres jointly held by a major and an indie; date of incorporation; name, address, amount held by each shareholder; description of stock; date of acquisition or sale of stock by a major or partner; and nature and extent of defendants' interests in joint holdings.

Paramount, N.Y.

Jo Stafford, Georgie Kaye, Lane Bros. (2), Sam Donahue Orch with Bill Lockwood; "A Foreign Affair" (Par), reviewed in VARIETY *June 16, '48.*

The Paramount is back to its familiar stage diet this week, to wit, the combination of a name pop vocalist, a dance band, a comedian and a dancing act. The show follows the established pattern of closing with the name singer and preceding that act with the comedian. As for the entertainment that derives from this particular package, the collective quality is several notches above average. The customers may not execute nipups in the aisles to express their pleasure, but they do seem to get quite a kick out of Jo Stafford's uniquely lyrical way with a set of verses and respond with plenty of chuckles to Georgie Kaye's waggery and the Lane Bros.' acrobatic and terpsical cutups.

For Miss Stafford it's a repeat stand after a three-year interval. The interim has seen her capture top Hooperating among femme radio vocalists (she resumes on Chesterfield's "Supper Club" in the fall) and enhance her position appreciably as a recording (Capitol) personality. It has also brought her an immeasurable amount of self-assurance and relaxation in working before a theatre audience.

When caught Miss Stafford was in tiptop voice. Each number paid off in substantial dividends. Two numbers, each a ballad, which is her forte, stirred 'em to furore dimensions. The first was "Haunted Heart," and the other, "In the Still of the Night." When Miss Stafford moves in on songs of this type she's pretty much in a field of her own. Her "Gentleman Is a Dope" provides more of a change of pace. For the finish Miss Stafford dons a farmer's strawhat and tears a verse of the hillbilly novelty, "Temtashun," which she and Red Ingle shrilled into a jukebox hit about a year back. It took her off here to a huge salvo.

Georgie Kaye proved somewhat of a slow starter on the same occasion. It wasn't until he had gotten over his drumfire comment on the odd predicaments that come with the rush-rush manner of living, and embarked on his gagging about taxidrivers, waiters and theatre ushers, that they warmed up to him. By the time he got into his psychiatry routine they were rocking at almost every zany gesture. His retirement was also accompanied by a solid wave of applause.

Much more effective in getting the laughs rolling their way from the outset were the Lane Bros. The pair have the touch and the knowhow in selling themselves. Even their sideline of tapdancing imparts an air of making every moment count. However, it's the team's ropeskipping acrobatics that serves as a surefire combination of spectacle and food for mirth. The turn's a natural opener for any spot.

Sam Donahue, who has been slowly but surely making his way up the dansapation ladder, is alloted but two numbers in which to show his band's wares. The teeoff is a hardhitting assortment of brassy jive, but it's through his arrangement of "Flamingo," which immediately follows, that Donahue shows that the band contains smooth integration, balance and color. Along with himself on the sax Donahue in this item spotlights his first trumpeteer. Staff vocalist Bill Lockwood wraps a sturdy baritone around the "Flamingo" lyric, adding more than a mite to the number's strong reception. *Odec.*

Oriental, Chi

Chicago, July 1.

Three Stooges, Sportsmen Quartet, Fontaines (3), Vic Hyde, Marilyn O'Shaughnessy, Carl Sands Orch; "Thunder in the Valley" (20th).

Except for the Three Stooges, rest of this bill is excellent summer fare. Stooges offer nothing new in their eye gouging and other mayhem, water spraying, and reliance on blue material. It's the odd dress and prattfalls that get the guffaws, not the oldhat takeoff on "Wait Till the Sun Shines, Nellie."

Sportsmen Quartet, radio group from Jack Benny airer, click in hep fashion. Open with parody on "Why Did I Ever Leave Wyoming," then a comedy on version of "Adobe Hacienda" and finish with "Good Night, Ladies." Encore with barbershop harmony on "Dear Old Girl" for cock returns.

Vic Hyde registers with multiple playing of instruments and dry humor. He runs through "Margie," "Smiling," and "Stars and Stripes" and with each tune adds another trumpet to the original two until with "Stripes" he's blowing four and winding a drum major's baton at the same time. While 88ing he grabs a slide trombone to accompany him on "Four Leaf Clover" and "Near You." For sock ending he does a four trumpet number topped by fancy terping.

Fontaines add ballroomology to their acrobalancing, doing both in graceful style.

Carl Sands house orch contribs medley of George M. Cohan tunes as fitting overture for holiday bill. Marilyn O'Shaughnessy, contest winner, making pro debut, displays stage presence and a pleasing voice on vocals. *Zabe.*

Hippodrome, Balto.

Baltimore, July 3.

Dot & Dave Workman, Milbourne Christopher, Canfield Smith, Acromaniacs (3), Jo Lombardi and house orch (12); "The Fuller Brush Man" (Col).

It's practically an all-male show here again but okay in playing. Pleasing opening is provided by Dot and Dave Workman, who ring bells, play goblets and give out with other novelty music, just right for the family trade in a holiday week. Milbourne Christopher, smooth working magico with plenty of stage presence and good patter, utilizes the deuce for stuff with small props, getting the most out of short lengths of rope for tricky knots and break-aways.

Canfield Smith follows with sock setto with his dummy "Snodgrass," who takes on more animation than the average ventriloquist's doll. Material is fresh and closing spot of vocalizing is a real show stopper. Had to beg off when caught. Socko clincher is provided by the Acromaniacs, swift working trio of tumblers who provide a three-high flash and a somersaulting closing bit that earns a series of highly audible curtains for a bango windup.

Biz very solid. *Burm.*

Michigan, Detroit

Detroit, July 2.

Billy DeWolfe, Martha Tilton, Paul Remos & Toy Boys, Phil Harmonic Trio, Larry Paige Orch; "River Lady" (U-I).

Billy DeWolfe, comedian, provides main sparkle in current bill here. His wisecracking mugging and impersonations jackpots for top returns.

His "Mrs. Murgatroyd," who "is not a drinking woman," is top foolery and his other skits and chatter send him off to solid returns.

Martha Tilton, songstress, is runnerup in her vocal contribs. Radio thrush has personality and knowhow as well as splendid voice to sell her wares for solid appreciation.

Paul Remos and his Toy Boys add pace with their novelty turn wherein the lower casers bounce out of suitcases and into a dancing and balancing act that wins salvos.

The Phil Harmonic Trio goes over nicely with neat selection of numbers, including "Sleepy Time Gal" and "The Sabre Dance."

Larry Paige orch provides expert backgrounding. *Stan.*

Olympia, Miami

Miami, July 3.

Joe E. Howard, Leon Fields, June Lorraine, Hammond's Birds, Ron & Mary Norman, Les Rhode Orch; "Fort Apache" (RKO).

Nice blend of variety marks current week's bill at the Olympia. With vet composer Joe E. Howard as marquee lure, plus neat buildup to his spot by the youngsters on layout, biz should thrive on holiday weekend.

Howard, despite his years, retains charm and ease. Can still belt out a sock version of a pop, whether it be his or another composer's and keeps the pace mounting via opener "Hello Baby" through the effectively old-timey mannerisms and strutting that has aud to singing with him. Keeps them palming all the way to a sock bowoff.

Comic Leon Fields impresses as an amiable laughmaker who knows his way around. Tosses in zany impreshes, gags and other clowning antics for hefty returns.

Femme comedy slot is well handled by June Lorraine, who, though offering up standard impreshes, adds fresh twist via delivery and mugging. Best is the Durante takeoff.

Acro team of Ron and Mary Norman go over solidly with flips and twists neatly executed.

Hammond's Birds holds novelty slot in some clever tricks.

Les Rhode and house orch provide usual good backgrounding. *Lary.*

Aquashow, N.Y.

(Flushing Meadows Park)

Freddaris Trio, Johnny Woods, Salici Puppets; Marshall Wayne, Len Carney, Joe Flynn, Betty Ball, Norma Dean, Shelagh Kelly, Whitey Hart, Stan Dudak, June Earing, Bobby Knapp; "Smiley" Cannon & Aquazanies (4), Water Ballet (35), Louis Basil's Orch; opened at the Aquacade, Flushing, N. Y., June 30, '48; $1.50 top.

In the fourth year of his tenancy of the erstwhile Billy Rose Aquacade on the site of the World's Fair grounds in Flushing Meadows, N. Y., operator Elliott Murphy has come up with one of the best displays of the series. Productions, lighting, scenic embellishments, as well as crack performers in the aquatic division, make for a pleasant and diverting performance in the cool amphitheatre. Scaled at 60c to $1.50, show is a bargain escape for sultry nights.

Lou Basil, who batoned orch at Loew's State, N. Y., until vaude was limboed from the house last December, heads the 12-piece, mostly brass outfit here and is equally adept when backgrounding the tank interludes and orch contribs on its own. In addition to the tank features, there are also four standard vaude acts to space the pool numbers, Jimmy Ross, emcee-baritone; Johnny Woods, singer-impressionist; Freddaris Trio cyclists and Salici's Puppets.

Show tees off with Basil and crew rendering symphonic version of Gershwin's "Summertime" as prelude to a colorful water ballet enlisting entire ensemble of 35 gal swimmers in attractive precision formations, which garners merited applause. Freddaris Trio, male team, follows and scores in fancy and trick cycling.

Featured swimmers and diving champs then take over. June Earing and Bobby Knapp, toppers in this division of show, spot nifty aquatic stunts, both solo and teamed, that provoke continued rounds of applause. Marshall Wayne, former Olympic champ; Len Carney, Joe Flynn, eastern intercollegiate champ; Betty Ball, Norma Dean, Shelagh Kelly and Stan Dudek are among others clicking in diving and other water feats. For laughs there's a quintet of comics, billed as Aquazanies, and Nat "Smiley" Cannon, whose clownantics keep things rolling at a merry pace.

Johnny Woods offers a lively session of satires on radio shows, impressions of Hollywood greats, with a few vocals thrown in to make a solid impression. Although a personable lad, in on overtime, he sells his wares expertly and the audience doesn't mind the stretching. Salici's Puppets offer a whole vaude layout on a miniature stage, with dolls set up as standard vaude acts from opening to operatic quartet in finale. They're as sock as ever here.

Spacing solo stunts in the second half of show there are additional water ballets with the Aquadorables doing their stuff again in more colorful costumes. "Night in Venice," with gondolas, etc.; Indian Pageant and Flower Ballet are colorfully costumed and neatly executed to win top response.

Ross handles emcee chores capably. Also the vocals for production numbers. Policy will be change of bill weekly. *Edba.*

Chicago, Chi

Chicago, July 2.

Peggy Lee & Dave Barbour's Quintet, Step Bros. (4), Jack Carter, Sensationalists (3), Henry Brandon's House Orch (13); "Green Grass of Wyoming" (20th).

Daytime price cuts instituted with the recent return of vaude to this house continue to pack in patrons. Volume of biz so far has more than made up for price reductions.

Bill hops off via work of the skating Sensationalists. Femme and male partners get brisk returns with expert roller routines, topped by a spin in which one serves as hub and the other two as spokes. Orch, shifting from its usual teeoff spot, follows with pianist spotlighted in "You Can't Be True, Dear."

Although some of his gags still wear khaki Jack Carter hits yock decibels consistently and rates steady response with his vocal carbons of film familiars. Comic offs to salvos after takeoff on Churchill, Truman and De Gaulle, then returns with "April Showers" a la Jolson for encore.

Step Bros. score in tap terping, with ensemble and single work equally good. Garner nice reception.

Peggy Lee's first vauder in two years finds her pipes prime but her stage presence rusty. Granted she's not the rhythm bouncing type, her languid styling, so notably suited to "Manana," loses impact when sustained through a series of slow tempoed tunes.

Backing by Dave Barbour's quintet, made up of drums, clarinet, bass and two guitars, is discreet to the point of self effacement. A fast instrumental would perk up the routining.

Miss Lee staps close to her disk faves, opening with "Good Day" for good results. A pop medley and a solid go at "Why Don't You Do Right" take her off to fair returns. Rebound has her torching for an okay hand, followed by "Manana" with the aud chanting the chorus. Finale, in which her salute to the Freedom Train brings down the flag as a backdrop, was diffused and in need of further rehearsal at show caught. *Baxt.*

Apollo, N. Y.

Erskine Hawkins Orch (17) with Carline Ray, Jimmy Mitchell; Slam Stewart Trio, Patterson & Jackson, Fred & Sledge, Spider Bruce & Co. "Key Witness" (Col).

Familiar faces make up current sepia layout at this Harlem vaudery inasmuch as all the acts are encoring here with the exception of the terp team of Fred & Sledge (New Acts). Erskine Hawkins gets the show off to a fast start with "Junction Express." His is a big outfit with five reed, four rhythm and eight brass. Femme chirper Carline Ray, a tall gal fetchingly gowned, embroiders "Love Is Funny" in a deep, throaty voice for a nice reception.

Hawkins, himself, is plenty solid with a trumpet solo of "Talk of the Town." He paves the way for Jimmy Mitchell, who comes off the stand to croon an okay "I'll Dance at Your Wedding." For their final brace of tunes, the band cooks in neat arrangements of "King Porter Stomp" and "Temptation" to register with the payees.

Slam Stewart's Trio, set up in front of a scrim, is a class combo pointed up by Stewart's unique handling of the string bass. Group does three numbers of which one, "Fine Brown Frame," is neatly vocalled by the femme pianist. Lone other instrument is a guitar. Leader is perhaps the only bass player who can put sex into a bull fiddle. His sock plucking of the strings win solid returns.

Comedy slot is handled by the rotund team of Patterson & Jackson. An affable pair, their combined weight is billed as 640 pounds. Act's routines change little and they're still doing a burlesque of the Ink Spots and a takeoff on Joe Louis. Nevertheless it clicks with the customers and credit for that can be attributed to the lads' jovial personality. Some of their bluer gags need editing.

Spider Bruce, absent for several weeks, is back again with his standard comedy blackout. Welcome addition to this house, both for the customers and the talent as well, is a new cooling system now in operation. *Gilb.*

Capitol, Wash.

Washington, July 2.

Evalyn Tyner & Band (5), Don Cummings, Franklyn & Moore, Paul Sydell; "On an Island With You" (M-G).

Capitol show this week is built around Evalyn Tyner, one of the dressiest pianists in the business who got her start in this same house, number of years back. Show is called "Evalyn Tyner's Birthday Party" and has her doing everything from pianoing (where she excels) to emceeing the other acts.

Miss Tyner, working with a bull fiddle, drums, two saxophones and another pianist, opens strong with "Bumble Bee Boogie," jazzed up version of "Flight of the Bumble Bee," tosses a couple of flat comedy lines at the audience and then introduces Paul Sydell, who has one of the best dog balancing acts seen here in years. He works with three dogs. With one pooch yclept "Susie," he shows some amazing tricks. Canine does flip flops in the air and other beats to win applause.

Franklyn and Moore, songsters, do nicely with a variety of offerings, particularly old faves. They open with a medley of "Pretty Girl Like a Melody," "Remember," "Always" and "Alexander's Ragtime Band." Other selections follow quickly, with the duo working in duet or feeding lines and numbers to each other in pleasant style. Among other offerings are "Only Girl in the World," "Make Believe," "Follow My Secret Heart," "Anything You Can Do, I Can Do Better" from "Annie Get Your Gun," etc. Man has a strong baritone and gal a thin alto; they work smoothly.

Don Cummings, an able, fast comic, wows 'em with a drunk routine as seen via television. Number involves an announcer doing video commercials for whiskey and girdles. Which gives a very good idea of the type act. Works with considerable speed and garners fine share of the laughs.

Miss Tyner closes with sock keyboarding of "Warsaw Concerto," "Clare de Lune" and "Limehouse Blues" to bring down the house. *Lowe.*

AGVA to Crack Down

Continued from page 37

just closed at the Versailles, N. Y., who has promised to discuss matter of remittances with the talent union latter part of this week.

It's been an open secret for some time that the reciprocal pact between the French and the American talent union hadn't been working out, with both sides shunting the blame on the other.

Pact was negotiated with the French government last year by Matt Shelvey, then administrator of the union. Upon his ousting from the union, AGVA's affairs were taken over by a committee from the Associated Actors and Artistes of America, who weren't too familiar with operations of the pact. It's claimed that subsequent legal entanglements anent Shelvey's dismissal had kept the committee too occupied to delve into policing of the pact. Hence the laxity in collections and remittances to France. Now that the air has cleared a bit, AGVA is determined to hold to its end of the bargain to offset any possible reprisal that might militate against their members playing France.

According to Fox, Mlle. Boyer, currently in France, owes $14,000 in remittance coin to her government. He said that when the chanteuse was appearing in N. Y. niteries, she was called upon the AGVA carpet about it. When she failed to adjust the matter she was put on the union's "unfair" list. To circumvent loss of employment via such action, she was permitted to continue working after paying $1,000 of the indebtedness and agreeing to clear up remainder of sum on weekly payment basis. She subsequently defaulted and returned to Paris.

Question of Allowances

As for the other acts currently involved, Fox claims there's a question as to whether or not their earning capacity is such as would require the remittances. Under the fact, which works the same both ways, imports are entitled to $20 daily or $140 weekly for living expenses. Both Miss Remy and the circus performers claim they are netting less than that amount after deducting agent's fees. For instance, they claim basic salaries of $150 per week. If they can substantiate such claims they wouldn't owe anything. However, AGVA has notified all that they'll have to file photostats of their contracts with the union before the latter will remove them from the "unfair" list.

Other French nationals accused of previously giving the pact and AGVA the brush while appearing in the U. S. last winter are Maurice Chevalier, who although under jurisdiction of the American Guild of Musical Artists, and not subject to the arrangement for his N. Y. concert appearances at the Golden, N. Y., was liable for the brief nitery date in Florida. Also Edith Piaf, chanteuse, whose manager, Clifford C. Fischer, is said to have refused to pay when Chevalier didn't, and Jean Sablon, who insisted he was no longer a French national through having taking out citizenship papers here.

Since AGVA has spurted its action here, it's now demanding that special contracts of AGVA form be issued to French acts coming to the U. S. and forwarded to the union here. This would apprise such acts of what is expected of them in way of remittance coin and also apprise AGVA of their entering the country.

Anti-Bigotry Pix

Continued from page 1

for more than a year. Its weekly earnings are now down to a few thousand dollars weekly. Total domestic take is expected to wind up at just under $3,000,000.

Both pictures did great biz in big cities and about normal in small towns. Excellent word-of-mouth on the films is thought responsible for the fact that they showed strong staying power and got extended runs in many situations.

BIG B'WAY SHOWS' FADEOUT DUE

Equity Checks Up on Summer Stocks, Assigns Special Aide to Tour Sticks

For the first time in years Equity is checking up on summer stocks, having assigned Francis Clarke to the job. Clarke is motoring through the sticks and visiting an indefinite number of strawhats. He had resigned from Equity's staff, but recently was given the roving assignment.

Heretofore, except for an occasional summer, Equity had depended upon the reports of its deputies with summer outfits. Even though strawhat operators are required to send Equity weekly reports, setting forth the names of resident stock actors, those engaged as jobbers (who appear for one or two weeks), amount of salary paid, number of apprentices (students, in those outfits which have drama school adjuncts), amount of withholding taxes and other figures including the weekly gross, it was deemed advisable to have a staff observor in the widely scattered stock territory.

It's expected the data obtained in this manner will be of value when stock regulations are scrutinized and possibly again revised next season. Strawhatters who are alleged to evade the rules pertaining to resident companies by slipping apprentices into casts will be especially checked up, also those who in the past have guaranteed memberships to Equity as a lure to their drama students.

When the stock rules were first revised last winter, there was an attempt to limit the number of new members, mostly tyros who were given contracts for strawhat appearances for one week. Under the rules anyone with such a contract could apply and almost invariably was admitted to Equity membership. New rule stipulated that such newcomers should make at least two appearances in two different stocks before becoming eligible to apply. Idea was to keep down the number of new actors, who were blamed for stage unemployment, but the regulations was dropped without explanation.

Edward Everett Hale is in charge of summer stocks for Equity. Reports from the strawhats are sent to him, and additional clerical help classifies the statistics.

'Ballads' Gets Fresh Bankroll

Summer continuance is problematical for a number of current shows on Broadway because of the summer slump, and among the questionable ones is "Ballet Ballads" at the Music Box.

The attraction, which emanated from the Experimental Theatre, attracted unusual attention because of the meteoric variations of its weekly grosses. How a show can climb $6,400 to $15,400 within four weeks, dive down $5,000 the following week, then drop another $2,500 last week, was not understood among showmen. Discontinuance of two-for-one tickets was not material, since the bargain slips only went to ballet and other schools.

Last week E. Edward Hambleton and Alfred Stern, who took over "Ballads" from ET and went commercial with it on a $35,000 bankroll, said the money was used up and they could not continue to finance the attraction any further. Over the weekend necessary money was raised, it's understood, by John La Touche, who wrote the show's lyrics, and so "Ballads" continues. If the show can weather the current week, which started poorly because of a sunny Fourth of July, it still has a chance.

Company huddled after Saturday night's performance and most of the cast and chorus offered to invest their salaries (which were paid) into the show. All are on minimum salarics of $60 weekly, but the stage managers, who got

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LENA HORNE SOUGHT FOR ELLINGTON MUSICAL

Lena Horne is being sought to star in "Pattycake," revue with music by Duke Ellington, which Perry Watkins and the bandleader plan to present on Broadway in the fall. Another Ellington musical, "Cole Black and the Seven Dwarfs," with book and lyrics by T. Hee and William Cottrell, has been announced for production by William Herz, Jr.

Ellington, currently appearing in London, is due back in the U. S. in about two weeks.

Mgrs. Raise Big Stew Over Some Pact Demands

Third negotiation meeting for revising the basic agreement between the managers and actors was held yesterday (6), and while some progress was made, it was clear that some of Equity's many demands were meeting determined objections from manager-members of the League of New York Theatres. Actors committee and delegation of 22 was the largest ever, and the League's 18 made it necessary to engage larger quarters at the Hotel Astor for the sessions.

Showmen indicated concerted opposition to Equity's aim to establish a six-day week for performances in all stands. They contended that a layoff of 24 hours weekly, such as applies in New York when Sundays are played, would hamper the chances of roadshows. Managers made counter demands and pointed out that comparatively few players are involved out of town when Sunday performances are given. They also told the Equityites that when Sundays are played in Chicago and other "seven-day towns," Wednesday matinees are usually cancelled and when a ninth performance is played, extra pay goes to the actors.

Another point being threshed out is the proposed requirement to hire an assistant stage manager, showmen arguing that that post is not necessary, especially for straight plays, many of which are one-setters. It's contended that the clause for assistant stage managers is a sop to mollify that contingent, all being members of Equity. Last season stage managers formed a separate group recognized briefly by Equity, but the council ordered it disbanded on the grounds that it was virtually a union within a union. Some showmen figure the same application can be made to Equity and Chorus Equity, as the proposed minimums of $75 in New York and $100 on the road, also doubled rehearsal pay of $50, are the same for both.

Rebecca Brownstein, in Equity attorney, heads the combined actors and chorus delegation, she becoming their sole chairman when Paul Dullzell withdrew as co-chairman.

'Summer & Smoke' Set For 3 Tryout Dates

Dallas, July 6.

Tennessee Williams' "Summer and Smoke" will open for three tryout dates, in Buffalo Sept. 9, Cleveland Sept. 13, Detroit Sept. 20, before going to Broadway, it's announced by director Margo Jones.

Broadway opening is scheduled for October. Play's first production anywhere was here, by Theatre '47.

GROSSES DOING FAST TOBOGGAN

Broadway grosses plummeted so sharply last week that managerial plans for shows continuing through the summer were shaken up, and now the number of survivors is anything but definite. Business is not expected to be any better this week nor until the latter portion of July. As takings are under the levels where a number of attractions can operate at better than an even break, even with actors on cut salaries and other expenses pared, abrupt closings are likely. Closing notices are up for seven or eight shows including seven or eight shows, including former goodly grossers. Definitely shutting this week is "Look Ma I'm Dancin'," and "Brigadoon" bows out July 31.

Not any musicals sold out last week and some were reported as much as $11,000 under the previous week, when the slump started. Business would have dropped earlier but for sustained inclement weather than was prevalent through May and June. Outdoor attractions got the first weather break over the Fourth of July weekend; there was a concerted rush away from the city, starting Friday (2).

Although several attractions with casts on reduced pay are attempting to keep lighted, at least one which was prepared to continue, shuttered Saturday (3) after business nosedived. Show was "Joy to the World" (Plymouth), which played four months despite a mixed reception.

Few Holdovers for Fall

Only a rash of two-for-one tickets has been keeping some shows from going deep into the red. The number of attractions using the bargain ticket lure was 12 last

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Hayward Okays Solo Performance by Hula Ams of 'Mr. Roberts'

Rights for a single performance of "Mister Roberts" have been granted by producer Leland Hayward to the Honolulu Community Players. Permission was in response to the amateur group's plea that the show would be a boost for its drive for funds to build a new theatre.

Hayward similarly okayed a performance by the same outfit of "State of the Union" shortly after the Russel Crouse-Howard Lindsay comedy opened on Broadway. In each case it was figured the performance would not conflict with a professional showing, as no touring troupes play Honolulu, even companies en route for engagements in Australia.

Request for permission to present "Mister Roberts" was recently refused a little theatre company in Pittsburgh, however, despite the group's explanation that it intended using the profits for construction of a new playhouse. Hayward noted in that instance that he has an obligation to the management of the Nixon, Pittsburgh, where the road company is slated to play next fall, not to give any other outfit a prior presentation.

In general, amateur and stock rights to Broadway shows are not released until the original and road engagements. Even then, summer theatre managements usually get first call. In the case of foreign rights, deals are normally made soon after the New York premiere, or at least as soon as the show has acquired a reputation.

However, Oscar Serlin is still holding up rights to "Life with Father" in some countries, although the play closed on Broadway a year ago and has been presented in London. A bid for the Scandinavian rights was turned down last week. Meanwhile, the sequel, "Life with Mother," is scheduled to open at the Empire, N. Y., early in the fall.

Actor-Mgrs. Pact Huddles Finds Equity Switching Info Procedure

Among Equity changes accompanying the resignation of Paul Dullzell as executive secretary (but not as treasurer) was a switch in personnel assigned to handling press releases. Alfred Harding, editor of the association's monthly magazine, who has been the press contact, was relieved from duties of releasing any information about negotiations between the actors and the managers, who are now revising the basic agreement. Harding is sitting in on negotiations, but taking no part, being rather an observer.

Releases are being sent out by attorney Rebecca Brownstein for Equity and the chorus under her name but although coming from her office with Paul N. Turner, who is titular counsel for the actors unions, it's understood that an undisclosed person is acting as press agent for Equity's side of the contested contract sessions. Explanation given was that Miss Brownstein felt a better break would thus be secured by Equity in the dailies. It's the first time Equity has changed its information procedure.

Managers are considering countering Equity's move in press relations through the League of New York Theatres but in former seasons when such negotiations were proceeding, neither side sent out information on the status of the huddles. The tendency was to keep such information secret as much as possible but Miss Brownstein appears to have convinced Equity's council that "official" information from her would be advantageous.

First release from Equity touched on the major demands and denied they were "imaginative, inventive and ingenious," a phrase credited to Brock Pemberton, head of the League. He said he may have so characterized the demands conversationally but not for publication. Another release said in effect that name players are backing up Equity's demands for increased minimums and changed working conditions. Four such messages were quoted and two dozen names of others were mentioned as backing up the negotiating committee.

BOO 'AMBASSADOR' AT PREMIERE IN LONDON

London, July 6.

Two new London legit entries look doubtful. "Wonders Never Cease," opening at the Comedy last Tuesday (29), is an uninspiring comedy about romance and magic. Starring Moyna MacGill, it was cordially received, but appears unlikely to stick.

"Ambassador Extraordinary," which opened at the Aldwych Thursday (1), is a political satire of a visitor from Mars facing the prospect of atomic warfare. Wittily written by Douglas Home, author of "The Chiltern Hundreds," play got a mixed reception and was booed at its premiere. This was possibly due to its dangerous political vein, with the audience touchy owing to the present European tension. The show, which is well-acted, may overcome its bad start, however.

Name Draw Key To Continuance Of N.Y. 'Harvey'

Brock Pemberton, producer of "Harvey," may temporarily suspend the Broadway engagement at the 48th Street, showman planning to resume in the same house if a name draw can be obtained to take over the leading part. Comedy is now in its 194th week, longest run show on the list. If it continues through October, it would achieve a four year engagement.

James Dunn is nearing the end of his appearance in "Harvey" and no successor has been definitely chosen. Show's business has tapered in recent weeks. It was expected that one of several Coast stars would take over but most of those offered the assignment expressed willingness only after being afforded an opportunity to first play the part before audiences outside of New York.

After Frank Fay went to the road, leaving the original cast early in spring, James Stewart stepped in and commanded virtual capacity business. He expressed a desire to reappear in "Harvey" and is a possibility in the fall. Joe E. Brown, in the play on the road, is hesitant about taking over on Broadway despite his success out of town. Prior to Dunn's appearance Jack Buchanan played the lead as a stopgap engagement.

"Harvey" with Fay closes in Washington Saturday (10), it will have completed eight weeks, a new local run record.

B'WAY MGRS. LOOK TO COSTUMERS' BOOST

Broadway managers have been advised by costumers to expect a further increase in that production department. Negotiations for higher pay by the costume workers union have not been completed, however.

Union is demanding 10c per hour more, or $3.75 for each tailor and sewer weekly, also 1% to be added to the union's health fund, contributed to by the owners of the costume plants. According to the demands the combined payrolls would be increased approximately $100,000 annually.

Last season the costume union was conceded a 5% wage tilt, no worker getting less than $2 per week additional. Studio operators have made a counter proposal of $1 per week increase per person, or around $22,000 added to the payrolls

2 Bids Weighed For D. C. Belasco

Washington, July 6.

Washington is waiting to hear whether the Public Buildings Administration will accept either of two bids submitted last Thursday (1) to take over the old Belasco theatre, renovate it and run it as a legit house.

Bids, both of which contained conditions, came from Joseph Curtis, New York advertising man, and son of Jack Cohn, president of Columbia Pictures; and the American National Theatre and Academy. PBA is expected to announce its decision within the next few days.

Interesting gimmick is this: the National theatre, operating on a "white only" policy, ends as a legiter Aug. 1, since Equity players will not be permitted to appear in the house after that date. If a deal should be set up for the Belasco, it would probably be eight or nine months or more after that before the Belasco could be readied for the public.

Efforts have been made to assure legit during that hiatus by leasing the Lissner auditorium of George Washington University. However, this will apparently get nowhere since Dr. Cloyd H. Marvin, university president, declared on Saturday (3) that "When we lease for outside productions, we must not commit ourselves too far in advance. This is something we cannot do and still keep the auditorium for its main purpose, student activities."

The Curtis bid for the old Belasco, now a warehouse for the Treas-

(Continued on page 43)

118 Strawhats Listed With Equity; Over 70 Semi-Pro or Am Units Operate

There are 118 professional summer stocks listed by Equity, not counting half a dozen on the Coast. While a few additional outfits may be added, the strawhat season is now in full stride. Not included are 70-odd semi-pro or amateur countryside stocks. Some summer outfits are operating in cities but the large majority are spotted in the sticks, with a fair number in resorts. Last summer there were a total of 125 stocks, of which 122 spanned the strawhat season.

Most strawhats are single units; that is, one operator or one management, but four stockmen have two or more summer outfits in action. Jules J. Leventhal tops the quartet with three, plus two rotary stocks in New York neighborhoods. His stocks are spotted in Norfolk, Va., Long Beach, L. I., and Atlantic City, in addition to the Flatbush, Brooklyn, and Windsor, Bronx.

Franklin Trask has three, two being in Mass., at Plymouth and Gloucester, the third at Stamford, Conn. Arthur Beckhard is operating two, one each at Martha's Vineyard and Falmouth, Mass. Guy Palmerton also has a brace, at Worcester and Fitchberg, Mass.

Putnam County's Slate of 9

Mahopac, N. Y., July 6.

Putnam County playhouse here starts its season tonight (6) with a slate of nine plays, all selected by various New York drama critics. Opener tonight (6) is William Gillette's "Secret Service." Theatre's managing director is Jill Miller.

Other plays scheduled, all oneweekers, are: "The Whole World Over," July 13; "Life with Father," July 20; "Volpone," July 27; "Captain Applejack," Aug. 3; "Glass Menagerie," Aug. 10; "Night Must Fall," Aug. 17; "The New York Idea," Aug. 24. Final offering will be a new script, still unselected.

Jan Spencer Scott will do the sets for the third season. Rita Dhu Wray of the Goodman theatre, Chicago, is returning to do the costumes.

'First Lady' as Wellesley Opener

Boston, July 6.

Wellesley College Summer Theatre and Drama School announces the opening of its summer course July 5, with the theatre season opening July 13. First presentation will be "First Lady," starring Peggy Wood, to be followed by Robert Sterling in "Holiday," Madge Evans in "Barretts of Wimpole Street" and Eddie Nugent and Lois Wilson in "Yes, My Darling Daughter."

The Yankee Network through WNAC and WNAC-TV is sponsoring a special series of broadcasts directly from the drama workshop at Wellesley with scholarship in drama awarded writer of best letter on "Why I Like the Theatre."

Sail Loft Theatre, Inc.

Albany, July 6.

Sail Loft Summer Theatre, Inc., has been chartered to conduct a theatrical business in Germantown, with a capital stock of $10,000, $100 par value. Directors are Edward L. Carroll, Lester Laurence and Walter L. Neal.

The Sail Loft strawhatter was launched last season by New York interests in a former loft overlooking the Hudson River at Germantown, about 35 miles south of Albany.

Lamb in Al Fresco 'Deck'

Gil Lamb, last on Broadway in the recent, short-lived "Sleepy Hollow," will appear in "Hit the Deck" in al fresco presentations of the musical at Louisville, week of July 12, and Pittsburgh, week of July 19. The Louisville date, pacted three months ago, was held open despite the Broadway play assignment intervening, because of Lamb's draw there the past two summers.

Lamb also had a bid for a vaude circuit tour of Australia this summer and fall, which he has passed up because he is interested in another bid for a Broadway show in September.

'Hand' Advance Sturdy

Olney, Md., July 6.

"Hand in Hand," first musical ever booked for D. C. suburban Olney theatre, opened tonight (6) to nice advance. Among future bookings for this strawhatter are Eugenie Leontovich in "20th Century," Sidney Blackmer in "Chicken Every Sunday," Elisabeth Bergner in "Escape Me Never," Mary Boland in "Meet the Wife," Edward Everett Horton in "Springtime for Henry" and Brian Aherne in "Beaux Stratagem."

At least three other plays are to be booked, with the possibility of a more extended season if weather looks good and Washington fails to come up with an in-town legit house.

'20th Century' 12G, Detroit

Detroit, July 6.

Summer session at Shubert-Lafayette continued with good results with its second week's offering, "20th Century," starring Mischa Auer and Haila Stoddard. The take was better than $12,000.

Current attraction is Ruth Chatterton in "The Little Foxes."

Saratoga Tryout

"Duet for One," eight-character psyehological melodrama by Eve Greene and Richard Blake, will be tried out by the Spa summer theatre, Saratoga, probably week of Aug. 16.

Authors are coming east for the premiere.

Shady Lane's Staff Set

Chicago, July 6.

Shady Lane theatre, Marengo, Ill., announced staff of Equity strawhatter last week. Boyd Crane is director; Ted Curtis, technical director, assisted by Culmer Benton, of theatre arts dept. of UCLA. Stage manager is Otto Kuester. Jean Lovelace and John Morris are the leads.

"Glass Menagerie" is set for July 7 through July 11, with "Goodbye Again," "East Lynne," "Out of the Night," "Tobacco Road," "You Touched Me" and "Apron Strings," following through Aug. 29.

DETROIT SYMPH SETS 9-WEEK POP SERIES

Detroit, July 6.

Detroit Symphony Orch starts a nine-week series of free open-air Pop concerts at Michigan State Fair Grounds beginning next Tuesday (13). Concerts are slated thrice weekly, Tuesdays, Thursdays and Saturdays, with a full 80-piece unit under baton of Walter Poole. Guest soloists will be used.

Jointly sponsoring the series are the Detroit Federation of Musicians, president Henry Reichhold of the Detroit Symph and the State Fair Board.

Hayward in Huddles On Anderson Drama

Leland Hayward was due back from the Coast last night (Tues.) by plane to huddle with members of the Playwrights' Co. on the question of his co-producing Maxwell Anderson's next play, "Anne and the Thousand Days." It's a drama about Anne Boleyn, with Margaret Sullavan and Katharine Hepburn being considered for the title part and Ralph Richardson a possibility for the role of Henry VIII.

Hayward is also busy with preparations for the road company of "Mister Roberts," with Richard Carlson in the Henry Fonda part, and the production of the Richard Rodgers-Oscar Hammerstein, 2d, musical version of James Michener's "Tales of the South Pacific," in which he'll be associated with Joshua Logan and Rodgers and Hammerstein.

Current Road Shows

(*July 5-17*)

"Annie Get Your Gun"—Shubert, Chi. (5-17).

"Blackouts of 1948"—El Capitan, L. A. (5-17).

"Carousel"—Int., Vancouver (5-10); Mayfair, Port. (12-17).

"For Love or Money"—Selwyn, Chi. (5-17).

"Harvey"—Nat'l, Wash. (5-10).

"High Button Shoes"—Gt. Northern, Chi. (5-17).

"John Loves Mary"—Harris, Chi. (5-17).

"Oklahoma!"—Opera Hse., Bost. (5-10); Nat'l., Wash. (12-17).

"Oklahoma!"—Aud., San Diego (5-10); Aud., Sacramento (12-17).

"Private Lives"—Biltmore, L. A. (5-17).

"Sweethearts" — Philharmonic, L. A. (5-10).

"Winslow Boy"—Geary, Frisco (5-17).

Philly Orch Gets 4th P.A. In 2 Years in Gabber Engle

Philadelphia, July 6.

Donald Engle, former Washington radio commentator and pressagent, has been signed as program annotator and publicity director for the Philadelphia Orchestra.

Engle will take over in the fall, orchestra laying off during the summer stretch. Newcomer is the fourth pressagent the Philly orch has had in less than two years. Others were Jerry Gaghan, Ralph McCombs and Fred Fielding.

Boston Pops Winds Up 63d Season With 315G Record for 55 Nights

Boston, July 6.

Boston Pops season of the Boston Symphony Orchestra wound up its 63d season this week with the all-time record gross of $315,000 for a 55-night session.

Orchestra of 90 men, conducted by Arthur Fiedler, filled Symphony Hall every night of the session with virtually no seats unsold throughout. Tuesday night shows were broadcast, sponsored locally by the Hub's Old Colony Trust over WBZ. Parent organization, First National Bank of Boston, airs Fiedler and 60 symphony men Sunday afternoons throughout the fall and winter season.

This week the orchestra, reduced to about 70 men, moves into the Esplanade for a 21-night session free to the public. It operates on a $30,000 budget for the outdoor concerts with donations figured to top the budget. Last season donations came within $100 of the budget, 250,000 people attending. Sidemen operate on special contracts for each symphony series, making different takes on regular symphony concerts, Pops, Esplanade, Tanglewood, radio and records. Only real layoff for Hub symphony sidemen comes in September, other 11 months finding them thumping on a virtual daily basis.

INTERSTATE IN DEAL WITH THEATRE GUILD

Dallas, July 6.

After almost 30 years of hit and miss legit theatre bookings, Dallas will return next season to the major roadshow routes.

The Interstate circuit has completed arrangements with the Theatre Guild to add Dallas, Fort Worth, Houston, San Antonio and possibly Austin and El Paso, to the Guild-subscription itinerary that embraces 25 cities from Boston to Seattle, but until now no city farther south than St. Louis.

Four shows are announced for next season. They are "Carousel," "Allegro," "Command Decision" with Paul Kelly, and "The Play's the Thing," the last with Louis Calhern and Faye Emerson. The theatre will either be the Majestic or Melba.

Interstate will not limit its legit bookings to Guild-subscription shows. "Oklahoma!" Maurice Evans in "Man and Superman," and Bert Lahr in "Burlesque" are also on the tentative list for next season.

Ann Sothern, Sister Prep Legit Musical

Hollywood, July 6.

Book and music for a stage musical, "Sky Blue Pink," have been completed by Ann Sothern and her sister, Bonnie Lake, who composed "Young Man With the Horn" and "July and I."

Production will be supervised here by Miss Lake but film commitments will prevent her sister from starring in the piece.

Strawhat Jottings

"Jason," current at Malden Bridge (N. Y.) playhouse, with William Sturgess as the lead. Yale Wexler, formerly of the Pittsburgh Playhouse, and Phyllis Love are two other newcomers in the cast... East Durham (N. Y.) playhouse, 30 miles south of Albany, is presenting "It's a Wise Child," Wednesday through Sunday, with a Friday matinee, this week. New strawhatter is managed by Thomas B. Eldershaw and Jack Wasserman... Dorothy Peterson starred this week in "All My Sons" at the Woodstock (N. Y.) Playhouse.

Philly's Robin Hood Dell in Doldrums; Wanamaker Store Concert Threat

Philadelphia, July 6.

Combination of rain, Republican Convention and general slump have found Robin Hood Dell, outdoor concert attraction, running far behind former years in attendances.

Despite the presence of names like Hazel Scott, Amparo Iturbi, Alec Templeton and John Charles Thomas, the highest number of admissions announced has been 4,500. These are the management's figures. Music critics and outside observers uniformly lop off 25% and more in their private estimates.

Even granting the management's estimates, attendance is away off in comparison to the 8,000 to 15,000 crowds the Dell used to draw on star nights in previous years. The GOP meant little or nothing, although the presence of Dmitri Mitropoulos and what is virtually the full personnel of the Philadelphia Orchestra was thought to be big drawing cards.

Proof that Philadelphians aren't deaf to the lure of good music was evidenced during the week of the convention, when an estimated crowd of 28,000 thronged the grand court of Wanamaker's department store to hear a program featuring Jan Peerce, Robert Merrill and Virginia MacWatters.

Emergence of the Wanamaker store as a buyer of costly talent is one of the phenomena of the local musical scene. Store has booked the Phil Spitalny all-girl orchestra for the week of the Democratic convention, which should bring another whopping turnout of shoppers and music lovers.

Dell officials frankly frown on the Wanamaker threat, and consider it the added straw on their pack of troubles. Spitalny, for instance, was wanted by the Dell, but balked at the rain clause in the contract.

Crowds of 62,000 and 72,000, respectively, for the Philadelphia Inquirer's music festival, and the Daily News sponsored Mummers parade didn't help the Dell much, either.

Tacoma Symph to Carry On Despite Seattle Secesh

Tacoma, July 6.

Tacoma Philharmonic Symphony Orchestra plans a full season of four subscription concerts; a series of children's concerts, and its usual appearances in Olympia next season, according to Fred T. Haley, president. Eugene Linden has been engaged as permanent conductor.

Last year Tacoma, with Olympia, was part of the tri-city merger that created the Pacific Northwest Symphony Orchestra, from which the Seattle Symphony withdrew last week. "Tacoma board is exceedingly regretful to see the Pacific Northwest Orchestra's promising future threatened by the Seattle action," Haley said, adding that Tacoma would carry on as it had in the past.

French National Orch Is Set for 42 U.S. Dates This Fall Under Muench

The French National Orchestra, with Charles Muench as conductor, is set for 42 dates in the U. S. this fall, in the first visit of a European orchestra to America in about 25 years. Orch, whose proper name is L'Orchestre National de la Radiodiffusion Francaise, is equivalent to the NBC Symphony Orchestra here, as chief orch of the state-owned French radio.

Tour will be sponsored by the French government, which is paying passage shore-to-shore for the 97 players. Jack Adams and Co. is managing the tour here, which opens Oct. 14 in Bridgeport and closes in N. Y. Dec. 5 with a tentative network date. Regular Carnegie Hall, N. Y., concert is set for Oct. 17. Most dates are pacted at $4,000 each, with three or four on percentage. Muench is under Arthur Judson's management, but got special okay for this tour. He is to become regular conductor of the Boston Symphony Orchestra for the '49-'50 season.

BEA LILLIE'S ILLNESS CANCELS HOLIDAY 'U.S.A.'

Both performances of "Inside U.S.A.," Broadway's top grosser, were called off at the Century Monday (5) because of the illness of Beatrice Lillie, co-starred with Jack Haley in Arthur Schwartz-Howard Dietz revue. Afternoon performance was to have been the matinee usually played at midweek but switched because the Fourth of July was celebrated on Monday. Miss Lillie was slated to appear Tuesday evening (6).

Most of the patrons for the skipped matinee and night exchanged tickets for subsequent performances. At night the Century boxoffice made refunds or exchanges, also offering to exchange "U.S.A." for tickets to musicals in other Shubert theatres such as "High Button Shoes" (Shubert), "Make Mine Manhattan" (Broadhurst) and "Look Ma I'm Dancin'" (Adelphi). What with hot, sunny weather and the weekend holiday exodus, tickets could be had for virtually all 21 shows on the list. Thunderstorms Monday came late n the evening, not affecting attendance one way or another.

Littler's B'way O.O.

Emile Littler, London showman, is clippering into N. Y. to see Broadway shows, being particularly interested in the past season's musical productions. He's due today (Wed.)

His most successful American import is "Annie Get Your Gun," now in its 57th week at the Coliseum, London.

Barry Sullivan will play the male lead in S. N. Behrman's comedy, "The Second Man," next week at the Westchester playhouse here. Others in the cast of four will be Martha Hodge, Mildred Dunnock and Brooks West.

GALLO MAKING BID FOR CHI AUDITORIUM

Chicago, July 6.

Fortune Gallo is making a bid to take over the old Auditorium theatre, dormant for the last decade, and use it for showcasing the San Carlo and other musical attractions. Cook County, Ill., board of supervisors last week approved a tax settlement of $277,698, for back taxes amounting to $1,300,000, by the Roosevelt College, owner of the building.

It is estimated that it would take about $500,000 to put the theatre in shape, including air conditioning. Costs of remodeling would be borne by the tenant. Shuberts and syndicate headed by Ralph Kettering are also interested in taking the property over.

Award Set Aside

Recent arbitration award against tenor Eugene Conley in favor of the San Carlo Opera Co. was set aside by Judge Ferdinand Pecora in N. Y. supreme court last Thursday (1). Judge upheld Conley attorney's claim that two of the arbitrators weren't impartial, and directed that proceedings be held before new arbitrators. Judge made his decision after putting a referee on the matter and studying his findings.

Fortune Gallo, San Carlo head, had claimed he advanced Conley $1,500 before latter went into the Army, for the tenor's postwar services, and that the latter reneged, singing elsewhere. San Carlo was awarded $5,000 contract damages in addition to the $1,500 advance, in the arbitration now upset by Judge Pecora. Gins & Massler represented Conley; Max Shongold, Gallo.

Milhaud Teaching

In Europe since last October, composer Darius Milhaud returned to New York last week aboard the Mauretania to teach at the Berkshire Music Festival at Tanglewood, near Lenox, Mass.

While abroad he said he had written a symphony for the French government to coincide with the centennial celebration of the 1848 revolution.

Chi B.O. Varies; 'Annie' Advance Light; 'Shoes' 38G, 'Money' 10G, 'Mary' 15G

Chicago, July 6.

Puzzler here was the light advance on "Annie Get Your Gun" which opened yesterday (5). Only one legiter took a pre-holiday slump, "John Loves Mary," but still had a good week. "For Love or Money" picked up and might catch a summer run. "High Button Shoes" is still sold out.

"Allegro" is waiting to come in, but no theatre is available, with Studebaker and Erlanger still being remodeled.

Estimates for Last Week

"Annie Get Your Gun," Shubert (2,100; $4.94). Returnee opened yesterday (5) with weak house.

"For Love or Money," Selwyn (2nd wk) (1,000; $3.71). Did a little better this week, with nearly $10,000.

"High Button Shoes," Great Northern (7th wk) (1,500; $6.18). Keeps up on the top rung with $38,000.

"John Loves Mary," Harris (21st wk) (1,000; $3.71). Slipped somewhat this stanza, but still an all right $15,000.

Big Fadeout

Continued from page 41

week, or more than 50% of the total number on the list.

Indications are that there will be an unusually low number of current shows that are reasonably sure of holding over into the new season, and Broadway must depend mostly on the 1948-49 crop of productions to keep its showshops lighted. There are plenty of new shows listed for the new season, but the threat of income tax ruling on limited partnerships figures to keep down the number of new shows, unless the situation is clarified within a reasonable time, for productivity is dependent upon outside backing to a greater extent than is generally understood.

Straight plays certain to hold over into the new season are "Streetcar Named Desire" (Barrymore) and "Mister Roberts" (Alvin). Some of last season's dramas that clicked are still on the boards, but are routed for the road after summer, such shows including "Command Decision," "The Heiress," "Born Yesterday," "The Respectful Prostitute," "Me and Molly," "Strange Bedfellows" and "Joy to the World." "Harvey" is not definite, although "The Play's the Thing," which goes to Central City, Colo., for three weeks at the end of July, is due to resume.

Next Season

Bookings for the fall are mounting despite uncertain conditions and the coming presidential campaign. Most of Broadway houses suitable for musicals are booked, there being four current song-and-dance shows being slated to hold over well into the fall season: "Inside U. S. A." (Century), "High Button Shoes" (Shubert), "Annie Get Your Gun" (Imperial) and "Make Mine Manhattan" (Broadhurst, which may get a new attraction).

"Magdalena," being readied on the Coast, is carded for the Majestic; "My Romance" is due into the St. James; "Love Life" is slated for the 46th Street; "Ziegfeld Follies" will probably bring back the Winter Garden to legit. Other musicals planned include "Heaven on Earth," "Kiss Me, Kate," "The Happiest Days," musical version of "Charley's Au~t," "Fifth Avenue," "Small Won~ ," "That's the Ticket," "Forty- ~ve Minutes From Broadway" a~ ~ "Tales of the South Pacific," wh~ ~h isn't due until late fall or wint~

Early au~umn, too, should see "Bravo," Lyceum; "Edward My Son," Beck; "Life With Mother," Empire," "Town House," "Summer and Smoke," "Sundown Beach," "Light Up the Sky," "Time for Elizabeth" and "The Leading Lady," all of which are straight plays, plus "Hold It," musical listed to relight.

'Carousel' 45G, Seattle

Seattle, July 6.

With "Carousel" as the vehicle, legit did a swell comeback with seemingly little effort, in spite of heat (weather) and strike (Boeing's).

With $4.25 top, the 10-day engagement hit a big $45,000 in the 1,500-seater Metropolitan.

'HARVEY' $16,000 IN 7TH WASHINGTON WK.

Washington, July 6.

"Harvey," setting up a longevity record at the National, racked up $16,000 at the boxoffice for its seventh week. This week, its eighth and last chukker of the engagement, it's figured to do in the vicinity of $20,000, due to yesterday's (5) special holiday matinee.

"Oklahoma!" is due back next Monday for a three-week gallop which will carry up through July 31 and the windup of the National as a legiter.

Play out of Town

Ex Marks the King

Hollywood, Cal., June 30.

Horseshoe Theatre production of farce in three acts (4 scenes) by Howard Chaldecott. Staged by Opal Euard; settings by Sherman Lauder and Gale Gabbard. Opened at Horseshoe Theatre, North Hollywood, Cal., June 29, '48; $1.80 top.

Chet Benton	John Hampton
Wally Mason	Steve Alexander
Lucille Cooke	Charlotte Kay
"Cracker" Delaney	Rudy Plaskoff
Nick	Ralph Gustafson
Sally Squires	Anne Sterling
Williams	C. H. Motter
Elaine Elfin	Donya Dean
An Intruder	Gale Gabbard
Another Intruder	Patrick Whyte
Grady	Lars Christiansen

With kings, ex-kings and would-be kings popping up in the news with monotonous regularity, this new script is at least topical. It is, however, far from being the zany farce it's supposed to be.

There are one or two laughs in the second act, but for the most part the script is bogged down by dull, though pleasant, dialog. It's the old story of a regal impersonation, the idea being to get the phoney king married off to a titled-husband-acquiring film star and then collect alimony.

It might serve as the basis for a mildly amusing film programmer but it has nothing to offer the legit field.

Staging by Opal Euard isn't rapid enough to produce a farce-flavor even in the one or two spots where script sparkles best, and the cast just about manages to be credible.

Kap.

Play Abroad

Wonders Never Cease

London, June 30.

Minster Productions (Molly May-Anthony Parker) presentation of comedy in three acts by Martyn Coleman. Directed by Jack Minster. At Comedy, London, June 29, '48.

Mr. Ladd	Martin Bradley
Sara Thacker	Sally Cooper
Aunt Cora	Ambrosine Phillpotts
Granny	Francis Waring
Kitty Thacker	Moyna Macgill
Mr. Bababbalouk	William Mervyn
Dwight Rowland	Christopher Quest
Mrs. Harris	Constance Lorne

Type of comedy known locally as "whimsy-whamsy" is gay and imaginative, but hardly likely to make much impression. Even Moyna Macgill's charm fails to bring this story to level of adult entertainment, though her return to London after 20 years was in the nature of an event.

Scene is a glorified junkshop in Bristol, run by a feather-brained widow who is in financial straits. She brings home a suitcase she has bought. Sole content is an antique ornamental bottle, from which a genii emerges with the power to grant the traditional wishes in return for his release.

The genial djinn takes a fancy to the widow, but fades out after abortive efforts to use one of the wishes to make him human. Then a claimant for the grip appears and turns out to be the ephemeral "slave" in the flesh. So after all the widow gets her man.

All this is amusingly told by a goodly octet of contrasted characters. Sally Cooper, Gladys Cooper's daughter, has little to do in this, her first West End appearance, but looks attractive and promising. Ambrosine Phillpotts, as a tough quiz star of radio, is excellent in a domineering, forthright fashion. William Mervyn is a matter-of-fact slave of the bottle in modern dress and plays the part as though he believes in it.

Clem.

Bard College Playhouse, at Annandale-on-Hudson, N. Y., is presenting "John Loves Mary" Tuesday through Saturday of this week

'Annie' 32G in 5, Denver; 'Holiday on Ice' 30G in 10

Denver, July 6.

"Annie Get Your Gun" did more in five shows than "Holiday on Ice" did in 10, and with half the seating capacity per show.

"Holiday" did a poor $30,000 with 5,800 seats, with a $2.50 top; "Annie" did a fine $32,000 with 2,900 seats, with a $4.20 top. Both were brought in by Arthur Oberfelder.

'Sweethearts' $42,500, 'Winslow Boy' $19,000, 'Blackouts' $17,000, L.A.

Los Angeles, July 6.

Summer season officially got under way last night (5) when Gene Mann opened his Greek theatre in Griffith Park for the third season of operettas under the stars. Opener, "The Merry Widow," faces stiff opposition especially since Tallulah Bankhead in "Private Lives" rekindled the Biltmore last night for a three-week stand.

Business has been slowly getting better all over town and indications are that the summer season should be highly profitable.

Estimates for Last Week

"Blackouts of 1948," El Capitan (315th wk) (1,142; $2.40). Okay $17,000.

"Lend an Ear," Las Palmas (3d wk) (388; $3.60). The town's smash; SRO $6,300.

"Separate Rooms," New Beaux Arts (7th wk) (560; $3). Climbing; nice $5,300.

"Sweethearts," Philharmonic Aud (2d wk) (2,670; $4.20). Slipped slightly to $42,500.

"The Winslow Boy," Biltmore (2d wk) (1,636; $3.60). Second frame up to $19,000, to give it a $36,500 total for the stand.

2 Bids Weighed

Continued from page 41

ury Department, is $250,000 for a 10-year lease. He would pay a rental of $100 monthly until renovations are complete. Then the remainder would be pro-rated among all the remaining months of the lease. Mindful of the Government's stipulation that any lease should be subject to a one-year cancellation notice, this Curtis bid calls for a reimbursement of the "unamortized portion" of modernization costs in the event the Government yanks back the building.

ANTA bid $120,000 for a 10-year lease, to be paid at the rate of $1,000 monthly. In addition, after the cost of renovations are completed, ANTA would cut the Government in for 50% of net profits. The ANTA proposal also contains a gimmick calling for reimbursement of "expenditures not yet recouped," if the lease should be cancelled.

ANTA estimated that the cost of doing over the old theatre, now nothing but a hollow shell, might go as high as $380,000 to $400,000. The Government is holding the Belasco and the property next to it as sites of a future Treasury Department annex. Cancellation of the lease would come only if Congress voted the money to go ahead with the annex.

'Ballads' Gets

Continued from page 41

more but agreed to slice their pay. Management still has around $8,000 as a sort of ace in the hole, that money being on deposit to guarantee actors and crew salaries.

Production of "Ballads" was put on by Nat Karson, designer and stager, who has a complicated contract with Hambleton and Stern. He alleges contract breaches and has instructed his attorney to start suit, claiming that his professional status was dented through managerial errors. Stern is a Chicagoan, scion of the wealthy Rosenwald family. He assisted Karson in readying another experimental show.

Only El show that showed boxoffice strength was "Skipper Next to God," which drew on the strength of John Garfield's appearance. That engagement stopped when be withdrew.

Holiday & Weather Blop B'way B.O.; 'Ice' 46G in 9, in First Full Week; 'Look Ma,' 'Brig' Folding, 'Joy' Ended

It was inevitable that Broadway's biz would dive the week before the Fourth of July. And with weather ideal Friday and Saturday (2-3) it was estimated that one-third of New York's population decamped to country or beach resorts over the long weekend, so any chance to recoup from the slump of the earlier days last week vanished. Majority of attractions switched midweek matinees to Monday (5) when the holiday was celebrated, figuring on patronage from out-of-towners, but business was off with weather hot and sunny. Improvement is expected later in the month from the seasonal influx of vacationers."

Grosses went off from $2,500 upward for straight plays ("Mr. Roberts" and "Streetcar" excepted), up to around $11,000 for musicals, and there was a flood of two for ones, including Saturday. "Howdy, Mr. Ice," the new ice revue, scored with takings around $46,000. "Look Ma I'm Dancin'" closes Sat. (10) and half a dozen shows posted folding notices. "Joy to the World" quit last Sat. (3).

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"Allegro," Majestic (38th wk) (M-1,695; $6). Down over $10,000 for takings approximating $18,500, for lowest take since opening; same goes for most others; ticket sale extends to Sept. 4, but provisional notice up.

"Angel in the Wings," Coronet (30th wk) (R-998; $4.80). Bargain tickets were in evidence at many boxoffices, this one included; gross down to under $10,000.

"Annie Get Your Gun," Imperial (112th wk) (M-1,472; $6.60). Some long runners were affected proportionately as much as any others; slump sent gross here down around $31,000. Mary Jane Walsh batting for Ethel Merman, who's on vacation.

"Ballet Ballads," Music Box (7th wk) (M-977; $4.80). Off further and operated deeply in red when the count was around $7,500; continuance doubtful.

"Born Yesterday," Lyceum (126th wk) (C-993; $4.80). Long a favorite laugh show but no escape from the trend when new low was noted last week; approximately $9,000.

"Brigadoon," Ziegfeld (69th wk) (M-1,628; $4.80). Slid downward abruptly and takings estimated around $18,500. Won't attempt to play through summer; closes down July 31.

"Command Decision," Fulton (29th wk) (D-968; $4.80). Has made goodly run and likely to play through summer, but takings down with the field; $13,000 indicated.

"Finian's Rainbow," 46th Street (77th wk) (M-1,319; $6). Another run musical that was considerably under the previous week's takings. Rated under $22,000.

"Harvey," 48th St. (193d wk) (C-902; $4.20). Longest run comedy on list was smacked along with most others and last week's count estimated around $8,000.

"High Button Shoes," Shubert (29th wk) (M-1,387; $6). Was off but slightly in comparison to the going and estimated around $36,500, keeping it up with leaders. Joan Roberts replaced Nanette Fabray.

"Howdy, Mr. Ice," Center (2d wk) (R-2,994; $2.88). First full week after excellent press, takings were quoted around $46,000 in nine performances. Should be higher this week with extra holiday shows.

"Inside U. S. A.," Century (9th wk) (R-1,670; $6). Eased down somewhat at both matinees for the first time. Week's gross rated off to $44,000; both Monday (5) performances were cancelled because Bea Lillie was ill.

"Joy to the World," Plymouth. Attendance dropped so much last week that management decided to end engagement; played 16 weeks; $7,500 indicated.

"Look, Ma, I'm Dancin'," Adelphi (R-1,434; $4.80). Final and 23rd week; slide in business sent count down under $15,000 and management ordered closing; was slated through summer.

"Make Mine Manhattan," Broadhurst (25th wk) (R-1,160; $6). Was one of the musical leaders, but was caught in the pre-holiday slump. Takings estimated around $24,000, over $8,000 under previous week's pace.

over $8,000 under previous week's pace.

"Me and Molly," Belasco (19th wk) (-1,077; $4.80). May not last much longer; players on cut salary basis as are some others; slipped to around $7,500 last week.

"Mister Roberts," Alvin (20th wk) (CD-1,357; $4.80). Sock straight play sold out last week, with standees, but tickets were available in agencies; $34,500.

"Strange Bedfellows," Morosco (25th wk) (C-935; $4.80). Two-for-ones have been something of a lifesaver for some shows. Last week's takings, however, dropped further; $7,000 indicated.

"Streetcar Named Desire," Barrymore (31st wk) (D-1,064; $4.80). Always capacity. Only a few less standees, but the gross is again around $27,500, great figure for drama.

"The Heiress," Biltmore (40th wk) (D-920; $4.20). One of the past season's earliest clicks has been doing okay, but off around $3,000 for an approximate $12,000.

"The Respectful Prostitute," and **"The Happy Journey,"** Cort (16th wk) (C-1,064; $4.20). Slipped as much as others but management is hopeful of spanning summer. Estimated getting around $7,500 last week.

REVIVALS

"The Play's the Thing," Booth (10th wk) (CD-712; $4.80). Slated to continue here until end of month then goes to Central City for three weeks with Broadway resumption planned; around $8,000.

NEIGHBORHOOD

"Life With Father," Windsor, Bronx.

"Anna Lucasta," Flatbush, Brooklyn.

'DECK' HITS 49G, ST. LOO; 'MUSKETEERS' GETS WET

St. Louis, July 6.

A cloudburst following intermittent rains all day washed out the opening of the seven-night stand of "The Three Musketeers" at the Municipal Theatre Assn.'s alfresco playhouse in Forest Park last night (Mon.).

"Hit the Deck" wound up its one-week stand Sunday with a neat record. A total of 70,000 payees laid an estimated $49,000 on the line.

German Actor Joins Piscator Workshop

A German character actor, veteran of 20 years on the Berlin stage and in various foreign-language films, Erwin Hiller arrived in New York last week to join Irwin Piscator's staff at the dramatic workshop of the New School for Social Research and seek a career on Broadway. He resigned as director-instructor at the American Little Theatre, where the U. S. Army puts on its own plays in Berlin, to come to this country.

Hiller (he dropped the formal von Hiller) in Cologne, from 1930 to 1934, presented anti-Hitler plays in secret at a small basement playhouse known as Stage X. The project never was discovered, he says, and he continued to act in Germany under the names of Ottwin Rabe and Harry Foerster, until 1944, when he was arrested and sent to a concentration camp. Later transferred to a state prison, he was released when the Nazis were defeated.

The actor's brother, Edgar Hiller, a tenor known professionally as Frank Linden, has been active in concert and opera in Switzerland the last few years, but plans to come to the U. S. soon.

'Okla.!' 20G, Hub

Boston, July 6.

Long weekend and stretch of good vaction weather caused falling off at b.o. of "Oklahoma!"

Last week's biz off from previous weeks to light $20,000. Show closes this week.

'Lives' 19G, Frisco

San Francisco, July 6.

Tallulah Bankhead, in "Private Lives," at the Curran, chalked up a strong $19,000 for her fourth week at the Curran last week.

"The Winslow Boy" reopened the Geary Monday (5).

Grossinger's

By Jack Shor

**Memo to
Bob Weitman,
Paramount Theatre,
Times Square, New York**

Sorry you couldn't be here for weekend, but thought you'd like to know what happened.

July Fourth weekend was socko, but the rule-book had to be turned inside out to make it so . . . First show biz edict says you can't follow the big guys—but what do you do when the weekend opens with a visit by Eddie Cantor? . . . That was the kickoff Friday as the man with the great big heart flew into Grossinger Airport on the eve of his sailing to Europe, and on behalf of Hadassah's Youth Aliyah, brought Met baritone Bob Merrill and NBC starlet Elaine Malbin to parlay a story-book hour of songs and fun into a $30,000 pitch which means that 50 children will reach their haven in Palestine.

Weekend rolled into high gear Saturday as capacity guest-roster took time off from golfing, swimming, sunning, riding, frolicking, to watch Billy Talbert best Frank Shields in two-of-three fast tennis sets . . . Holidays shows, booked by Mort Curtis, started off with Lenny Kent getting top yocks in Saturday show, with heavy support from Beatrice Kraft dancers, Timmy Rogers, and baritone Charles Fredericks . . . Pleasant surprise came when Special Events Director Bob Towers introduced guesting Aubrey Eban, UN Delegate from new State of Israel, who drew thunderous applause as he assured listeners that his country would win out in spite of all problems . . . Following last week's visit of entire Habimah company in "Dybbuk," and current high interest in Palestine, this was greatest historical moment at Grossinger's since Chaim Weizmann's visit several years ago.

Sunday saw amateur links champ, Willie Turnesa, with nephew Richard, in exhibition against Joe Turnesa and Paul Grossinger. Former team won out, with Willie firing a sub-par 71. Prologue to golf duel, though, was Air Show by Grossinger Airport planes led by Vern Wright, wartime personal pilot for Averell Harriman, climaxed by 4,000-foot double parachute jump by Gabby Garbet . . . Al Bernie, Mack Triplets, Three Swifts and Mayo Brothers combined for showtime kudos, with climax speech by Jennie Grossinger, on behalf of guests, wishing success to Major Eban and expressing hope that the new state would have happy Independence Days real soon, even as we . . . Jennie was brought on by Barney Ross, who led spirited singing of "Star-Spangled Banner" and "Hatikvah."

Meanwhile, dancing sparked by music of Freddie Calo, Eddie Ashman and Mal Malkin bands — with Portugal's top composer, Frederico Valerio and brother Joao playing their tunes . . . Doc Marcus added to general hilarity . . . Highlights at Grossinger Airport included Research Institute's Leo Cherne bringing in family in his own plane, and attorney Irving Greenfield flying in from Chicago, longest personal plane trip to the "G" since airport opened.

Just before Sunday showtime, Grossinger golf playing-pro Babe Didrikson flew in after a match at Danbury, to go on location Monday morn with Columbia crew on Grossinger course—doing three Bill Stern sports reels . . . Monday's new arrivals watched a happy home-going crowd, including Broadway Sam Roth, Judge Isidore Bookstein, Doc Leo Michel, "Miami Sun" Sports Ed Charley Johnson, Mae Questrel, pile into cars and planes for the homeward trip.

(Advertisement)

Strawhat Reviews

Sundown Beach

Westport, Conn., July 5.

Lawrence Langner, Armina Marshall and John C. Wilson present the Actors' Studio production of a new play by Bessie Breuer. Directed by Elia Kazan. Scenery and lighting by Edward T. Cooper. At the Country Playhouse, Westport, Conn., July 5, '48.

Sheriff	Robert F. Simon
Cecil	Nehemiah Persoff
Merle, bartender	Martin Balsam
Hazel, waitress	Treva Frazee
Vanilla, waitress	Jennifer Howard
Lady Tourist	Ellen Mahar
Helen	Vivian Fiiko
Pop	Ralph Cullinan
Otis	Don Hanmer
Buster	Joe Sullivan
Grits	Michael Lewin
Nadine	Joan Copeland
Nona	Anne Hegira
George Washburn	Edward Binns
Arthur Bond	Warren Stevens
Hank, lieutenant	Tom Avera
Ella, waitress	Lenka Peterson
Belle, Wac sergeant	Kathleen Maguire
Nancy, Wac corporal	Kim Hunter
Tommy	Ralph Robertson
Ida Mae	Julie Harris
Muriel	Cloris Leachman
Thaddeus Long	Steven Hill
Major Paul Walters	John Sylvester
Keeper	Ira Cirker
First Airforce Pilot	Alex Nicol
Second Airforce Pilot	George Hershey
Lou, Nadine's brother-in-law	Lou Gilbert
Pilot	Harris Clay
Another Pilot	Frank Perry

Lawrence Langner's decision to insert the first stage production of the Actors' Studio, new young Broadway study group, into a traditional summer barnyard schedule, is one of the most stimulating things that has happened to the summer theatre.

Louis J. Singer has already bought "Sundown Beach," Bessie Breuer's steadily interesting first play, for a September production in New York, on the basis of a run-through shepherded by Elia Kazan and Cheryl Crawford, who gathered the members of the Actors' Studio together last winter. Some of these fledglings must have grown up during their first performance here tonight (5), when a storm doused the electric power for two acts and the drama had to be unfolded by candlelight and with the aid of flashlights. The storm muted all the music cues and naturally challenged the experience of some of the players.

Miss Breuer (Mrs. Henry Varnum Poor) has used a familiar device effectively to explore the ordeal of a group of Air Force combat crews restricted to a convalescent hospital in south Florida shortly after VE Day. These are the war-weary pilots, gunners and crew chiefs of the Eighth, Ninth, Twelfth, Fifteenth and CBI Air Forces, whose return to duty or civilian life is delayed when medical processing discloses some form of digression from the norm.

Thanks to the playwright, the boys have access to a nearby bar where, in a series of vignettes, few of them closely related to any central powerful dramatic theme, Miss Breuer discloses that personal disturbances before the war were, in most cases, the basis for their collapse after combat. And hate more than love impels most of her characters, Miss Breuer ruefully concludes. She does not do a repair job scientifically but she does hold a playgoer's interest with a procession of case histories colorfully sketched against a background of jukebox proportions.

Although the strain of playing against a storm was sufficient to set the initial performance offkey, the direction of this fragmentary drama is not yet up to Kazan's penetrating best. There is repeated evidence of his special talent but there is a general unevenness of playing which quickly identifies the willing postulant and the trained one. Some of the newcomers have been ordered to fling themselves into their lines, thereby setting the performance further offbeat. And a third-act moment of suspense, when a frenzied veteran may kill his wife, is dissipated by the playwright's caution, a bow to good judgment, perhaps, but not to good theatre.

Standout in the big cast is Julie Harris as a dreary, spindle-legged cracker who confronts her ignorant husband with a child spawned in his years in the CBI. Here Kazan's uncanny and relentless appraisal of desolation is at an arresting height, with Miss Harris skillfully completing a characterization that also finds the playwright in her best form.

Jennifer Howard is also sure of herself as a wholesome barmaid. And there is nothing of the study-hall in the performance of the excellent young actress, Lenka Peterson, as a yielding waitress.

But Kim Hunter, best known player in the new acting troupe, recruited for this Westport break-in from the cast of "A Streetcar Named Desire," does not register strongly as a WAC who woos a diffident pilot whose handicaps rob him of his chance to return to the Air Force he most loves. Warren Stevens acts and looks this character. There is a tortured veteran, well played by Edward Binns, whose reunion with his wavering wife is blitzed by mutual shortcomings. Don Hanmer is okay as an unhibited GI. The veteran Ralph Cullinan is lost in a bit.

Edward Cooper's single setting of an untidy Florida cafe is suitable, and there are familiar snatches of local color.

The Actors' Studio is off to a good if not spectacular star in "Sundown Beach." *Doul.*

Hand in Hand

Clinton, N. J., July 4.

Eddie Rich production of musical comedy in two acts (11 scenes). Book and lyrics by Leonard Gershe; music, Dean Fuller; staged by Gus Schirmer; settings, Jesse Beers; dances by Douglas Coudy; vocal arrangements by David Craig and Dean Fuller; costumes by Eaves Costume Co. At Clinton Music Hall, June 28-July 3, '48; $2.40 top.

Mrs. Buchanan	Frances Carson
The Sons	Clarence Bodine, Philip Gebhardt, Jr., Bill Verigan
Henry Buchanan	John S. Clubley
Stacey Buchanan	Leonard Claret
Grandma	Violet Roache
Danny	Ray Arnett
Sally	Marjorie Winters
Priscilla	Chan Richardson
Tommy	Tom Randall
Ginger	Ginger Kinney
Sidney Buchanan	William Nichols
Bunny Brown	Lenore Lonergan
Mary Brown	Beverly Janis
Dr. Haslim	Alan Dreeben
Harley Brown	Stuart Nedd
Bessie Bensonhurst	Hope Zee
Jessica Buchanan	Romola Robb

Eddie Rich, impresario at Clinton Music Hall, braved convention last week by staging a musical, "Hand in Hand," at his strawhat here. And Rich got away with it. Patrons apparently enjoyed it.

The small stage offered some handicaps, with constant changes for the 11 scenes in two acts. Two pianos provide the music and the chorus was limited to six, but that did not detract from the performance, as some tunes were catchy, the dialog fresh and the plot not too bad. Rich says the play is headed for Broadway, but it needs plenty of fixing if it is ever to get there.

The plot involves a love affair between a pair of highschool kids who, to overcome parental objection, create something of a scandal by registering at a hotel in New York. There are some spicy lines, but not too shocking.

Lenore Lonergan has the leading role as Bunny Wagner. It is her first musical, but she does well. Other headliners are Viola Roache, Leonard Claret, Beverly Janis, Ray Arnett, William Nichols and Alan Dreeben.

There are 20 in the cast, a large number for such a small stage as the Music Hall's, but Gus Schirmer did a pretty good job in staging. The dances by Douglas Coudy also are commendable. *Powell.*

For Better or For Worse

Lake Hopatcong, N. J., July 2.

Lakeside production of comedy in three acts (4 scenes) by Richard Stevers. Stars Edgar Kennedy. Directed by Richard Stevers; set designed by Randolph Gunter. Opened at Lakeside Summer theatre, Lake Hopatcong, N. J., June 30, '48; $1.80 top.

Harry Bevins	Edgar Kennedy
Bob Bevins	Martin Steiner
Jane Bevins	Colleen Kennedy
Ann Bevins	Nancy R. Pollack
Merrill Hingshine	Patrick O'Connor
Louie	Eddie Hyans
Sam	Robert Alvin
Helen	Hope Cameron
Jim Haines	Herbert Evers
Maid	Eleanor Evans
Mrs. Hingshine	Elayne Harvey
Mr. Hingshine	John Adair
Bell Boy	Nicky Albert

That fallguy of frustration and past master of the slow burn, Edgar Kennedy, has a chance to parade his film tricks in this little comedy.

"For Better or for Worse" tells what happens to the middle-class and painfully commonplace Bevins family when grandpop pops off and leaves a modest fortune acquired betting on the nags. Mrs. Bevins starts running through the money in an attempt to crash society and marry off her daughter to a supposed millionaire playboy. Harry Bevins (Kennedy) invests $5,000 in one of his habitual risky business deals. When the playboy's family turns out to be broke, thus freeing daughter to marry the man of her choice, and at the same time Harry's real estate transaction miraculously pays off, everything works out just about as you'd expect.

It's all as broad and familiar as a comic strip of the Maggie-Jiggs variety. Hard to see it for Broadway or the screen.

Kennedy gets satisfactory support from a company which includes his own daughter Colleen in the ingenue assignment. Nancy R. Pollack, as his frau, is a good match for him in their domestic brawls. Patrick O'Connor is amusing as the prissy playboy. The author has directed against an attractive enough low-budget setting. *Paul.*

Inside Stuff—Legit

Although he lives up in the Connecticut strawhat country, Dick Maney is strictly a Broadway show press agent and is distinctly snooty about summer stocks, as indicated in a N. Y. Times magazine article last Sunday (3). He concedes that around 40 strawhat theatres (he mentions but half a dozen) out of around 120 are "operated with integrity and high professional competence but the remainder for the most part are artistic dodges, begat for gain, conducted along the general formula of an Elks picnic . . . the acting ranges from erratic to revolting . . . trapped in three-act relics which can be mounted with a minimum expenditure of thought, money and invention, most of the actors who appear in the sylvan theatres are there through economic desperation. The experienced know that in addition to their makeup kit and wardrobe, they should be equipped with traps and fowling pieces, against the day they may have to live off the land . . . a star may draw down as much as $3,000 in the bush, while the rest of the cast are living on herbs, roots and wild berries."

When Equity adopted new summer stock rules, followed by revisions, the requirement of $20 pay for the allowed week of rehearsals was not deleted. It was predicted that the stockmen would equalize the rehearsal pay item by lowering salaries that much for the first week of performances. Almost every summer stock manager has followed that course, including the leading opcnair operetta operators. Contracts for actors with salaries up to $200 and more have clauses whereby the first week's pay is set forth in figures approximately $20 under the amount due the actors after the initial week. Regulations formerly called for $3 per day subsistance pay during the rehearsal week to players getting $75 or less, while the new rule applies to all in the company.

Maurice Zolotow contributed an article headed "Broadway's Happy Hartmans" in the July 2 issue of the Saturday Evening Post, his subjects being Paul and Grace Hartman, co-starring with Hank Ladd in "Angel in the Wings" (Coronet, N.Y.). The couple, who have been appearing together for 25 years, were "Coast Defenders," a term descriptive of far western acts who were regulars on the former small-time theatre chain known as the Ackerman & Harris circuit. Comic dancers are both from San Francisco, where his father, Ferris Hartman, put on musicals from 1885 to 1914, buying the rights from Broadway producers.

Lambs club is refurbishing its living rooms, which have been in a state bordering on disintegration for years, even though members have lived there continuously and the house was generally "sold out." Rates are modest. It will cost approximately $350 per room for new furniture, carpets and decoration. Money has been subscribed by well-known members to take care of 40 out of the 57 rooms. Around $10 per member is being solicited to defray the cost of fixing up the balance. Metal plates with the names of each contributor will be placed on the door of each room.

Jack Yorke, general manager for Cheryl Crawford's "Brigadoon" (Ziegfeld, N.Y.), has resigned a similar post with Margaret Webster, whose Shakespearean troupe will play college and school auditoriums next season. Yorke will handle Miss Crawford's new musical, "Love Life," due into the 46th Street during autumn, and is also to be g.m. of "Sundown Beach," a drama trying out in summer stock. It's also due on Broadway in the fall. Play will be presented by Studio, Inc., headed by Elia Kazan and Robert Lewis, with Louis J. Singer, the backer.

Shows which discontinue Broadway engagements in summer and then resume are not often able to recapture the boxoffice pace when relighting, but "The Play's the Thing" will attempt that operation. Revival will discontinue on July 28 and will jump by plane to Central City, for a three-week engagement, being due back at the Booth Aug. 23. Molnar comedy fared very well for a time but business has been slipping the past three weeks. "Command Decision" was first mentioned for the Central City trick.

Goldie Stanton Clough resigned from Michael Myerberg's staff when she recently married, but the showman called her back to manage his Mansfield theatre for the showing there of "The Betrayal," all-colored cast film drama.

Without Rhyme or Reason

Saratoga Springs, N. Y., July 6.

John Huntington production of Fred Hillebrand's musical revue. Stars Bert Wheeler; features Pat Harrington, Laurette & Clymas, George Jason, Nina Varela, Gloria Ware, with Blanche Lytell, Jimmy Little, Toni Tucci, George Zorn; Adam Carroll at the piano. Staged by Hillebrand; settings by Paul McGuire. Opened at Spa summer theatre, Saratoga, N. Y., July 3, '48; $3 top.

Presentation on Broadway of "Without Rhyme or Reason" would be just that in its present form. The Fred Hillebrand intimate revue, on its second night at the attractive Spa summer theatre, had undergone the shearing of eight numbers and an hour's running time, but still was rough, slow and spotty. Some new material had been introduced, and other changes were to be made during the next eight performances. If local audiences are any criteria, summer patrons may find plotless show diverting; here they laughed long, applauded heartily and overlooked much.

Bert Wheeler, of course, hasn't lost his splendid timing sense, stage presence and warm personality, but he needs sharper and firmer material than he has. Through one of those citronella-circuit quirks, the water supply was partly cut for his "Waiting for Your Phone Call" skit. The gadget supposed to flood him from underneath did not function according to plan. The customers laughed at the downpour but the Niagara of guffaws reported the first night did not materialize. Wheeler, the epitome of pathetic futility as the lovesick swain trying "to call his girl for 18 years," informed the audience of the missout. He pulled solid laughs in his stand-ard type of second-act monolog (with a broom and sandwich), sprinkling the chatter with inside-stuff quips at John Huntington, the producer; Hillebrand, and other cast numbers. He and George Jason, comic magician (who also works in the lobby between acts), did well in an old-ladies-hats sketch.

Pat Harrington, who draws the biggest billing next to Wheeler, rings the laugh bell here and there. A nightclub comedian and television performer (Kraft Music Hall), he does well with the material handed him but there is not enough of it that's first class. In "Our Hit Parade," the sprightly, likable Harrington rams across "Shake the Hand of the Man Who Shook the Hand of Mr. Callahan," good if somewhat reminiscent. "Forever," sung by Gloria Ware, does not sound promising, but "I Worry About You," warbled by Hillebrand, has a nice melody.

Hit of the first half are Laurette & Clymas, dance team, who click in "Before and After Marriage," a satire on terpsichorean duos. They have an "Apache" number late in the show. Buxom Nina Varela caught the fancy of the near-capacity audience with a burlesqued "Voice Culture." Toni Tucci reveals a good deal of epidermis in a flash teaser. Jason, a magician who should be in demand, also clicked, though he could project better. Adam Carroll at the ivories in a corner of the orchestra, gives a particularly fine reading of the score.

A patriotic first-act closer, "It's a Great Country Over Here," is the nearest thing to a production attempt. Hillebrand, tall, grey-haired and in evening clothes during the entire first half, emcees with spirit. Paul McGuire had no great chance with the rather bare settings. *Jaco.*

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Literati

Mealand-Shulman's Collab

Richard Mealand, former Paramount story editor, has collaborated with Max Shulman on a 52-page screen treatment of a short story by Shulman that appeared in the June 12 issue of Collier's. Treatment is now being offered the studios by the Levee-Stark agency. Yarn is tagged "The Thief of Broadway." It is a show biz drama. Shulman's mag story was labeled "The Small Time."

Mealand has written two novels and a number of short stories since he left Par two years ago. This is his first effort specifically for the screen.

FTC Cites Book Clubs

Federal Trade Commission last Saturday charged six book clubs, including Book-of-the-Month and Literary Guild, of falsely claiming to offer "free" dividend or bonus books. FTC complaint objects to use of terms like "free," "bonus books," "book dividends," etc. as "false, misleading and deceptive." About six months ago, the Commission ruled that words like "free" could not be used where there were any strings to the offer.

Named in the current citation were: Book-of-the-Month Club, Inc., and its officers; Doubleday & Co., and its subsidiary, Literary Guild; Nelson Doubleday, Inc., of Garden City, and its subsidiaries, Book League of America, Doubleday One Dollar Book Club, and Home Book Club; Cadillac Publishing Co.; and Walter J. Black, Inc., trading as the Classics Club and Detective Book Club.

Romberg Fictionalized

A novel based on the life of Sigmund Romberg, "Deep in My Heart," written by Elliott Arnold, with Romberg aiding with data and advice, will be published by Duell, Sloan & Pearce next spring.

Meantime, in addition to his current summer radio chores, Romberg is working on a new legit musical with Dorothy Fields, while a film scoring job is pending.

Portuguese Film Rights Sought

American interests are negotiating in Lisbon to buy film rights to two successful Portuguese novels, "Selva" ("The Forest"), by Fereira de Castor, a novel about adventures in the Brazilian forest, and "The Maia," a domestic novel.

"The Maia" is the work of Portugal's leading novelist of the last century, Eca de Queiros, centenary of whose birth was celebrated last year. The novel has also been adapted for the stage and the five-act drama was a big success last year in Lisbon and on the road.

Cott's 'Treasury of Spoken Word'

Hermitage Press on Oct. 15 will bring out a "Treasury of the Spoken Word," edited by Ted Cott, program veepee of WNEW, N. Y., and subtitled "an anthology of poems designed to be read aloud." Contents of the volume will be based on material from a transcription library by the same name to be released this fall by World Broadcasting. The book will also carry instructions, a la script form, for the reading of the poems. Louis Untermeyer will do the foreword.

WNEW has been airing the "Treasury of the Spoken Word" material for a number of months. It's reported about another 100 stations have taken options on the series.

Treaty Excludes Chinese

Although the Senate has finally passed the Treaty of Friendship, Commerce and Navigation between the U. S. and China, the clause covering Chinese translation of American literary works was specifically excluded. That phase of the pact is thus left in the air. Under the Senate action, Chinese translation of American writings "will be interpreted in accordance with the provisions of the Treaty of Commercial Relations signed at Shanghai, Oct. 8, 1903, until further negotiations and agreement concerning translations are forthcoming."

The new treaty would have forbidden the pirating of U. S. books in their original language, but would not have limited translation. Furthermore, under the most-favored-nation clause of the reciprocal trade agreements, other nations would have had similar right of translation. It had been expected that, despite pressure from publisher and author interests, the Senate would approve the new treaty; as the State Department had argued that the U. S. would lose "face" with the Chinese government if renegotiation of the controversial clause were requested.

Arizona Times Sale Snag

Arizona Times, reported sold last week by publisher Anna Roosevelt Boettiger, has reverted to its original owners following a nix of the deal by minority stockholders. Group seeking to take over the p.m. daily was headed by Columbus Giragi, Times columnist, and Fred A. Eldean, N. Y. public relations counselor. Giragi was to have chipped in with additional coin for the hardpressed paper.

Plans now call for Giragi, who had taken over as editor-publisher, to be retained in an advisory capacity. Giragi made drastic changes during the few days he controlled the paper, eliminating one editor, cutting overhead, slashing salaries on a voluntary basis. Sixty employees were dismissed the day before Giragi took charge.

Anna and John Boettiger own 51% of the Times stock, including 2% turned over to them by Eleanor Roosevelt. Walter Kirschner of the Grayson chain clothing stores originally had the remaining 49%. Stock certified control of the paper could not be sold without consent of all stockholders.

CHATTER

Margaret Barton's "Garrick," will be issued by Macmillan in September.

Lucy Greay Black has joined Knopf as assistant to William Cole, publicity head.

Arthur Marx sold a story, "It's Better to Receive," to Red Book mag for early publication.

Radio News, Ziff-Davis publication, becomes Radio and Television News with the August issue.

"Sheridan: His Life and His Theatre," by Lewis Gibbs, will be published in September by Morrow.

Sarah Salzer is profiling Andre Previn, Metro's 19-year-old musical director, in this month's issue of Seventeen mag.

Two new publishing firms, Denis Yates Publications, Ltd., and Peter Nevill, Ltd., have been formed in London.

Bruce Downs, eastern editor for Popular Photography, Ziff-Davis publication, resgins to become picture editor of Collier's.

James Dugan writing Cosmopolitan piece on Robert Goldstein, Universal's talent scout, titled "'No-Gun' Goldstein" for November publication.

Margaret O'Brien's "My Diary," illustrated with her own drawings, will be published by Lippincott in September. It will have an introduction by Lionel Barrymore.

Robert I. Garver, radio director of Alley & Richards ad agency, writing a book on "Radio's Participation Programs," scheduled for Prentice-Hall publication this fall.

Charles Samuels on annual six-week junket to Hollywood to select this year's candidates from all studios for Motion Picture Magazine's yearly series, "Stars of Tomorrow."

Louis Bromfield, while autographing books at Lazarus Book Shop in Columbus, O., last week, let it be known that he has another novel, "Wild Country" ready for publication next year.

Paul Blanshard's series of articles on the Catholic Church, on the basis of which the Board of Superintendents banned The Nation from the libraries of the public schools of New York City are scheduled for publication in book form in the fall by Beacon Press, of Boston.

Leonard R. Harris has resigned as associate editor of Varsity to become publicity director for the trade book department of Prentice-Hall. K. S. Gniger continues as public relations head of the firm, and Dorothy M. McKittrick is upped from his secretary to be assistant to Harris. Gene Elizabeth Wyatt continues as publicity assistant for the company's other departments.

Trust Victories

Continued from page 3

nixed the move because the Government action has been sent back for new hearings and there is therefore no final word on the suit.

Litigating exhibs have been counting heavily on the tagging of certain trade practices as monopolistic by the Supreme Court as loading the dice in their favor. Company attorneys now believe that these exhibs will hold back until final decision in the Government suit so that rulings and opinions made therein can be used in support of their private suits. Fifth & Walnut counted heavily on the weight of these opinions but lost out because of the court refusal to permit their admission.

In Contrast To 1947

Remarkably enough, after a disastrous 1947 which saw affirmance of both the William Goldman (Philadelphia) and Jackson Park (Chi) decisions, majors have not been hit with a single major blow during the current year. The winning string started with the Bordanaro Bros. suit in Buffalo for $489,000 damages. In this action, all defendants but Warner Bros. and Paramount were let out. Triple damages of $84,000 were awarded against Par and Warners. Both are appealing, with a strong chance of reversal.

Second victory also occurred in Buffalo when the Rivoli Operating Co. (Stanley Kosenowski) took a beating in its $1,200,000 action. That suit resulted in a jury verdict against the plaintiff after the majors introduced strong proof that Rivoli had engaged in percentage-chiselling.

Third in the string was the Dallas action of B. R. McLendon. Court dismissed the suit after trial. McLendon allowed his time to appeal to lapse and later settled cross-claims for percentages on pix for $5,000.

Active in handling the string of victories for the majors have been a number of attorneys well known to the industry. Included are Louis Phillips (Phillips, Nizer, Benjamin & Krim), Richard Morgan and Mortimer Lane, Paramount; Robert Perkins, Howard Levinson of Warner Bros.; Gordon E. Youngman, William Zimmerman of RKO; Edward C. and George Raftery (O'Brien, Driscoll, Raftery & Lawler) for United Artists and Universal; Louis (Schwartz & Frohlich for Columbia; John Caskey (Dwight, Harris, Koegel & Caskey) for 20th-Fox; and Benjamin Melniker for Metro.

H'wood Wails

Continued from page 1

fresh talent is called for from every standpoint now and that one new click per year is well worth the investment in time and money for the upbuilding. That the idea has taken hold is evidenced from the fact that on studio contract lists right now are 89 potential stars of the future, compared with less than 50 a year ago.

By-Pass Big Names

In the current economic drive the majors as well as the indies are sidestepping highly paid names and developing acting talent, especially among teen-age thesps of both genders. Warners assigned Patricia Neal, a newcomer on the screen, to the femme lead opposite Gary Cooper in "The Fountainhead," a role ogled longingly by a dozen Hollywood names. Other comparatively new names booked for buildups on the Burbank lot are Barbara Bates, Doris Day, Geraldine Brooks, Douglas Kennedy, Gordon MacRae, Ray Montgomery, Helen Westcott and Mary Stuart.

Metro is heavy on sprouting femmes, although short on male juves. The roster includes Elizabeth Taylor, Ava Gardner, Jane Powell, Peter Lawford, Janet Leigh, Marshall Thompson, Marsha Van Dyke, Arlene Dahl, Audrey Totter, Cyd Charisse, Claude Jarman, Jr., Richard Beavers, Betty Garrett, Dee Turnell and Candy Toxton.

Youthful thesps under contract at Paramount are Wanda Hendrix, Mona Freeman, Richard Webb, Laura Elliott, Margaret Field, Mary Hatcher, Roberta Jonay, George Reeves and Mary Jane Saunders. In the Hal Wallis stable on the same lot are Mickey Knox, Kristine Miller, Douglas Dick, Suzanne Dalbert and John Bromfield.

20th's Sprouts

In the development process at 20th-Fox are Colleen Townsend, Coleen Gray, Jean Peters, Debra Paget, Robert Arthur, Vanessa Brown and Richard Widmark. RKO has Betsy Drake, Jane Greer, Gloria Grahame and Jack Paar. Under David O. Selznick's banner are John Agar, Rory Calhoun, Guy Madison, Gar Moore, Louis Jourdan, Christian Kelleen and Hazel Brooks.

At Universal-International the roster includes Marta Toren, Shelley Winters, Stephen McNally, Ann Blyth, Helena Carter, Howard Duff, Don Taylor, Richard Long and Dorothy Hart.

Enterprise has Beatrice Pearson, late of the legit drama, and Marie Windson, formerly with Metro. Republic is building up Adele Mara and Janet Martin. Eagle Lion sees star possibilities in June Lockhart, Lois Butler and Scott Brady. Walt Disney is arranging a career for his lone moppet, Bobby Driscoll.

Samuel Goldwyn is mapping future greatness for Cathy O'Donnell and Farley Granger and has signed a long contract with Gigi Perreau, a seven-year-old thesp. Columbia has assigned top femme roles to Terry Moore and Nina Foch.

SCULLY'S SCRAPBOOK

By Frank Scully

Nutley, N. J., July 1.

In spring a Jung man's fancy lightly turns to thoughts of euphoria, which in case you skipped class that day is "merely an exaggerated feeling of well-being." And what is exogamy, too, if not this same exaggerated feeling?

Not only love gives this feeling. Dr. John Gregory on "Leave It to the Girls" gives it and Constance Bennett, Binnie Barnes, Sylvia Sidney, and a gal whose name I didn't quite catch, seemed loaded with it.

Dr. Gregory, who spiels his psychoanalytic routines with an Oxford accent (or is it Eton?), stumped the girls on words which would not have bothered them at all if they had been constant readers of Scully's Psychiatric Word Book for Hollywood.

Earning one's "E" here in fact is easier than earning it at Eton. By using this dictionary as a pony you should finish far ahead of the class, which must be still trying to rhyme "love" with "heterosexuality." This, too, is a symptom. It's called the "expansive delusion." You'll find it under:

Echolalia. The meaningless repetition of *words* heard spoken by others, a symptom of dementia praecox. "Okay," "Cheek," "That's right," "Now he tells me," "Well, that's life!" "How's tricks?" "Nice picture, L.B."

Echopathy. A nervous disease marked by a senseless repetition of words. Dialog of Hemingway characters. Ballplayers on coaching lines.

Echopraxia. Meaningless imitation of *gestures* of others. Also a dementia praecox symptom. People who can't sing but imitate Crosby's "Bub-bub," Jolson's knee routine, Truman's piano-playing.

Eclampsia. A convulsion, frequently occurring in later stages of pregnancy. Producers on coming out of the ninth bad sneakview of a picture, which seems to get increasingly worse with each editing.

Ecmnesia. Loss of memory for recent events, with fair memory of older events. Producers who say, "Gimme a pencil, I wanna make a mental note of this for tomorra's meetin'," but who remember quite well how sexy a sagging star of today looked 10 years ago.

Economy-Canon. A working rule in which the simplest explanation is preferred. Also called the "law of parsimony" and "Occam's razor" after William of Occam, who formulated it. Used for cutting B pictures for C minds.

Ecstasy. (1) Excessive and overmastering joy or rapture; (2) state of suspension of sensory and other mental functions incident upon prolonged contemplation of a limited group of ideas. Film salesmen in convention assembled on learning next year's product will be featured by a picture co-starring Lassie, Gregory Peck, Ava Gardner, Bing Crosby, Loretta Young, Larry Parks and Thunderhead.

Edipus. The desire, usually unconscious, of the son to possess the mother and to be hostile to the father or destroy him. Correlative of the Electra complex. Jolson singing "Mammy" on Father's Day.

Effemination. Extreme feminity in a man. Actors who want to revive "Pleasure Man" in Old Homo Week.

Ego Libido. Characteristics of narcistic people. Actors who not only keep scrapbooks but read them. Divorcees who keep telling different psychoanalysts the same dreams.

Eidetiker. An individual who possesses the ability to project like-like (eidetic) images. Children and actors.

Elberfield Horses. A group of circus horses which were able to solve arithmetical problems including extractions of square roots. If they could extract only round roots they were sold to Hollywood cowboys for clearing the land of tree stumps.

Electra Complex. Oedipus complex from the femme angle. Deliriums brought on exhibitors whenever they think they may have to play "Mourning Becomes Electra" again.

Electron. A particle of matter, about 1/1,800 the mass of a hydrogen atom, or equal to character parts of Indians in almost any western.

Embolism. The forming of an air bubble or other foreign body in a blood vessel. Common to writers on seeing their story ideas tossed into the bloodstream of a producer's "original."

Emmert's Law. The tendency of a projected image to increase in size in proportion to the distance of the projection ground from the eye. Producers who catch previews of dwindling stars from the first rows far to the right, next to the fire exit.
to the right, next to the fire exit.

Emotivity. Capacity for emotional response as measured by a gauge dipped in glycerine. An 8m tear ballooned to 35m and transposed to Butch Jenkins' cheek.

End-Organ. A sensory receptor connected with a neuron or nerve fibre. Musical directors who try to save a bad finish with thunderous organ music.

Endogamy. The custom of confining marriage to individuals within the same community or caste. Drunks who marry drunks, stars who marry stars, producers who marry chorines, writers who marry stenographers, etc., etc. Opposite is called exogamy.

Enophthalmos. The condition in which the eyeball is sunk into the orbit. Common in hangovers.

Eoanthropus. Generic term for Piltdown man. Literally, "dawn man." Actors who want to play Tarzan. People who live in Tarzana, Cal.

Eonism. Perversion characterized by impulse to dress in clothing of opposite sex. Actors who want to play "Charlie's Aunt." Actresses who want to play "George Sand."

Epigamic. Tending to attract other sex. Actresses who bleach their hair to attract actors wearing brunet toupees.

Epipherial Feeling. Any experience whose source of stimulation is localized outside the body. A hotfoot administered during the chase sequence of a western.

Eremophobia. Psychoneurotic fear of being alone. No. 3 company on tour playing to empty houses.

Ergasiomania. Busy activity in work-projects, none of which is ever completed. All authors go through this manic excitement. Some get over it.

Ergophobia. A psychoneurotic anxiety lest one overdo in work or exercise. Also called Lapdog Disease.

Error of Recognition. A term proposed by Foucault for recognition of an item not previously experienced. People who write to Exhibitors Herald telling what's wrong with a picture. Psychology is overboard with a variety of errors. Many make their living just checking whether the errors are constant, variable, of judgment, or method, motivated, observational, referred or limited.

Erythromania. A morbid interest in the color red. Also variously called the Thomas Sign, Tenney Complaint and Brewer's Yeast.

Eschrolalia. Senseless babbling of obscene words, met with in manic excitement and dementia praecox. In the Cohn Syndrome.

Esoteric. Hidden. Known only to initiated. The Breen office boys who protest "cleavage" in the presence of low-cut gowns and demand it when twin beds are too close together.

Broadway

Cynda Glenn clippers to Paris this weekend.

Wallace Beery planed to Paris for short vacation.

Edwin R. (Ned) Armstrong now an associate p.a. in office of Karl Bernstein.

Frank Stephens, of the Samuel French office, on annual visit to Hollywood.

Louis Hector has replaced Carl Benton Reid in "Strange Bedfellows" (Mosco).

Mrs. Marjorie Osborne, of the Cambridge Playwright Opera Co. in London, currently visiting in N. Y.

Hedy Lamarr, returning to New York this week after a fast visit to Paris, will be back in Hollywood July 15.

Karin Booth and groom Allan Carlisle vacationing in N. Y. from the Coast, where Miss Booth is under contract to Metro.

Louis Calhern has a new apartment at 41 W. 58 and Sidney H. Piermont, the Loew's booker, is now esconsed at 45 W. 54.

Allen Colby, head of Curtis Brown, Ltd., literary agents, heads for Paris for two months o.o. of belles-lettres situation on Continent.

Radie Harris trained to Coast Monday (5) for two-months' stay. Her CBS five-minute spots will originate from there beginning next week.

Theatre Guild's Peggy Phillips flew to the Coast yesterday (Tues.) on a month's leave of absence. A film company is interested in her play, "Paper Moon."

Martin Gosch, producer of the recent "Tonight on Broadway" tele series, recovered from the fracture and torn ligaments of his right forefinger, self-inflicted during a nightmare recently.

N. J. Cohn, newly appointed head of the publicity committee of Allied Amusements drive for the Will Rogers Memorial Hospital, holding press conference today (Wed.) to outline campaign plans.

John Alexander, who returned from Hollywood to succeed Paul Douglas as male lead in "Born Yesterday," at the Lyceum, wants to continue on the stage, and is looking for a comedy for next season.

Jules Schwerin, formerly with Paramount and Republic on Coast and more recently flack for Lopert Films in New York, now named head of television end of Film Program Services, outfit specializing in documentary films.

Jane (Mrs. Lawrence) Tibbett, discharged from Norwalk (Conn.) hospital, recuperating at her home in Wilton, Conn., from multiple fractures of the foot and ankle, received in an auto crash. Her husband, the baritone, was severely bruised.

Following marriage of their eldest daughter, Mary Ellin, to Dennis Sheedy Burden on Saturday (3), Irving Berlin planed to Bermuda Sunday for a four-week vacation with his daughter Elizabeth. Mrs. Berlin and daughter Linda followed the next day.

British playwright Veronica Haigh due in N. Y. at the end of the month to discuss a Broadway production deal. Her last play about Shakespeare, "To Dream Again," starred Robert Donat in London. She's currently working up a script around Jane Austen.

VARIETY's George Gilbert "made" current Look in a photographic layout on Irene Selznick's activities in connection with "Streetcar Named Desire." VARIETY mugg was shown interviewing her on Queen Mary departure for London (Mrs. Selznick has since returned) where Hugh (Binkie) Beaumont will produce it after he first launches Tennessee Williams' earlier play, "Glass Menagerie," with Helen Hayes starred in (the late) Laurette Taylor's role.

Bucks County, Pa.

Sidney Blackmer in for "Years Ago" rehearsals at Logan Inn.

Staats Cotsworth and Muriel Kirkland planed in with Dwight Weiss to visit with Mark Hawley at Raven Rock.

Robert McCahon in to confer with Playhouse execs on Thornton Wilder-Carol Stone "Skin of Our Teeth," booked for July 19.

John and Marian Byram weekending with Theron Bambergers at Solebury; ditto Carl Fisher and Peggy Cass with John Roots.

Margo Jones, Emily Kimber, Manny Gurian, Shirley Booth, Ralph Bellamy in to catch "Jailer's Wench" (nee "Children of Darkness") at New Hope last week.

Ezra Stone flew up from Charlottesville, Va., where he is staging "My Hearts in the Highland" for U. of Va. to catch spouse Sara Seegar in "Made in Heaven" Mon. (5).

Frank and Fonia Sullivan built puppet revue for New Hope Fair. Turned into topgrosser. Don Walker's amateur songwriting contest drew 45 entries. Won by Allentown man, Clarence Bernhardt.

Barry McGuigan, Philly press photographer, in to snap opening of New Hope Street Fair July 1. Four-day shindig doubled gross of last year's event. Perfect weather until Monday night when shower broke up al fresco carnival temporarily.

Chicago

Jack Thoma flacking for Blackhawk nitery.

Fred Beat, manager of the Morrison hotel, ailing.

Merriel Abbott dancers into Empire Room of the Palmer House July 8.

Gloria Palmer, dancer, and Irving Roth, Chez Paree captain, plan an August wedding.

Eddie and Fannie Cavanaugh, radio veterans, off on a motor jaunt to Yellowstone Park.

Orchestra Assn's. drive for $208,000 to finance the Chi Symphony Orch next season has reached $103,593.

Retiring champ Joe Louis is set for an appearance at the American Music Festival, Comiskey Park, July 17. Proceeds go to the Chicago Defender Charities.

Coroner's office has okayed the request of indie producers James Hack and Fred Niemann to film final scenes of their documentary, "Skid Row," in the Cook County morgue. It's the first time the "ice house" has ever been opened to cameras.

Philadelphia

By Jerry Gaghan

Mr. and Mrs. Ed Saks, Philly agents, celebrated 26th anni at Andy's Log Cabin Friday night (2).

Bryan Foy, Eagle Lion producer, in town last week, to negotiate deal with Connie Mack on biopic.

Earl McDonald, Philadelphia Orchestra manager, off to South Bristol, Me., for a summer of composing.

Freddie Mann, president of the Seaboard Container Corp., and a pianist of parts, has taken out membership in Local 77 (AFM).

Jules Falk, local impresario, asked to act in advisory capacity for the New Lyric Opera company's series at Watergate, Washington, D. C.

Van Heflin, Julie London, Boris Karloff and Richard Long will make p.a.'s at Goldman theatre here for the world preem of "Tap Roots," July 14.

Paris

By Maxime de Beix
33 B'vd. Montparnasse

Tony Martin off to Hollywood.

Michel Emer to Riviera for two months.

Rita Hayworth off to Riviera and possibly Rome.

Paris season about to close, with an average three benefit galas a night while it lasts.

"Bishop's Wife," in English version at Marignan and Marivaux, to be followed there by "Bishop's Wife" in French dubbed version, for the first time in Paris cinema history.

Charles Boyer to visit his native Figeac. He emceed personal appearances of French and U. S. picture talent at the Grande Nuit de Paris, latter being represented by Rita Hayworth, Hedy Lamarr, Ingrid Bergman and Edward G. Robinson. Stars got a rousing reception—a good sign in the current opposition here to American pictures.

South Africa

By Joe Hanson

South African Airways successfully showing sound films to Skymaster passengers on routine scheduled evening flight from Cape Town to Johannesburg.

Jan Rubini, American violinist-conductor, arrived in Johannesburg for three months' contract as conductor of Colosseum theatre orchestra. Wife is actress Terry Walker.

Gloom among exhibitors by announcement there would be no remission of heavy entertainment tax in spite of good surplus this year. Some lower-price bracket cinemas at present badly in red, may have to shutter.

"An Ideal Husband," British pic, after successful runs in Johannesburg and Durban, is doing well in Cape Town. Premiere at Odeon and Curzon theatres, Cape Town, was in aid of Palestine Magen David Adom.

London

Phyllis Calvert to Capri for filming of "Golden Madonna."

Sir Thomas Beecham leaving for a concern tour of South Africa end of July.

John Abbott, director of Francis Day & Hunter, back from his South African trip.

Vic Hyde signed up by Emile Littler for his Christmas pantomime in the West End.

Michael Wilding to appear with Ingrid Bergman in Trans-Atlantic Pictures' filming of "Under Capricorn."

Ray Ellington Quartet is recording a series of 13 broadcasts for Harry Alan Towers to be heard from Radio Luxembourg.

Josephine Baker in town appearing in television program; also in "Milestones of Melody" feature with Geraldo and his band.

Leo Genn has returned from the U. S. and gone into rehearsal as star, opposite Coral Browne, of "Jonathan," which Firth Shepard will produce.

Anatole de Grunwald's second film for Korda, "The Last Days of Dolwyn," now shooting at Isleworth. Emlyn Williams stars in the pic. He also directs the story, which he wrote himself. Edith Evans is costar.

Bass player Jack Fallon has formed a bass, drums and guitar trio at request of Foster's Agency to accompany Duke Ellington on his concert tour of Britain beginning this week under sponsorship of Harold Fielding.

Westport, Conn.

By Humphrey Doulens

Fred Schang to Los Angeles on business trip.

John Fearnley expected back next week from Coast.

Helena Bliss to St. Louis to join summer Municipal opera.

Mrs. William Anthony McGuire here. Ditto Horace MacMahon.

Carol Dempster, star of silent pix, to Hollywood for six weeks.

Lucille Lortel to resume Sunday night playreadings at her White Barn Playhouse.

Mady Christians summering in New Canaan when she is not playing strawhat circuit.

Edna May Spooner, veteran stock actress, back from visit with sister Cecil Spooner in Hollywood.

Mary Martin motoring east after leaving "Annie Get Your Gun" in Denver. Will summer at Norwalk.

Philip Langner, son of Lawrence Langner, on business staff of his father's Country Playhouse this summer.

Norwalk Recreation Commission and Local No. 52 of the Musicians' Union sponsoring free teenage dances at Roton Point Park.

Broadwayites here for the opening of "Sundown Beach" Monday night: Dorothy Gish, Wolfe Kaufman, Ben Boyer, Eva LeGallienne, Joseph Kipniss, Theresa Helburn, Jack Yorke.

Dublin

By Maxwell Sweeney

Lauritz Melchoir here for concert.

Coliseum Cinema, Cork, badly damaged by fire.

Alan Beale, former vaude tooter, now conducting Theatre Royal's orch.

Louis Elliman, Odeon (Ireland) managing-director, postponed U. S. trip till late summer.

Hibernia Pictures, new Irish production company, working on semi-documentary of Irish merchant marine.

Alexander Korda is sending a unit to Eire to work on Paul Vincent Carroll's "Saints and Sinners" on east coast locations.

Producer John Wales, British Crown Film Unit, will give summer course on educational films to Irish teachers this month.

Reco Bros. Circus, first full-size tent show to play Dublin in 20 years, now on 14-day stand at Tolka Park football stadium.

Director Harold French and production manager Douglas Pierce of Sydney Box's Gainsborough Studios are here to arrange location sequences for "Bleacher's Brook," horseracing picture.

Australia

By Eric Gorrick

Monogram's William Osborne due for another Aussie visit.

George Sorlie, oldtime vaude performer, died in Sydney after a short illness.

Erna Berger, Continental singer, is here for the Australian Broadcasting Commission.

Ballet Rambert will probably do a repeat run in Auckland. Broke records there, and is now sock in Wellington.

Cinema managers have just been awarded an extra $4 weekly by the Arbitration Court. Scale is now around $55.

Bruce Newbery visiting New Zealand for Republic. Goes next to Cairo and India and due back in U. S. in October.

Gerald Kirby is producing "John Loves Mary" for J. C. Williamson in Sydney. Hartley Power, June Clyde and Stewart Long head cast.

Universal and Hoyts have signed another product pact for the urbans. It's their 28th year together. Key city release for UI is via Greater Union.

"Hamlet," playing in Melbourne for Hoyts at the Athenauem (997-seater) is doing strictly carriage trade presently, with nights capacity for the pic.

Local pic production is at a low ebb presently. Harry Watt is rounding off "Eureka Stockade" for Ealing. There are also a couple of minor pix being readied.

Looks pretty certain that neither Prime Minister Ben Chifley, heading the Aussie Labor Party, or Premier James McGirr, head of the New South Wales' Labor setup, will agree to any increase in cinema admission charges.

Vienna

By Emil Maas

Gustav Zaruba, 37, well-known dancer, a suicide.

Globus Film inked Magda Schneider for "Room 38."

Margarethe Slezak, singer, inked for Salzburg state theatre.

Anton Dermota, of State Opera, off to Buenos Aires after inking for Colon Teatro.

Erich Kunz, baritone of State Opera, married Friedl Kurzbauer, ballet dancer.

"Dark Victory," by George Brewer, Jr., and Bertram Bloch had successful preem in Salzburg.

Wilhelm Gjimes, former manager of Femina, back in business, to open show on Eislaufverein Platz.

Albin Skoda picked by director Hofrat Paulsen, of Burg Theatre, for lead in Zuckermayr's "Devil's General."

Emmerich Kalman has issued statement, through his local rep, the Weinberger Publishing Co., that he never had any intention to prohibit production of his operettas here.

Daughters of Edmund Hamber, prewar film czar of Vienna and onetime president of Kiba Films, are here to claim father's estate. Hamber and his brother Philipp were murdered in Buchenwald concentration camp.

"Ball in Stadt Park," with prominent artists participating in the show, is being arranged by Karl Koestler, opera singer. Net proceeds will be used for reconstruction of Burg Theatre, badly bombed during the war.

Honolulu

By Mabel Thomas

Freddie Stewart held over at the Chinese Cafe.

Robert Cummings and wife here for two weeks.

Claude Thornhill and wife here for two months.

Philip Dorn and wife here for 10 days at the Royal.

Vicki Baum and husband at Kona, Hawaii, for month.

Sally Eilers and son, Koko, here for three weeks' vacation.

Walt Disney and family arrived for tour of outside islands.

Top Notchers drawing big business at Lau Yee Chais nightly.

Lew Rosen in town helping to whip Shriners' Ice Revue into shape.

Ralph Davis, prez of Royal Amusement Co., here with wife for 10 days.

Boris Petroff, biz manager of Ice Revue, left with wife for Sacramento.

Karl Hoblitzelle, Texas Interstate chieftain, looking Waikiki Beach over.

Club Blue Lei new show featuring Lennie Russell, Helen Harper and Edna Alexander.

Zurich

Song writer Mischa Spoliansky visiting in Zurich.

Cyd Charisse and husband, Tony Martin, due here.

Merle Oberon and husband, Lucien Ballard, Hollywood cameraman, were at Swiss resort, Bad Schinznach, for cure of Ballard's leg injury.

Stadttheatre Zurich closes '47-'48 season July 27 and will reopen end of August. Schauspielhaus will play one week longer and reopen in September.

Wallace Beery and daughter Carol Ann expected here from Paris. Due to go to Italy; the American Zone of Germany to entertain troops, and maybe England.

Hollywood

Jennifer Jones hospitalized with appendix trouble.

Clem Bevans celebrated his 50th anniversary in show business.

William Cowitt reelected prexy of the Paramount Studio Club.

Prince Bertil of Sweden's royal family gandering the film studios.

Philip Dorn leaves for Holland next month to make a Dutch film.

Barbara Hale returned from strawhat appearances in New England.

Glenn McCarthy in from Houston to set his new film production outfit.

Kathryn Grayson to be guest soloist at the Hollywood Bowl, July 24.

William Perlberg returned from London to pact a male lead for "Britannia Mews."

George Montgomery and Dinah Shore to Montana to show grandma the new baby.

Jacqueline White left for a two-week tour of personal appearances in Oklahoma and Texas.

N. Peter Rathvon entertaining Johann Boehm and Karl Maisel, Austrian government leaders.

Claude Binyon laid up with intestinal trouble while work on "Family Honeymoon" is suspended.

Connie Krebs succeeded Peter Godfrey as president American Society of Magicians, Hollywood chapter.

Eddie Mannix interrupted his Hawaiian vacation, slated to be several months long, to head back to Hollywood.

Lisbon

By Lewis Gario

Jacinto Guerrero elected president of the Authors Society of Spain.

Productores Associados has signed Manuel dos Santos to star in a picture about bullfighting.

Studios in Spain, Portugal and Italy will collaborate on a picture about Saint Anthony of Padua.

Rina Valdarno, crooner who recently toured Spain and Portugal successfully, off to N. Y. to fill contracts.

With Russell A. Muth, European manager of Fox Movietone, called to N. Y., his place has been taken by Leonard Hammond.

Amalia Rodrigues, now on tour in Europe, will start work in the fall on a Portuguese pic, under director Leitao de Barros.

Pictures in Technicolor will be produced for the first time in Portugal in the fall. Producer Antonio Lopes Ribeiro is making the arrangements with British firms.

Crooner Inez Cavanaugh, saxophonist Pop Whiteman and trumpeter George Johnson are the only American artists at the moment working in Portugal. They're clicking at the Arcadia night club.

J. Arthur Rank as principal shareholder. Almost-completed Monumental is rumored sold to a Belgian concern that will use it to premiere French, Belgian and other North European countries' films.

Three large picture houses (seating capacity between 2,000-3,000 are being built in Lisbon. The Imperio and Monumental are property of Portuguese capitalists and the Saint George is owned by an Anglo-Portuguese company with

Budapest

By George F. Gaal

Conductor Antal Dorati in town.

Actress Frida Gombaszogi back from the states.

Actress Hilda Gobbi off for two-month Paris vacation.

MAFIRT-produced spy pic, "Fire," completed recently.

As result of negotiations with Italy, 21 Italian pix arrived here recently, including "Open City."

Alexander Sved, of the Met Opera, giving several concerts here with tremendous success.

Conductor Ferenc Fricsay, bass Endre Koreh and soprano Piroska Anday to perform at the Salzburg July festivals.

Miami

By Larry Solloway

Jay Jayson holds over at Clover Club. Jack Goldman.

Swank Island Club, north of Miami Beach, opened this week.

Barry Gray surprise birthday partied (2) at WKAT, with studio aud participating in festivities.

Beachcomber has joined the give away parade with "Mr. Beachcomber contest." Ten grand in prizes to be awarded.

Harrison, Carroll & Ross, comedy dance trio, head for Jacksonville and Havana nitery engagements after click here.

Biz still off around town, but nitery and hotel ops are optimistic on July biz. Airlines report heavy reservations from the Carribean area.

OBITUARIES

CAROLE LANDIS

Carole Landis, 29, legit and screen actress, was found dead in her home in Hollywood, July 5, apparently a suicide. Authorities claim death was caused by an overdose of sleep pills.

Actress' body was found by Rex Harrison, actor and husband of Lili Palmer, screen actress, when he called at her home. Police theory of suicide was further emphasized in the finding of a note to her mother, which begged forgiveness for her act and directed where her will would be found. Police said actress had been dead 12 hours before Harrison discovered her body.

Miss Landis had been living alone since her separation from her husband, W. Horace Schmidlapp, legit producer. Latter was shocked when informed of her death in Cincinnati, where he is currently on a business trip. He didn't say whether he would plane back to the Coast.

Miss Landis' career in films was meteoric. After having appeared in several stage plays in New York, she went to Hollywood and later appeared in a succession of film productions, including "I Woke Up Screaming," "My Gal Sal" and "Orchestra Wives." She had also made several films in London last year. Her more recent Hollywood films were "Having a Wonderful Time," "A Scandal in Paris," "It Shouldn't Happen to a Dog," and "Behind Green Lights."

Funeral arrangements are being made by her mother.

RICHARD GERARD

Richard Gerard Husch, 72, who wrote the lyrics to "Sweet Adeline," under the pseudonym of Richard Gerard, died July 1 on a street corner in Greenwich Village, N. Y., after a heart attack.

Although his lyrics for one of America's most popular ballads made Husch famous, they did not make him rich. Six years ago, when he retired from the New York Postoffice after 42 years of service, he estimated that he had collected about $20,000 in 45 years of lyric writing. "Sweet Adeline," which made millions for music publishers, netted him $3,000.

As related in later years by the lyricist, "Sweet Adeline," as it is known throughout the land today, was a hybrid. Harry Armstrong had written a tune which he called "Down Home in Old New England." No publisher would buy it because the lyrics were considered inadequate.

Husch had written lyrics for a song titled "Sweet Rosalie." When Armstrong and Husch got together they discovered that the latter's lyrics and the former's music fitted perfectly. The publishers, however, "already had a Rosalie song," Husch recalled, so he changed Rosalie to Adeline—after Adelina Patti, a singer who was the rage at the time.

Husch never wrote another popular song which succeeded in rivaling the success of "Adeline." Some of the songs which he wrote in the last 45 years were "I've Got My Eyes on You," "Sweet Summertime," "Follow the Crowd on Sunday," "You're My Heart's Desire," "I Love You," "Sweetest Girl of All," a song written for his wife and designedly never published; "When You Have Time and Money," "My Heart's Regret" and "In the Golden Autumntime."

Besides his wife, surviving are four daughters and a son.

PROF. JOHN W. ERB

Dr. John Warren Erb, Professor of Music, composer, orchestral and choral conductor at New York University since 1920, died in Pittsburgh, July 1.

At his death, he was conductor of the Symphonic Society of New York University and also of the Musical Art Chorus of New York City.

He conducted in 1939 a mass chorus of 1,200 voices at the New York World's Fair and that year he appeared in Baltimore as conductor of the National Chorus for the Federation of Music Clubs' biennial convention. Also, he conducted the orchestra and chorus at the Pilgrims Progress festival in this city in 1940, the Maine State Festival Chorus in 1940, the Pilgrims Progress festival at Portland, Me., in 1941.

PROF. JOHN T. MADDEN

Prof. John Thomas Madden, 66, personnel director of Loew's, died July 2 at his home in New York.

Prof. Madden, who joined Loew's in 1943, was born in Worcester, Mass. He came to New York in 1909, where he studied accountancy.

After having been made a professor at University School of Commerce, Accounts and Finance, he later became dean in 1925. He was a member of the Chancellor's Committee on Labor Relations at N. Y. Univ.

He was author and co-author of several works on accounting and finance, and has published many articles on business and economic topics.

Surviving are his widow and four daughters.

LEON LEOPOLD

Leon Leopold, 65, manager of the Walnut Street theatre and brother of comedian Ed Wynn, died July 1 at his home in Torresdale, Pa.

Leopold had been connected with show business for over 25 years. He began in the film sales department of the Fox exchange and 15 years ago became an auditor for the Shuberts. He had been manager of the Walnut for five years.

Surviving are his wife and a daughter.

WILLIAM S. WADAMS

William Stuart Wadams, 85, maker of precision tools, who helped the late Thomas A. Edison on his first motion picture machine, died in Orange, N. J., June 28.

Wadams was manager of the Bates Manufacturing Co., of West Orange, when that firm was affiliated with the Thomas E. Edison Industries. He also served the Industries' ediphone division in New York.

Surviving are two sons and two daughters.

PAUL TEICHERT

Paul Teichert, 77, who before retirement had been music critic of The Cleveland Leader and Cleveland Plain Dealer, died in Cleveland, July 2.

Born in Germany, he started his career in this country as music and drama critic for an Indianapolis newspaper. In that city, he was a member of a group including Booth Tarkington and James Whitcomb Riley that met weekly to discuss the arts.

DANIEL J. HAMILTON

Daniel J. Hamilton, 66, vet actor, died in New York, June 26.

His last Broadway appearance was in 1936 in "Iron Men," at the Longacre, N. Y.

Prior to that he appeared in "The Man Who Reclaimed His Head," "Wonder Boy," "Overture," "Room 348," "Napoleon," "The Last Warning," "Sex," "Seven Days Leave," "A Royal Divorce," "Officer 666" and "The Fortune Hunter."

SAM BRYANT

Sam Bryant, 92, a showboat captain for 40 years before his retirement in 1924, died June 30 in Gallipolis, Ohio.

Bryant, who lived in Point Pleasant, W. Va., was the father of Capt. Billy Bryant, known as "the last of the showboat captains." He organized the Four Bryants, vaude act composed of his wife, daughter and son who survive him.

CHARLES G. MYERS

Charles G. Myers, 40, chief transmitter operator of WKBO, Harrisburg, Pa., died Wednesday (30) of a heart attack at his Summerdale, Pa., home. A radio pioneer, he helped to build WCOD, which later became WKBO.

Survived by widow, a son, mother and a sister.

W. G. UNDERWOOD

W. G. Underwood, 72, veteran theatre owner, died in Dallas June 27.

He was a partner in the firm of Underwood & Ezell, operators of a chain of theatres in Texas and controlled the Drive-In patents.

OSCAR E. DANIELS

Oscar E. Daniels, 72, film technician for 35 years, died June 30 at his home in Venice, Calif.

He recently retired after years at RKO, where his son, Walter, is head of the production department.

JESSIE HEINLINE

Mrs. Jessie Heinline, who operated the Illinois and LaMoyne theatres, Macomb, Ill., died in Tucson, Ariz., June 12.

She had managed houses since the death of her husband in 1942.

CHARLES W. POWERS

Charles W. Powers, 57 manager of the Hudson theatre, Hudson, O., and one time a distributor for Paramount Pictures, died in that city, June 15. His wife and a sister survive him.

ROY PETERSON

Roy Peterson, 55, assistant musical director at WTMJ, Milwaukee, died after a heart attack in that city June 25.

Further details in Radio section.

JOHN DALY

John Daly, 47, Irish opera singer and producer, and manager of Cork Opera House for past 13 years, died in Cork, Ire., June 25.

MRS. MINNIE K. ECKHOUSE

Mrs. Minnie K. Eckhouse, mother of Mrs. Wallace (Suzette) Downey, Latin-American music expert with ASCAP, died in New York July 3. She was also the mother of Joe Eckhouse, executive veepee of Gimbel Bros.

Mother, 52, of the Andrews Sisters (Patty, Laverne, Maxine), died in Hollywood, July 3. Trio cancelled out of Roxy, N. Y., to be at her bedside before death. Husband also survives.

Mother, 61, of Jerry Lane, RKO publicist, died June 30 in Pasadena, Cal.

Roxey A. Burley, 42, engineer at WOWO, Fort Wayne, Ind., died June 30.

J. Frank Mednick, 57, Los Angeles exhib, died July 5 in that city.

Garry Davis

Continued from page 1

hotel, Davis said they addressed him care of the Paris edition of the N. Y. Herald Tribune, the Stars & Stripes and the American Embassy. When the VARIETY reporter commented that it seemed strange that the U. S. Embassy, whose country Davis renounced, should be his forwarding address, Davis had no comment.

Showmen in Paris have expressed sympathy with the actor's altruism but admit themselves frankly "shocked" because "to Europeans it looked like a gratuitous slap at what we all consider the greatest nation in the world, the USA, and for you to renounce your American citizenship, and all its rights that an American passport implies and entails, strikes us in Europe as more dramatic than realistic."

Davis seems ultra anxious to rationalize his attitude. The former actor has a glib series of reasons why he "could not be true to his mission without first doing what I did in resigning from the hierarchy of an autocratic nation."

To some visiting Americans who had some comments to make on Davis's stance, all had the same opinion: Davis could have best furthered his work under protection of a U. S. passport, free to cross frontiers and enhance his work for a lasting peace under a "federated nations" platform. Davis objected strenuously to the usage of "U. S. of Europe" to describe his purpose.

The Equity card in young Davis came out when someone cracked that Paris right now, which is Yank talent happy, could certainly use him. The bandleader's son observed, "Yes, I had four of my best opportunities this season." He cited them, too: a spot in "Inside USA," the "Hold It" musical, which he admits wasn't as good (or certain) as the Arthur Schwartz legit hit, and "what I really want to do most, direct; I had two summer groups I could have handled."

In "a Declaration of Freedom," Davis explains his new-found ideology: "Believing sincerely and wholeheartedly that the ultimate destiny of mankind will only be realized through the principles of love and universality upon which all religion is based, believing also a vital intermediary step toward that destiny of brotherhood and peace which is embodied in these principles to be a world government representative of all men and all nations, and seeking therefore to extend my allegiance and loyalty to the world in its entirety, to all men thereunto, and to all nations therein, as an expression of my faith and belief in this ultimate destiny, I . . . have renounced my . . . citizenship. . . .

"As a world citizen, I shall try to spread my faith and belief in the brotherhood of men—exemplified by a representative international government—wherever I go. Hereby I dedicate my life to that day when my present status shall be shared by all. Until that day arrives, may this declaration and my action constitute an expression of faith and hope in the ultimate triumph of Man over anarchy, both in his own mind and in the now-unregulated region between nations.

" . . . I submit to the inherent right of every man to free and independent travel on this, his planet Earth. I sincerely believe anything less to be a limitation to his dignity and self-respect as a Reasoning Being spiritually-endowed by Almighty God. . . ."

Video Bankrolls

Continued from page 5

At the same time, Jersey Allied will seek to extend the system to other majors. Plan put through by Berger as NCA prexy permits him to name a committee of six Allied members to whom other exhibs in the area can present complaints against 20th. Smith has bound his company to give full and fair hearings to recommendations made by the Allied committee.

With the idea figured to cut down on the stream of exhib antitrust suits, other distribs are showing an inclination to go along with the extension move. Independent Theatre Owners Assn., headed by Harry Brandt, has also hopped on the wagon. Brandt called for full support of the plan this week and said his group was anxious to institute the system with 20th.

MARRIAGES

Margery Van Steeden to Daniel Conron, New Canaan, Conn., June 26. Bride is daughter of Peter Van Steeden, bandleader.

Mary Ellin Berlin to Dennis Sheedy Burden, New York, July 3. Bride is the daughter of Irving and Mrs. Ellin Mackay Berlin, noted songwriter-publisher.

Elizabeth Russell Earle to Mario Anastasio, New York, July 3. He's a violinist with Dallas Symphony Orchestra.

Beatrice Ann Gehrung to Delwin Schubert, Milwaukee, June 26. Bride is news writer for WTMJ and WTMJ-TV, Milwaukee.

Mattie Ellwood to Jack Gould, New York, June 20. Bride is a secretary at RKO; he's a songwriter.

Sylvia Adelman to Irving Fingold, Chicago, June 25. Bride is former secretary to Henry Stickelmaier, general manager of Great States Theatres.

Elaine Shillman to Bertie Elliman, Dublin, June 30. He's Ireland manager of British Lion Pictures.

Marjorie Harris to Tracy Barham, Salt Lake City, June 27. He's v.p. and g.m. of Intermountain Theatres.

Decla Dunning to Paul B. Radin, Hollywood, July 4. Bride is a screen writer; he's an advertising executive.

Barbara Nelson to Harry J. Moore, Everett, Wash., June 26. He's asst. manager of the Roxy theatre there.

Jean Beasley to Morgan Davies, Hollywood, June 30. He's a singer.

Mary McGuire to Herb Lutz, Las Vegas, June 29. He's a music publisher.

BIRTHS

Mr. and Mrs. Reo Fletcher, son, Chicago, June 27. Father is ABC music librarian in that city.

Mr. and Mrs. Ed Cooper, son, Chicago, June 25. Father is WGN staff announcer there.

Mr. and Mrs. Rey Blanco, daughter, Chicago, June 24. Father is WIND staff singer.

Mr. and Mrs. Si Rose, son, Hollywood, July 2. Father is a radio writer.

Mr. and Mrs. John Huntington, daughter, New York, July 2. He's producer and managing director of the Spa Summer Theatre, Saratoga Springs, N. Y.; mother, the former Constance Hanley, was business manager of the theatre last season.

Mr. and Mrs. Robert C. McMahon, daughter, Hollywood, June 30. Father is in legal dept., at Warners.

Mr. and Mrs. Noah Beery, Jr., daughter, Hollywood, June 30. Father is a screen actor.

Mr. and Mrs. Charles Vidor, son, Hollywood, June 30. Doris Vidor is the daughter of Harry M. Warner, father is the director.

Mr. and Mrs. Fred Weiting, daughter, Abington, Pa., June 28. Father is newscaster with WIBG, Glenside, Pa.

Mr. and Mrs. Al Devore, daughter, Hollywood, June 30. Father is one of the owners of Slapsy Maxie's.

Mr. and Mrs. Walter Wanger, daughter, Hollywood, July 4. Father is film producer; mother (Joan Bennett) is screen star.

Mr. and Mrs. Jack Diamond, daughter, Hollywood, July 4. Father is a Warner Bros. flack.

Gamble Douses

Continued from page 1

are feasible nor does he think the Federal Communication Commission would permit resorting to that ace-in-the-hole panacea.

(Proof that the film industry will be able to capitalize on television, whether or not TV cuts into the film boxoffice, is seen in the number of top Hollywood producers starting production of films exclusively for video. List already includes David O. Selznick, Cecil B. DeMille, Argosy Productions (John Ford-Merian C. Cooper) and the Bob Roberts-John Garfield partnership, among others.

(These producers, along with the majority of film officials, believe that features produced for theatrical release won't fill the needs of video because of technical reasons. Answer, therefore, lies in the production of special TV films, which they're especially equipped to handle. That that opinion is concurred in by tele toppers was stressed by NBC exec veepee Sidney N. Strotz, who has declared repeatedly that there was little likelihood of tele's ever getting new feature pix but that Hollywood will eventually become the top TV producing centre.)

TOA topper, however, frankly scouts the gloomy view widely taken by exhibs. "I don't believe people will stay at home to stare at an 18-inch screen in preference to going to theatres," Gamble told VARIETY last week. "Too often, exhibitors who cry the blues forget that people like to dress up and go downtown to a picture because it means getting away from the home for a change.

"Theatre men who think they'll be able to induce the Government to permit exclusives are just not gauging the temper of the country correctly," Gamble declared. "The air is free right now and you can bet your last subway dime that the FCC will insist that it be kept that way. It's only common sense to face that fact."

Even if the big companies or a combine of theatres succeeded in winning exclusive television showing of important events, the fruits of that success would be a swarm of anti-trust suits, Gamble said. "We find that the right to exclusivity would be gradually hacked away in lawsuits. So I don't think that's the answer."

One major point is generally overlooked in arguments pro-and-con on the television question and its effect on theatres, Gamble stressed. "There's a lot more convenience for patrons to go to neighborhood houses instead of travelling downtown to first-run theatres and it certainly is cheaper. Yet, they do dress up and make the trip because they want to see films earlier and they like to make an occasion of it."

That same important factor holds for video, Gamble insists. Convenience and economy, he believes, can't stand up against the desire to pick up and go. Old films, shown on tele screens at home, haven't the pull to keep families close to the hearth when new and better ones are available in theatres.

New York and a few other large cities are much more affected than the vast terrain outside of urban centers, according to Gamble. While he envisages a tremendous growth in tele stations through the country, Gamble doesn't believe the programs which will be available in most spots will be strong enough to counteract that theatre-going habit.

Iridium Rm. KO

Continued from page 1

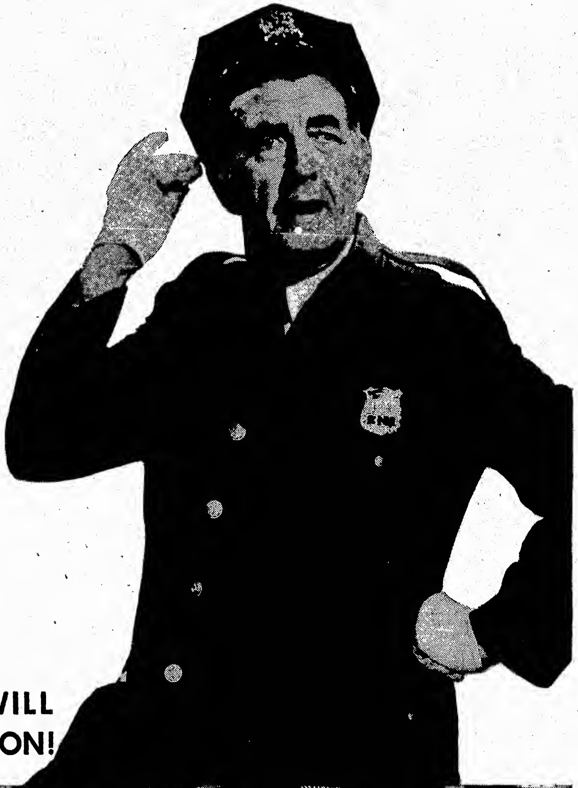
until 4:30 p.m. Thereafter it becomes a general dining room.

The 5th avenue frontage gives way to a store, at a fancy rental, which compelled the Vincent Astor management to accede to the commercial over custom.

The Maisonette (grill) room will continue operating, as will the St. Regis Roof, with its time-honored Josef Urban decor, long the setting of many distinguished socialite activities.

The Iridium Room, like the now defunct Rainbow Room atop the RCA Bldg., which today is only a luncheon club, passes into limbo. It was noted for its class attractions and latterly for its ice revues with which it clicked and made Jean, at the door, one of the best-known maitres d'hotel.

"GOSH! AN EASTER PARADE IN JULY!"



That's what the cops at 45th Street and Broadway are saying as crowds of people block traffic at Loew's State Theatre to see M-G-M's presentation of Irving Berlin's "EASTER PARADE." New records! New box-office lines never before witnessed in the 27-year history of this theatre!

THE PARADE THAT WILL SOON SPAN THE NATION!

NEW RECORDS!

M-G-M presents IRVING BERLIN'S "EASTER PARADE" • Starring JUDY GARLAND • FRED ASTAIRE • PETER LAWFORD • ANN MILLER Color by TECHNICOLOR Screen Play by Sidney Sheldon, Frances Goodrich and Albert Hackett • Original Story by Frances Goodrich and Albert Hackett Lyrics and Music by Irving Berlin • Musical Numbers Directed by Robert Alton Directed by CHARLES WALTERS • Produced by ARTHUR FREED • An M-G-M Picture

"'EASTER PARADE' is launching Loew's State as the home of important pictures. The boys certainly picked a humdinger!"
—N.Y. World-Telegram

FILMS | RADIO | VIDEO | MUSIC | STAGE

VARIETY

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HOLLYWOOD'S ECONOMY JITTERS

Hollywood Booners Giving the Go-By This Summer to Barnyard Belascos

Hollywood, July 13.

The strawhat circuit, a longtime happy hunting ground for film company talent scouts, has been given the kiss-off by the majors this season. Chief reason for the abandonment of the extensive barnyard o.o. given in previous years is the companies' drastic budget-pruning measures. Subsidiary reasons are the lack of new faces in summer stock and the failure of previous summer safaris into the backwoods to turn up usable talent.

Stay-at-home policy was instituted last year in Metro's talent department. This year, however, virtually all of the major companies are following suit with an attitude of "we'll wait until they hit Broadway." The prevailing theory is that the natural law of selection will separate the clicks from the clucks by the time young thespers are ready for a Broadway tryout. Talent chiefs are no longer worried over being scooped on a new face since all companies are showing the greatest wariness towards signing anyone.

A hot lead or tip on a prospect in a summer theatre, however, will still cause a talent scout to reach for his hat and take the next train to Bangor, Me., for a look-see. But the tip has to be very hot. At any rate, gone are the days when scouts

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Hub's To Be or Not To Be Seen Ruling On Filmed 'Hamlet'

Boston, July 13.

Boston lived up to its fame as the most vigilant guardian city of morals in the U. S. this week when the local censorship board asked for a number of cuts from J. Arthur Rank's filmization of "Hamlet," before allowing the pic's entry to the Hub. No sizeable scissoring was demanded, the solons, in the main, contenting themselves with requested deletions of the balder and bawdier Elizabethan expressions on sex.

There is no doubt that Universal, U. S. distrib of "Hamlet" under its reciprocal deal with Rank, will okay the surgery. It was pointed out that the snippings will be strictly minor, nicking the pic a trifle in spots but not affecting the story's development and the impact which the Sir Laurence Olivier's dramatization has. "Hamlet" is slated to have its U. S. preem at the Astor theatre, Boston, early in August.

Meanwhile, recurrent rumors mushrooming both in the U. S. and England that the Catholic Legion of Decency was demanding the deletion of healthy chunks of the Shakespeare tragedy before okaying it were denied by both the Rank office in the U. S. and the Legion. Latter is expected to announce its classification of the film today (Wed.). Strong inference was

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WOR Thirsty—After 11:30

WOR, N. Y., has decided to lift, just partially, its long standing ban on drug, beer and wine spot commercials. Station has passed around word that it will accept spots for such products for airing after 11:30 p.m.

No word as to whether any further lowering of the ban is in prospect.

Tele-Filmed Bing Mulled by Philco

Philadelphia, July 13.

Braintrusters for the Bing Crosby Philco show are currently mulling television plans for the fall season. According to Bill Morrow, producer-writer for the Crosby program, it's likely that several shows will be filmed for video distribution, paralleling the transcription idea for radio. Whether the shows will be lensed simultaneously with the tape recordings is still undecided.

Format of the Crosby radio stanza will remain unchanged. Morrow disclosed, however, that vocalist Peggy Lee will be a steady feature next season except when femme guests such as Dinah Shore and Dorothy Kirsten are used. Scripting chores will be split up among Hal Kanter, Bobby O'Brien, Larry Clemmons and Izzy Elinson, with each man to handle a separate show.

Morrow pointed out that Crosby will have no legal entanglements with Paramount Pictures over his stepping into television since he has exclusive control over his TV rights. Chief problem in video programming for Crosby will be the need for recasting the scripts for visual consumption, and longer rehearsal periods. The practice of reading scripts before video cameras is just n.g., said Morrow.

Philco has indicated strong interest in Crosby's video prospects. Coin expenditure, which will be high for such a venture, is being explored, however, before they make the TV fling. Crosby's pact with Philco will run out at the end of the 1948-49 season. Morrow said that over 300 stations will carry the Crosby show when it resumes Sept. 29.

Draft Cues Orders For Music by Army

Washington, July 13.

Obviously a case of coming events casting their shadow is the heavy ordering of stock arrangements by the Special Service division of the U. S. Army through Music Dealers Service. The draft goes into effect Sept. 20.

The orders have in a number of instances been in quantities of 500 copies.

GROSSES BIG BUT NET STILL LOW

Hollywood, July 13.

Hollywood found itself this week in the midst of its second slashing economy campaign in less than 10 months as it continued its efforts to adjust its fiscal nervous system to a new world outlook. The signals of an upset economy which flagged company toppers into action with the axe were the flock of quarterly and semi-annual financial statements in the past couple months that showed income almost equal to that of 1947 but net profits down to as low as 25% of comparative periods a year ago.

RKO and Metro were in the vanguard of the scalpel-wielders. At RKO, the new broom sweeping clean—in the person of Howard Hughes, who recently acquired controlling interest—was responsible for the slashing. At Metro, Universal and other studios the reasons were also clear for the cutting. M-G's statement for the 12 weeks ending June 3, for instance, showed a net of $842,000 with a gross of $43,000,000, as against last year's net of $2,308,000 with exactly the same gross as 1948.

The continually constricting foreign market, combined with doubt as to the future of the domestic b.o., was being weighed by company execs against the expanded costs of production as represented in figures on pictures they are now amortizing. Result is an out-of-balance situation that company heads feel it is mandatory to correct.

Hollywood, which thought its economy axings were over after the slashing retrenchments of last fall, suddenly found Hughes leading the way this time with an estimated 300 workers dismissed in

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Eisenhower's Story Of the War Seen Set; Figures to Snare 600G

While General Eisenhower's "Crusade in Europe," his story of World War II, is still in the maybe stage, it does appear that by September he will finally release the ms. and then Doubleday's right to purchase will be executed.

Eisenhower's setup makes if-money history in publishing circles. For one thing, although at the moment his memoirs are being translated for publication in nearly every civilized country as soon as they get the cabled okay from Doubleday in New York, none the less it still is a highly speculative arrangement.

His meticulousness is at the base of all this seemingly extraneous uncertainty. All the 212,000 words in the 576 pages of the $5 book were dictated and revised by him personally. Ken McCormick, veepee and chief editor of Doubleday, as well as Joe Barnes, editor of the N. Y. Star (formerly PM),

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Tele, Gawky Kid of the GOP Meet, Becomes a Man for Demo Convention

Places, Please!

Philadelphia, July 13.

President Truman is skedded for a fulldress rehearsal for his tele stunt when he accepts his party's nomination for the big job.

ABC, which operates the pool on Thursday (15), the nomination day, has arranged everything for the top executive to go through his paces in a hotel suite for the benefit of his top political advisers, who will have a preview of their boss in action and will suggest changes for the call of "curtain," when the video audience will see the performance. Hal King, Hollywood makeup expert, will work on the President.

By HERMAN A. LOWE

Philadelphia, July 13.

Television and radio are marching through this Democratic National Convention like the smooth clicking veterans they have become at this thing in the past few weeks.

Television, in particular, a gawky but spectacular kid at the GOP hassle, and the wonder of all the neighbors, is accepted here this time. There's no question among newsmen and politicians, for example, that it's playing a most important part as a media. And its personnel is generally recognized in the hotel lobbies and in Convention Hall as part of the gang.

The transformation is astonishing. A little over two weeks ago, when the Republicans were in session, delegates and newsmen buzzed excitedly about video and how wonderful it was. Today this is almost entirely lacking in the feeling that tele is here to stay.

Tele newsmen and electricians here know they have arrived and are operating with a much smoother efficiency than before. They know how to get the best results with the camera's eye on the convention scene. For special shows in the studios at the Bellevue-Stratford or in Convention Hall, video men are handling the brass with no waste motion and allowing the visitors practically no non-

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ABC's $1,000,000 Price Tag on WW

Walter Winchell went on ABC's market block yesterday (Tues.) with a $1,000,000 price tag. Although the web inked him several weeks ago to a deal starting next Jan. 2, guaranteeing him a minimum $10,000 weekly, the gabber was not actually made available to bankrollers until yesterday.

The time-and-talent package price of approximately $1,000,000 is for 52 weeks, 45 to be done by Winchell, the other seven by a fill-in program included in the overall price.

Only two classes of sponsors can't touch Winchell—ciggie companies because of Old Gold's tab on the preceding "Stop the Music," and cosmetic makers because of Woodbury's bankrolling of Louella Parsons, following Winchell.

Miss Parsons' stanza has just been renewed.

Ilka Chase, Faye Emerson Sign for Tele Debuts

Ilka Chase and Faye Emerson Roosevelt signed this week for their television debuts in shows packaged by World Video, Inc., indie outfit headed up by novelist John Steinbeck and photog Robert Capa.

Miss Chase is to serve as writer and narrator for a new series covering famous European eateries and dishes for American housewives. As with its "Paris Cavalcade of Fashion" show, WV is shooting film for the new series in Paris. Editing, scripting and narration are to be done in N. Y.

Miss Emerson, meanwhile, has signed with WV as narrator on the fashion show, replacing Eloise McElhone.

See Kaufman, Ryskind Unable to Agree On 'Sing' Revival Changes

George S. Kaufman, co-author and director of the musical, "Of Thee I Sing," would like to revive the Pulitzer Prize musical, but cannot do so. The reason is that the political satire, produced during the 1931-32 season, needs revision, but Kaufman figures that he and his collaborator, Morrie Ryskind, could not agree on the changes. So the revival is in abeyance. Meanwhile, the authors have never sold the screen rights, so the property is presumably an indefinite potential for revival.

The crux of the situation is that Kaufman and Ryskind, cordial friends when "Sing" was written, have steadily grown apart in political philosophy. Kaufman, while not active politically and never identified with any causes or pressure groups, is known among his friends as an ardent "liberal."

Ryskind, on the other hand, has been reported as becoming more conservative and, in the last few years has been identified with such organizations as the rightist Motion Picture Alliance for the Preservation of American Ideals. He was one of those named last fall as having helped prepare the speech Mrs. Lela Rogers delivered on a "Town Meeting" broadcast,

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Pix Expect $4,000,000 in ECA Plan Of Dollar-Conversion From Abroad

Washington, July 13.

Economic Cooperation Administrator Paul G. Hoffman today (12) issued the rules and regulations, which will govern the grants of guaranties under which investors in participating countries will be assured of the conversion into dollars of the proceeds from funds invested. Guaranties up to $10,000,000 during the first year of ECA operations are provided for picture, newspaper and other informational media investments. Film industry anticipates receiving about $4,000,000.

Issuance of these guaranties to film companies will be determined by compliance with these conditions:

The investments must be approved by the administrator and by the participating countries concerned "as furthering the purposes of the joint program of European recovery."

They must be new investments. This means, according to ECA officials, that only films shipped from now on will be eligible for inclusion under the guaranty provision. Those films already in the countries concerned, but still awaiting distribution to theatres, will not be eligible.

Applications received from producers and distributors of information media, the announcement pointed out, will be considered "in the light" of the intention expressed by the House-Senate conference report on the ECA Act. The report stated that "the guaranty might well apply to the convertibility of foreign currencies earned by the sale or exhibition of products of the industry, to the extent of the dollar cost of production wholly attributable to those specific products."

Door Left Open?

One sentence in the Hoffman announcement raises the speculative possibility that the door has been left open for some type of censorship of films, or at least a procedure of selectivity if the applications are considered on a film-by-film basis rather than a company-by-company basis, a factor as yet undetermined. The sentence reads: "In view of the current conditions in Europe, it is believed to be particularly desirable at this time, in furtherance of the purposes of the Act, to obtain the widest possible circulation in Europe of American informational media conveying a true understanding of American institutions and policy among the nations."

A spokesman for the Motion Picture Assn. of America suggested that weighing of this pronouncement in light of past experience might show a possible trend. He pointed out that films to be shown in occupied territories are picked by the occupation authorities from a list submitted by the distributors.

In line with these speculations, it is also interesting to note that the Hoffman announcement stated that all applications will be weighed in the light of the degree to which a projected investment would promote the "joint program of economic recovery within widespread geographical and industrial areas."

The announcement also pointed out that the act does not guarantee the transferability into dollars of any profits over and above the amount of dollars originally invested and specified in the contract. ECA also urged applicants to enter into negotiation with the appropriate participating countries "as soon as practicable," and to file applications "as promptly as possible."

Jr. Goldwyn's French Prod. Via UA Distrib

Paris, July 13.

Samuel Goldwyn, Jr., is currently here endeavoring to get set on putting his first film into production by Sept. 1. Pic is "Diplomatic Passport," written by John Baines, and will probably star Robert Cummings. Young Goldwyn is also planning to sign a prominent French actress and a top Italian actor.

Goldwyn will be producer and also co-director. He plans to do most of his shooting on location in southern France. He recently signed a deal with United Artists for distribution of the film.

Mazurki Sues Dell

Los Angeles, July 13.

Mike Mazurki, wrestler-actor, filed a $400,000 damage suit in L.A. superior court against Dell Publishing Co., Ballyhoo magazine, American News Co. and others.

Plaintiff declares the January issue of Ballyhoo depicted him as half man-half woman, thereby damaging his career on the screen and the wrestling mat.

Favorable Decision In Rose's Suit Now Permits Mason's Entry Into Cal.

Having finally clarified his contractual status, James Mason left Arizona last week and joined his actress-wife, Pamelo Kellino, in Hollywood, where she is due for motherhood shortly. The English actor's legal affairs were straightened out when he won his suit in N. Y. federal court to invalidate his contract with David E. Rose, former Paramount head in Britain. Mason had been unable to sign any other contracts and had been living in Arizona because of a $1,760,000 damage suit filed against him in California by Rose.

The verdict in favor of Mason was issued last Wednesday (7) by Federal Judge John C. Knox, climaxing a legal battle of more than a year and a half. In a 27-page opinion, the jurist ruled that the actor's agreement with Rose, signed in June, 1946, was "too incomplete to constitute a binding contract," because "its ultimate purpose was the development of plans requiring the use of large sums of money," but that it failed to set forth sufficient "details of organization, operation and control of the corporation." Knox dismissed Rose's counterclaim for $1,760,000 damages and also tossed out Mason's supplementary cause of action, namely, that in case the contract with Rose was declared valid, Rose had breached it.

Before the filing of Mason's suit in New York, Rose brought an action in California to prevent the actor from making any contractual commitments with anyone else and asking damages for alleged breach of contract. However, Mason was not in California and could not be served with papers. He continued to remain outside the state until the New York decision in his favor last week, although Miss Kellino has been back and forth several times between California and Arizona. According to Mason's attorney, Louis D. Frohlich, the favorable verdict in New York clears up the case in California.

REX HARRISON MAY DO MAX ANDERSON PLAY

Joining the trek of other film stars to the legit stage over the past year, Rex Harrison is seriously eyeing Maxwell Anderson's new play, "Anne of the Thousand Days," as a Broadway vehicle in the fall. Play is slated to be produced by the Playwrights Co. in association with Leland Hayward. Harrison, under contract to 20th-Fox, would first have to get studio permission to do the play.

During the last season, roster of Hollywood thespers in Broadway legiters included Ingrid Bergman in "Joan of Lorraine," John Garfield in "Skipper Next to God," Marsha Hunt in "Joy to the World," Henry Fonda in "Mister Roberts," Basil Rathbone in "The Heiress, Paul Kelly in "Command Decision," etc.

Report Due on Berne

Washington, July 13.

The three observers that the State Department assigned to attend the Berne International Copyright Convention in Brussels returned to this country last week. The department is expected to issue a statement as regards their report within the coming week.

The U. S. is not a member of the Convention but has always had some one representing this country on hand for the deliberatons.

316th Week!
KEN MURRAY'S
"BLACKOUTS OF 1948"
El Capitan Theatre, Hollywood, Cal.
Now Playing Nationally
"BILL AND COO"
Special Academy Award Winner

Neil Vanderbilt's Trailer Closeup Of Europe Today

Frankfort, July 5.

Editor, VARIETY:

Have been travelling several weeks through Belgium, Holland and western Germany in my trailer. Wally Byam, from Los Angeles, is with me. We each brought over about 100 lbs. of canned foods, to which we have added some locally grown produce of the countryside. We eat in practically the entire time as we are both pretty fair cooks. We find the Cudahy bacon and the Hormel hams are excellent; so are the Rath cocktail sausages.

In Holland we did a great barter-trade in the farm-country. Every night we pulled into a different farmhouse. People don't want money for their wares but they do want US cigarets, chocolate, soap. Thus thrice weekly (during milk rationing), we were able to get Yogurt for 2 or 3 cigarets a bottle. We bought a pound of butter for two packages of Marvel cigarets; an Edam cheese for seven packs of Luckies; a large 10 lb Limburg cheese for 2 packages of Ivory. Goat's cheese was cheaper—a bar of Hershey's (with nuts), for 2 lbs. of it. In Volendam, where we parked right alongside the Zuyder Zee, a farmer felt my tired out, old wool undershirt and wanted to trade me a milch-goat for it!!! We got a loaf of bread at Alksmeer

(Continued on page 20)

AMUS. STOCKS DIPPED $53,505,624 IN JUNE

A casualty of both uncertain economic conditions throughout the U. S. and slipping quarterly profit reports, amusement stocks during the month of June slid $53,505,624 on the New York Stock Exchange. All entertainment stocks listed on the big board—and that includes major film companies, radio networks and disk outfits—fell to a total value of $708,172,914 on June 30 against this year's high of $761,678,538 at the close of May.

Average price of amusement shares dipped to $17.10 per share against $18.39 in May and $17.08 at the end of April. Postwar low on these stocks came in February when total market evaluation was $597,576,683. Shares climbed sharply in March to hit $714,840,984; sloughed off slightly in April; and hit the jackpot in May.

Giant Air Spec Expected To Further Dent B.O. in N.Y.

The International Air Exposition, to be held at Idlewild airport, N. Y., July 31 to Aug. 8, will join the list of counter-attractions cutting into summer film boxoffice receipts. Gigantic display of U. S. air power plus the pop priced scale for tickets to the exposition is expected to be the big show biz lure for that week.

Exposition will inaugurate the commemoration of New York City's 50th Anniversary Golden Jubilee and will mark the official dedication of the N. Y. International Airport at Idlewild. Grover A. Whalen is handling the Jubilee's observance.

Drive-Ins Now Face Overseating Danger; Booking Problems Snarled

Censusing Drive-Ins

With drive-ins the most important current trend in theatre-building, Motion Picture Assn. of America this week set out to make a census of them. They were incompletely surveyed by the MPAA in the report it made on regular theatres last May.

About 185 were said to be operating at that time with a car capacity of around 75,000.

The drive-in theatre, lusty industry postwar offspring, is on the brink of becoming over-expanded. Where in recent months the new picture business infant had been making regular neighborhood theatre owners squirm, now the drive-in operators themselves are starting to worry.

Fundamentally, it is a case of overseating. Always dependent on having a site in the center of a large population area for a successful operation, the drive-in promoters have overdone the concentration in many such locations. Net result has been two or three (sometimes four and five) drive-ins where only one had made a success of it before. As a consequence, where two drive-ins are operating in a fixed area, experience has shown that grosses are trimmed nearly 50% at both spots. And the percentage of decline increases proportionately for each new outdoor theatre in a specified area.

Big trouble is that this successful new enterprise has attracted too many into the business. Drive-in operators find that to be most successful they must have a population of near 125,000 within a radius of 24 miles, the outdoor operations requiring a larger population to support it than regular theatres.

One bright spot for distributors is that smart drive-in operators mainly demand only comedies, adventure films or westerns. Sophisticated fare doesn't go with family-type patrons the drive-ins attract. Comedy vehicles like "It Had to Be You" have done the best biz in many situations. To further draw family trade, many outdoor spots slash their scales for children up to 12 years.

Big Candy Sales Take

Also some drive-in operators figure they are getting people who don't ordinarily attend a film theatre, one survey showing that six out of every 10 drive-in patrons are those seldom attending a film show. In addition, the family group attendance also is cashed in by operators providing plenty of food, drinks, etc., for their patrons. It is estimated that an average drive-in that grosses $4,000 weekly often takes in an additional $1,200 via its concessions, drive-ins figuring to take in double the amount most film houses do. All of which explains why it is not unusual for a drive-in to net $1,000 per week.

There are two reasons advanced for the rapid spread of drive-ins. One is that until this year, wartime building restrictions held back the erection of theatres. This meant that drive-ins got the green light because requiring less building material. That has changed with most states reporting about four regular-type theatres planned or projected as compared to one drive-in. Another reason for the rapid postwar outdoor theatre expansion was the mounting cost of construction. A theatre costing $300,000 today could have been built for $200,000 two years ago. The average 800-car drive-in costs about $180,000. Smaller capacity spots are put up for less.

Rank's New Demands On Olympix Again Rile U. S. Newsreelers

Ill-feelings over this summer's Olympic games in England and talk of boycott by American newsreel companies, which quieted over the past few months after assurances of a square deal by J. Arthur Rank, have been revived again. The peace bubble burst this week when printed contracts laying down the rules for coverage of the international event reached film company h.q. in N. Y.

Reels had been mollified when Rank, who holds exclusive film rights to shooting the Olympics, promised Yank companies they would be permitted reasonable coverage on payment of a flat fee for the privilege. That amount was reportedly $4,000 for each of the five companies. Contract now before the reels requires the Yanks to share an unfixed allocation of production costs.

Companies are particularly peeved since all shooting will be handled by one of Ranks subsids, formed to film the Olympics with no supervision of expenditures by the reels. The Yanks, on their part, must each advance 3,000 pounds ($12,000) for costs. This is a preliminary payment with the actual amount allocated to be determined later.

Other provisos of the pact have the reels sizzling. One of these limits the companies to 1,000 feet and to only one issue weekly. Rank has taken elaborate precautions to prevent competition with his Olympic Games feature which he plans to release both in England and U. S. One of these is to bar the use of more than 50 feet for background matter after the games.

It is still a tossup whether the American reels will ink the pack or take the boycott plunge. The Yanks are loath, right now, to buck Rank on the subject, and their British newsreel subsids which deal with his theatres want to go ahead with the deal.

Several months back, Universal stopped a boycott by refusing to join it. U is closely tied with Rank, who is the company's largest stockholder.

BRITISH REELERS ALSO RILED ON GAMES STANCE

London, July 6.

Newsreel Assn. of Britain called a full-scale meeting this week of all its members to discuss final details of their arrangements for filming the Olympic Games. For the privilege of taking newsreel shots of the Olympic Games, the five major British newsreel companies will have to pay $8,000 each. And they aren't happy about it because the films will have to be pooled with no one company able to get a scoop or an exclusive.

According to the trade, $8,000 will be a small amount for the companies to pay because it would certainly have cost much more to have filmed the Games on their own account. That is always supposing they could get the extra staff and equipment most certainly needed for such a big job.

Lizzie's Showbiz Boatload

Queen Elizabeth docks today (Wed.) in New York after an Atlantic crossing carrying its usual quota of show business personalities. Aboard the liner are Raymond Massey, Jean Hersholt and Janis Carter.

Other passengers include Valentina Cortese, Italian film actress, and Christopher Isherwood, British author.

Venezuelan Prez Into American Pic Industry

Romulo Gallegos, president of Venezuela, who is in the U. S. on official business, has plunged into the film biz as a by-product of his trek. Venezuelan head of state has a piece in a projected Hollywood filmization of his best selling novel, "Dona Barbara," as one of the terms in a deal closed this week. He has sold film rights to the yarn to Trans-World Films, recently-formed producing outfit headed by Jacques Grinieff.

Grinieff won't film the book for some time yet, as he is going ahead with other projects first "Barbara" interiors will be shot in Hollywood while exteriors will be lensed in Venezuela. Production budget of $1,500,000 is set for the film.

Novel, originally published in 1931, has already been made in a Spanish-language pic version by Casa Loma films, Mexican company. President Gallegos was repped by Jose R. Gutierrez, while agents for Trans-World were John W. Darr and John Krimsky of the Institute of Public Relations.

SCHARY No. 2 TO MAYER AT M-G?

Enterprise's Bank of America Loan Agreement Extended; Prod. Costs

Enterprise is reported to have received a limited extension of its loan agreement with the Bank of America despite losses of something around $2,000,000 on its initial group of five pictures. Original revolving credit, which was supposed to have made available to the David Loew-Charles Einfeld unit up to $10,000,000, expired June 30.

Films made by Ent under the loan reportedly represented about $10,950,000 in negative cost, plus another $1,500,000 or thereabouts in prints and advertising. Their total income from domestic and foreign, when all returns are in—which will take some years—is estimated at $13,750,000. Subtracting a minimum 25% distribution fee from that, the net is around $10,310,000, against the total costs of approximately $12,450,000.

Bank of America is understood to have decided on continued cooperation with Enterprise in an endeavor to help it salvage the maximum possible out of the pictures and to assure getting its own money back. With this in view, new loan agreement is said to be very limited in character.

Metro's Lineup

The new financing is being used to complete "No Minor Vices," which has finished shooting and is now in the final technical phases

(Continued on page 12)

Nicholas M. Schenck
(President of Loew's, Inc.)
weighs the problem
Tele an Ad Medium, Pix Freer; Where Will the Twain Meet?
* * *
an editorial feature in
VARIETY's
3d Annual Special
RADIO-TELEVISION NUMBER
Out This Month

C. P. Skouras Disclaims Top Pay Sweepstakes; Major Coin in Escrow

Case of Charles P. Skouras, head of National Theatres, presents the puzzler of what makes the Treasury Dept. tick when it releases yearly publicity on salaries garnered by top figures in American industry. Skouras was billed last week by the revenuers as the top earner in the U. S. for 1946 with paychecks totalling $985,300. Actually, the NT topper earned only his basic salary of $135,200 during that year which would place him way down the list, it has been learned.

As part of the settlement of the minority stockholders actions brought against him and his aides Frank (Rick) Ricketson, Jr., Elmer C. Rhoden and Harold J. Fitzgerald, Skouras waived all bonuses and extra compensation for 1946 and 1947. Amount passed by him totalled $1,500,000, leaving Skouras only the basic $135,200 for each year. Another $200,000 remains in 20th-Fox coffers because of a similar waiver by Ricketson, Rhoden and Fitzgerald.

Waiver won't become final until the compromise of the stockholder action receives judicial approval when it comes up for hearings before the N. Y. supreme court Aug. 13. Nonetheless, the quartet of execs have not received any of the extra coin because 20th's board froze the compensation (a percentage of NT profits) when the stockholder actions were first brought several years ago.

Undoubtedly, with the Skouras defection, top-paid figure in the industry during '46 was Louis B. Mayer, Metro production chief, who collected over $500,000 for the year.

H'wood Would Like This

Mexico City, July 6.

Mayor Fernando Casas Aleman, of Mexico City, has issued a decree forgiving Mexican producers, studios and distributors the debts they owe the municipal government and exempting them from city mercantile taxes. This leaves only federal imposts, which aren't many and not very heavy.

Exemptees must be Mexicans and members in good standing of the Assn. of Mexican Picture Producers and Distributors. There's word that the federal government also plans to aid the trade by pardoning it of coin due the ministry of finance and to free it of national taxes.

N.Y. Circuits Nix Dating Brit. Pix; Lack B.O. Sock

British pix which have always found the going tough in the hinterlands are now meeting an almost equally harrowing experience in New York, their potentially best market. Neither Loew's nor RKO circuits, the first-run chains in Gotham, have played an offering of J. Arthur Rank, chief British producer, since "Black Narcissus" which made the rounds in January of this year.

Both circuits have shied away from Rank's product on the ground that the films offered lately are not strong enough to fit in the long end of the week. Number of Rank's films have been turned down on the short end while others were offered positions at the bottom of the dual bill. Those proffers have been nixed by Universal and Eagle Lion, Rank's U. S. distribs, because the booking would result in next to no money.

Because of the peculiar dating system in New York, rejection of a film by RKO and Loew's generally

(Continued on page 4)

ZANUCK'S WAR DEPT. MISSION INTO GERMANY

Paris, July 13.

Darryl F. Zanuck, 20th-Fox production chief currently making a tour of Europe, will also visit Germany on a mission for the U. S. War Department. During the last war, he held the rank of colonel in the Army's film division.

Due in London on Aug. 12, Zanuck will be feted at an all-industry luncheon sponsored by the Cinematograph Exhibitors Assn., the Kinematograph Renters Society and the British Film Producers Assn.

Jessel's New 20th Deal Includes Fisher Bio

George Jessel's new 5-year deal as a producer with 20th Century-Fox eliminates the necessity of his six-month hiatuses to do a little personal "cleaning-up" on personals, such as those $7,500 and $10,000 per-week engagements in the New York and Florida niteries last year. Darryl Zanuck, 20th-Fox production boss, found such time-out provisos untenable and even though Jessel might be between-pictures, the studio chief prefers he (Jessel) be always on the lot.

As part of this readjustment, an indie deal which the producer had simmering with Eagle Lion for a filmization of the Fred Fisher saga now becomes a 20th-Fox property. It's titled "Oh, You Beautiful Doll," from one of Fisher's best known songs.

Jessel has a flock of other show

(Continued on page 47)

TALKING A DEAL WITH OLD BOSSES

Hollywood, July 13.

Metro prexy Nicholas M. Schenck made a hush-hush flying trip to the Coast last week to huddle top Metro execs on a deal by which Dore Schary, former RKO production veepee, may become No. 2 man on the M-G lot to production chief Louis B. Mayer.

Schenck, in over the weekend, powwowed with Schary, Mayer, M-G veepee-general counsel J. Robert Rubin and veepee-treasurer Charles C. Moskowitz, plus Music Corp. of America prez Lou Wasserman, at the home of Joe Schenck. Talks centered on the possibility of Schary taking charge of general production at the studio.

During the week, meanwhile, the Metro execs held protracted confabs on renewed retrenchments at the studio in an effort to cut production costs to the bone. Studio personnel would be drastically trimmed, which would give Schary an entirely new setup when and if he accepts the Metro offer.

Metro became interested in Schary last week when he and Mayer breakfasted at the studio. It was as a result of that confab that Schenck made his secret trip to the Coast. He returned to New York after the huddles.

It's understood that the deal with Schary would call for him

(Continued on page 47)

ERIC JOHNSTON BACK IN D.C. ON FILM PROBLEMS

Washington, July 13.

Eric Johnston, who has been vacationing at his home in Spokane, Wash., for the past 10 days, is due back in Washington, D. C., tomorrow (Thursday) for a meeting of the advisory council of the Economic Cooperation Administration (Marshall plan agency), to which he was recently named.

It is expected that with the return to the east of the Motion Picture Assn. of America prexy, further meetings of company toppers will be set to discuss the British quota, the Anglo-U. S. films agreement and J. Arthur Rank's playing time restrictions. No meetings have been held since July 1.

Next session will hear a firsthand report from John McCarthy, associate chief of the MPAAA international division, who got back last week from London.

Maybe No Schary Successor 'Til Oct.; Hughes' Open-Door to All Indies

Hollywood, July 13.

With successor of Dore Schary at the RKO lot to remain undecided until Oct. 1, Howard Hughes, company's controlling stockholder, opened the door wide for top quality indie producers to release through RKO. Hughes, at a board of directors' meeting over the weekend, said the company will give indie product the same selling attention it accords own pix. It's unknown whether Hughes intends to partially finance the indies but all physical facilities of studio will be granted them.

New exec producer to replace Schary will probably stay up in the air until Oct. 1 when the production schedule will be arranged. Hughes is now going over story properties, deciding which of the inventory should be made within the year. It's also likely he'll use several stories he owned as an independent producer with view of utilizing talent he has contracted including Jane Russell, Jack Beutel and others.

RKO directors, headed by exec vice-prexy Ned Depinet, leave today (Tues.) for the east following final meetings here and will assemble again at a stockholders meeting Aug. 31 in New York. Session on the Coast was mostly devoted to investigation of what economies could be effected. There's a slight chance that Schary's successor may be named at the next stockholders meeting.

Malcolm Kingsberg, head of RKO's theatre operations, leaves for San Francisco today after briefing Hughes on circuit matters. He'll return east from Frisco.

Paul Raibourn
(Paramount Television Veepee)
opines that
"Theatre TV Now Awaits Only Acceptance by the Exhibs
* * *
an editorial feature in
VARIETY's
3d Annual Special
RADIO-TELEVISION NUMBER
Out This Month

Indie Bankrollers Shy from 'Stupid' Releasing Delays

Multi-million-dollar New York syndicate, which had planned to go into large-scale second-money financing of indie filmmaking, has all but dropped the idea, according to Stanley A. Katcher, attorney for the would-be angels. Katcher said an investigation of the indie production field had indicated the time lag was "so stupidly long" before a picture's release that promised returns on investment weren't sufficient to make the project worthwhile.

Katcher recently returned to New York from the Coast, where he spoke with producers, bankers, distrib execs, rental lots and others who have an interest in indie production. As a result of the survey he said, "the idea isn't dead, but it's awfully sick."

Attorney represents a group which has been operating for some time in the field of commercial financing. Group was looking for additional outlets for its coin and thus commissioned its counsel to investigate the film field. Its New York operation is similar to that of Ideal Factoring, headed by Martin Hersh, which for a while was highly active in film financing, but in the past year has found its loans

(Continued on page 47)

Arthur Freed's N.Y. Huddle

Metro producer Arthur Freed is scheduled to arrive in New York from the Coast some time this week for huddles with Betty Comden and Adolph Green, who scripted Freed's next production, "The Barkleys of Broadway."

He'll be accompanied by dance director Robert Alton, who set the dance routines for Freed's "Easter Parade."

National Boxoffice Survey

Heat Wave Clips Post-Holiday Trade—'Waltz,' 'Parade,' 'Apache,' 'Island,' 'Street' Week's Big Six

Torrid weather, which is clipping grosses in many key cities covered by VARIETY this week, is failing to make much dent on the front-running champ, "Emperor Waltz" (Par). Despite soaring temperatures, the Bing Crosby-Joan Fontaine starrer should wind up week with $379,000 in main keys, not far from smash total of preceding stanza.

Far in the rear in actual coin but hinting real future possibilities is "Easter Parade" (M-G), which is copping second position in the weekly boxoffice derby. In three keys along the Atlantic seaboard, where sweltering weather is worst, it shapes fine to great. Outstanding biz is being done by N.Y. Loew's State, with great second stanza after record opener.

Third place goes to "Fuller Brush Man" (Col), moving up after being in the chips for three successive weeks. "Ft. Apache" (RKO) continues to register big trade, making third week it has finished fourth or higher in national standings.

Strong fifth position winner is "On Island With You" (M-G), with big to fancy grosses in six keys. "Street With No Name" (20th), while getting comparatively high total of coin, is not showing socko results in several cities now playing.

Remainder of business is widely cut up, with "Canon City" (EL), "Up in Central Park" (U), "Romance High Seas" (WB), "Regards to Broadway" (20th) and "Coroner Creek" (Col) best of runner-up films in that order. "Canon," incidentally, is showing high promise, being sock on three-theatre Denver preem and surprisingly strong in N.Y. despite heat wave.

"Paradine Case" (SRO), just getting started, shapes sock in one key and nice in a second one. "Best Years" (RKO), now out on popscale runs, will show sturdy takings in two cities, strong trade in two others and fine biz in a fifth. "Dream Girl" (Par) looks strictly no dice in L.A. but rates okay session in Washington, D.C. "Gallant Legion" (Rep) looks fine in latter city.

"Foreign Affair" (Par), which preemed at N.Y. Paramount a week ago, still is big in second frame. Light comedy, which got a terrific word-of-mouth buildup after a fine advance, shapes as a real comer. "Feudin,' Fightin'" (U) teed off nicely in Omaha.

"Raw Deal" (EL), doing well in N.Y., is not big in St. Louis. "Hatter's Castle" (Par) is okay in Minneapolis.

(*Complete Boxoffice Reports on Pages 8-9*)

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UA Burned at Rank's 'Insulting' 20% Rental Bid for 'Sleep, My Love'

Allegedly "insulting" rental terms offered by J. Arthur Rank for "Sleep, My Love" has heaped fuel on United Artists' burn at the British producer and theatre operator. Result may be a definite decision by UA's board, meeting in New York today (Wednesday), to go ahead with the legal action against Rank which it has been mulling.

Rank offered a flat 20% rental for the pic, produced by Triangle Productions, the Mary Pickford-Buddy Rogers-Ralph Cohn unit. Figure particularly rankled UA and other American distribs, since Rank just inaugurated new terms for rental of his own pix by indie exhibs in Britain. These call for a sliding scale of 35% to 55% for all his features.

Rank's 20% offer was in one sense an advance for UA, since prior to that the British operator had refused any playdates to the company's films. It is for that reason that UA has had counsel in Britain working over the law books to learn if there was a cause of action.

Legal suit would be based on Rank's refusal to grant consideration to UA in its position as a stockholder in his Odeon circuit. Rank claims the company is only a minority shareholder and thus he can do as he wishes. UA's attorneys think it has a fairish chance of coming out with a decision in British law courts, since the company is not actually a minority stockholder, but a 50% owner of Odeon Cinema Holding Corp., parent of the circuit-owning company.

Pros and Cons

UA board has been split between a radical and conservative side on the question of taking Rank to court. Radicals have wanted immediate action, while the conservatives have favored continued negotiation. The "Sleep, My Love" incident is expected to lend weight to those who want the company's British counsel instructed to go to court at once.

Sam Dembow, Jr., sales rep for Triangle, is a member of the UA board, which will undoubtedly carry weight at the meeting. He issued a sharp statement last Thursday (8), in which he termed Rank's policy "perfidious." He indicated his belief that terms should be closer to 40% than 20%.

"I am flatly rejecting the Rank offer," said Dembow. "His perfidious policy of playing major American motion picture interest off against one another in the hope of obtaining outstanding product at ridiculously low prices is jeopardizing the last vestiges of good will remaining between the British and American film industry. If I must be thrown a bone, let there at least be some semblance of meat on it. . . . As a direct result of Rank's outrageous offer, I have no alternative but to immediately plan for the release of the film throughout the British Isles in independent theatres only."

4th Circuit—Indies Only

Another item to come before the board is a plan by exec v.p. Arthur W. Kelly to get American companies interested in setting up a fourth circuit, consisting of only indie houses. This would be established in competition with Rank's Odeon and Gaumont-British webs and Warner Bros.' Associated British Circuit.

UA prez Grad Sears, who returned from a week's visit to Hollywood over the weekend, is also slated to report to the board on results of his trip. He was in negotiation with Howard Hughes on two of the latter's films, which Hughes would like to get back from UA before they go into release, as he desires to distribute them through RKO, of which he recently acquired controlling interest. Sears also huddled with a number of indies on possible distribution deals and will present results of the negotiations to the board.

Rep's 6-Mo. Net $236,832

Republic's net profit for the half-year ended April 26 dropped to $236,832. The 26-week take represents a 60% decline, since Rep during the comparative period of 1946-47 corralled $656,298.

Company's income before taxes came to $396,832.

Wilson's Nix to CEA

London, July 13.

Bitter objections raised by the Cinematograph Exhibitors Assn. to the new 45% quota for Britain will probably fall unheard when the CEA meets with Harold Wilson, president of the Board of Trade next Monday (19). Wilson has warned the group that he will not discuss proposed variations of the quota when he sees the deputation. His point is that it is no longer open to discussion since it has already been agreed upon by Parliament.

Understood CEA had intended to stress the difficulties of indie exhibs in fulfilling the quota which requires a 45% ratio for the home product. CEA wanted to urge the taking of a lenient view by the Board.

Bacher Battle Second by DOS With Indie Units

Hollywood, July 13.

David O. Selznick's battle with William Bacher last week marked DOS' second feud within a month with indie units working under his banner. Selznick refused to allow a trio of his stars to appear for the scheduled start of shooting yesterday (Monday) of "If This Be My Harvest," to be made by Bacher's Trinity unit for Selznick Releasing Organization distribution.

Bacher declared the matter was in the hands of his attorneys and was threatening legal action. Equally miffed at Selznick for a last-minute cancellation a month ago, but convinced that DOS was on solid legal ground in his action, were producers Edward A. and Robert S. Golden, who were to have made "What Every Young Bride Should Know," with Shirley Temple and John Agar.

Selznick's w.k penchant for perfection in scripts was apparently responsible for the Bacher cancellation as well as the Goldens'. In refusing to allow Alida Valli, Robert Mitchum and Louis Jourdan to appear before the cameras for "Harvest," Selznick said the script was not rewritten as requested, "consistent with our policy of jealously guarding roles for stars we have developed." The statement added that Bacher was agreeing with Selznick on one hand that he'd rewrite the script, while telling the bank on the other hand that the screenplay was final.

Bacher replied that Trinity had "fulfilled every requirement" and

(Continued on page 16)

N. Y. Circuits

Continued from page 3

also means few bookings in other local circuits such as Randforce, Skouras or Century which follow the two affiliates. These chains play product clearing the first-run circuits and usually do not have playtime available for pix failing to make the RKO-Loew's grade.

Prestige unit of Universal, which handles Rank's artier product, is also hard hit by the current resistance to Anglo imports. Outfit is finding it difficult to book the pix in subsequent-run surceseaters in New York and a few other urban centers which formerly were its best markets.

Payoff on the recent allergy of the two New York affiliates to British pix is the moveover of "Jassy" from the showcase Winter Garden to the small Park Ave. theatre. "Jassy" is currently playing the latter house. "Dear Murderer," another Rank import which has already played the Winter Garden, will follow "Jassy" at the Park Ave.

Both RKO and Loew's have a rule against first-run moveovers which bans any film from their circuits if that action is taken. U took the step for "Jassy" and "Murderer" after the two circuits rejected the films. U is now dickering with the circuits on "Bad Sister," another recent Rank release which finished a first run at the Winter Garden. If ditched by the two circuits, it will also transfer to the Park Ave.

C. J. LATTA SUBS FOR AILING MILDER IN ENG.

London, July 13.

C. J. Latta, former manager for Warner Bros. circuit in the Albany, N. Y., zone, has been named by Max Milder as his alternate on the board of the Associated British Pictures Corp. Milder, seriously ill, resigned last week as managing director in England for WB, which holds a large interest in ABPC.

Arthur S. Abeles, Jr., has taken Milder's place as WB topper here, but Latta has been brought over to specialize in watching the company's theatre interests. D. J. Goodlatte is continuing as acting managing director of the Associated British Circuit, also a WB affiliate, during Milder's absence. Robert Clark has been named to sub for the former WB chief here as executive producer.

Brit. Exhibs Ask Tax Cut

London, July 13.

An all-out, united attack against the entertainment tax and a plea for slashing the bite is being planned by the Cinematograph Exhibitors Assn., the Kinematograph Renters Society and the National Assn. of Theatrical Kine Employees. The three organizations are currently preparing a joint case to be presented to the Chancellor of the Exchequer.

Reduction would apply to 1949. Sir Stafford Cripps, Chancellor, has refused to take action this year.

Brit. Exhibs Up in Arms Over Plan Of Producers to Police 45% Quota

London, July 13.

Announcement by the British Films Producers Assn. last week of its plan to call "copper" on any exhib not living up to the new 45% quota was like pouring petrol over an already blazing fire. Coming on the eve of a rump meeting of indie theatre operators today (Tuesday) and a session of the Cinematograph Exhibitors Assn. with J. Arthur Rank tomorrow, the BFPA statement touched off another blaze of bitterness and recrimination by exhibs against Rank.

Theatremen were labeling as Gestapo and OGPU tactics the plan disclosed by Sir Henry French, director general of the BFPA, for setting up a "fact-finding" department to check programs played in every cinema. Any found not abiding by the quota, he added, would be reported to the Board of Trade.

W. R. Fuller, general secretary of the CEA, declared that the BFPA was acting like "a common informer" in going to the B. of T. "with tainted evidence." He said the move would be strongly protested to Harold Wilson, B. of T. prez.

Development undoubtedly will prejudice the Rank-CEA talks tomorrow. Already expected to be loaded with fireworks when exhibs come face-to-face with the man they think primarily responsible for the high quota and the increased terms now being asked for his pictures, session is now certain to be a bitter one.

'Nothing Sinister'

Producers said they were unconcerned over the exhibitor reaction. They claim the policing proposal was originated by Rank, who intended to run the "fact-finding bureau" himself, before the plan was officially adopted by the BFPA. They said that there was nothing sinister in the proposal, as the information can be culled from the local press.

Sir Henry, in making his announcement, said that producers

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Film Industry's Publicity Offensive Swings Into Action on Several Fronts

Industry public relations activities, which have inched quietly forward on a variety of fronts in the past month, took an entirely new twist last week. In an almost unprecedented move, two reps of the Motion Picture Assn. of America traveled from New York to Doylestown, Pa., to show the editor of the local paper that an attack he printed on the picture industry was unwarranted.

Attack wasn't made by the editor himself, but by playwright Moss Hart, who lives close by Doylestown. Hart spoke before the women's club, and the local paper, The Intelligencer, presented a lengthy report on his smashing attack on Hollywood. The speech was something of a sensation in the "genius belt" of Bucks county, of which Doylestown is the seat.

The MPAA reps who visited the editor were Tom Waller, director of public relations in the New York office, and Arthur De Bra, director of community relations, who handles the industry's contact with women's clubs. While Waller explained to the editor that there was another side to the industry picture than the one Hart presented, De Bra arranged for the women's club to hear a speaker presenting the Hollywood viewpoint.

TOA's Campaign

Meantime, local editors throughout the country were being encouraged to print stories with an industry viewpoint through the work of the Theatre Owners of America. Up to last week papers with a combined circulation of 20,000,000 had published the TOA-supplied yarns, according to a tabulation of tear sheets received in New York.

TOA has been shipping the stories to exhibs throughout the country, who call on their local editors with them, instead of an attempt by the TOA to get direct placement from New York. Three yarns have thus been sent out and have appeared in papers ranging from the Chicago Tribune, with its 1,500,000 daily circulation, to crossroads weeklies.

Johnston office was busy on still another front, promoting showings of "Letter to a Rebel," two-reel short on American democracy in action, which it is sponsoring. Pic, produced by RKO-Pathe as part of its "This Is America" series, is being made available to all theatres for spot booking. To acquaint as many people as possible with this industry effort to promote Americanism, MPAA sent out letters over Eric Johnston's signature to 6,000 women's clubs and 2,400 Chambers of Commerce. They were urged to ask their local exhibs to play the short.

"Rebel" was also being promoted

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Vidor to Direct 'Yesterday'

Hollywood, July 13.

Charles Vidor was assigned by Harry Cohn to direct Columbia's film version of "Born Yesterday," slated for fall production.

Garson Kanin play has been gathering dust on the Columbia shelf for months. Rita Hayworth is mentioned for the Judy Holliday role.

Bank Claims Lien Also on Cutting Room Footage

Benedict Bogeaus has run into a stymie on a plan for making a new picture out of the pieces of a previous one left on the cutting room floor. The bank which financed the original film claims it owns a share of the leftovers. As a result, Bogeaus can't get the financing necessary to complete a picture out of the old scissored parts.

Film involved is "On Our Merry Way," which was formerly titled "A Miracle Can Happen." It originally consisted of four sequences, each with a different set of stars. In editing it, Bogeaus decided to eliminate one sequence starring Charles Laughton.

His idea now is to shoot a beginning and an end for the Laughton footage and issue it as a feature in itself. Security-First National Bank of Los Angeles, which financed "Miracle," claims, however, that it has a first lien on anything left over from shooting of the film, just as it does on the film itself. It has no objection, of course, to Bogeaus going through with his scheme, but it wants to get out of the new pic whatever of its coin it may not bail out of the original.

That's agreeable to Bogeaus except for one thing, no bank will advance him the money required for the additional shooting and editing while another bank has a first lien on the resulting picture.

Incidentally, the change of label from "Miracle Can Happen" to "On Our Merry Way" continues to be a miracle in itself at the b.o. Pic, in test dates under the original moniker, appeared doomed but with the name switch it has gotten amazing results. It is doing good business everywhere and excellent in many spots.

L. A. to N. Y.

Robert Alton
Lois Andrews
Joan Blondell
William Boyd
Bill Burton
Lois Butler
Dave Dreyer
Sam G. Engel
Melvin Frank
Sidney Franklin
Arthur Freed
Max Gilford
Monroe Greenthal
John Hearst
Van Heflin
John Hertz
Paul Herzog
F. W. Hite
Leo Jaffe
John Joseph
Nicholas Joy
Boris Karloff
Percy Kilbride
Charles Korvin
Elsa Lanchester
Art Linkletter
Julie London
Richard Long
Joseph McConville
Tom McKnight
Norman Panama
Fred Quimby
Sigmund Romberg
Ruby Rosenberg
Thornton Sargent
Grad Sears
Michael Todd
Mervyn Vye
Jack L. Warner
Philip A. Waxman
James B. Williams
Jacob Wilk
Keith Winter

N. Y. to Europe

Andrews Sisters
Adele Astaire
Bob Considine
Joseph Cotten
Eddie Dowling
Daphne du Maurier
Bramwell Fletcher
Mrs. Ben Goetz
Jed Harris
Hildegarde
Jack Hylton
Jack Kapp
Lou Levy
Emile Littler
Myrna Loy
Gene Markey
Marilyn Maxwell
Mrs. Boris Morros
Charles Moses
Leo Mostovy
David B. Sadowsky
Suzy Solidor
Anna Sosenko
Donald Ogden Stewart
Jan Struther

N. Y. to L. A.

Shirley Blanc
Emil Coleman
Daniel Gould
Leo Handel
Jimmy Lipton
Arnold Perl
Gregory Ratoff
Ted Saucier
Monty Shaff
Franchot Tone
Tenny Wright

Europe to N. Y.

Henri Bernstein
Jean Hersholt
Messmore Kendall
Alicia Markova
Ken McCormick

B.O. EBB LOGJAMS NEW FILMS

Where Are Those Telepix?

Los Angeles, July 13.

Los Angeles' two television stations, KTLA and KTSL, would like to know where all the tele pictures are that they've been reading about. Both stations are yet to sign up for a single series of the pix announced for telecasting only.

KTSL's programming coordinator, Carleton Winckler, sent out a memo to staffers over the weekend advising that he'd like to see some of the films—"but how about a sample instead of a lecture?" Note continued, "It seems to us that every third person in Greater L.A. is making them, but so far we have had only one sample submitted."

KTLA film director Jerry Muller advised that he has seen a sample or two also, but no complete, or near-complete, series. Station is signed up for some Telefilm product, and uses International News Photo's Telenews, but that's all. "It seems to be one of those things where everybody wants in, and yet very few are doing anything," Muller said Saturday (10). KTLA's sole deal to date is with Sir Alexander Korda for a series of 24 British pix originally made for theatres.

Muller said it's possible production is going ahead with several of the outfits that have announced plans, and the reason stations haven't seen any product is because the producers are waiting until they get a lineup of 13 or 26 of them, when they'll make their deals with agencies for sponsors.

Among those actually in production here are Bonded Television Productions, Jerry Fairbanks, Jack Chertok, Carleton Morse, Stuart Ludlum, Carl Dudley, Telefilm, Gray-Richards, Vallee Video, Bell International, Telepak, IMPPRO, Century, Emerson, Bob Clampett and Atwood Television Productions.

20th-UP in Tieup for Daily News Pictorial Service to TV Subscribers

Twentieth-Fox, already pacing the major film companies in the new television film production business, pulled far out in the lead this week with the inking of a new pact with United Press to service tele stations with pictorial documentation of UP's daily news dispatches.

Under the plan, in which 20th and UP will share in the profits on a 50-50 basis, 20th is to furnish each TV station subscribing to the service with a basic film library compiled from 20th's own stock library, claimed by the company to be the largest in existence. This will be implemented by 20th each month with new film clips, in keeping with developments in the world news situation. Each clip is to bear a catalog number, which will be the same for each station.

UP news editor will then write a daily TV news commentary, which will be wired to stations on standard teletype printers. Commentary will also carry a list of the catalog numbers referring to the clips in the station's library. All the station operator has to do, consequently, is pull the clips out in the correct sequence, splice them together and put them on the air as an announcer reads the commentary. Result is a finished newsreel at only a fraction of the cost of the newsreels now on the air produced especially for TV.

New service will be available to any station that wants to buy it,

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20th Bows Out On Dem-TV Coverage

Twentieth-Fox, which shared theatre television exploitation of the recent Louis-Walcott fight along with Paramount, plans to sit out the Democratic national convention, which teed off in Philadelphia Monday (12). Par, consequently, as the only theatre interest to receive permission from the tele pool committee to pick up the Demo conclave for theatre TV, will have the field all to itself this week.

Acording to a 20th spokesman, the company considers theatre tele to be still in the stunt class. Twentieth believes it learned the technical answers it wanted to know during its telecast of the fight on the Fox (Philly) theatre screen, and now plans to lie low until it's determined how best to put theatre TV on a commercial basis. Company hasn't abandoned its ambitious plans for a nationwide theatre tele network but has delayed them for further kicking around of the problem.

Cagney, RKO Dicker

Hollywood, July 13.

William Cagney is reported negotiating with RKO on an indie deal to go into effect on completion of his current commitment with United Artists, which calls for one more picture.

Cagney has three stories, "Only the Valiant," "The Stray Lamb" and "A Lion Is in the Streets," lined up for future production.

Wall Street Backs Balaban's Plan To Shrink Par Capital

Proposal of Barney Balaban, Paramount's prexy, to meet any court-decreed divestiture of theatres by a partial shrinkage of capital is viewed by Wall Street as a highly favorable factor for Par's investors. The Street's friendly reaction was evidenced last week when two brokerage outfits—Eastman, Dillon & Co., and Carl M. Loeb, Rhoades & Co.—urged their customers in special letters to hold their Par stock as a sound investment.

Noting that Balaban's annual report to stockholders several weeks ago in which he proposed a reduction in capital had caused the stock to suffer market reverses, Eastman concern declares: "A study of the facts brought out at the annual meeting, however, suggests that an

(Continued on page 20)

Ballantine Gets Par Theatre Plug, Too, On Pickup of Philly Fight

Broadway Paramount theatre paid a nominal fee for rights to pick up the Beau Jack-Ike Williams lightweight championship fight for its theatre television Monday (12) night, thereby avoiding any difficulties that might otherwise have arisen with either the broadcasters involved or the fight promoters.

Par tele officials declined to reveal the exact price paid but emphasized they had been given full cooperation of all concerned. In return, the opening title card on the screen credited the ABC tele network, station WFIL-TV, Philadelphia, which originated the telecast, and Ballantine Beer, which sponsored the TV show. Par edited out some of the Ballantine com-

(Continued on page 18)

MAD SCRAMBLE FOR PLAYDATES

Current dip in the nation's film boxoffice has resulted in a glut of new releases on the market, something which is almost unprecedented in the industry.

Formerly, in periods of offish biz, pictures played off so rapidly that distributors had all they could do to keep the market supplied with new product. Today, however, with studio and distribution operating costs at an abnormal high, most companies must liquidate their product as rapidly as possible in order to keep up with the times. As a result, they're plowing many of their new films into the market almost as soon as they come off the sound stages.

Result has been a mad scramble for playdates, with pictures being backed up all down the line, from key city first runs to the subsequent run and smalltown situations. Sales chiefs of several major companies, in fact, report anxious communications from their field personnel, who have discovered that most exhibitors, usually ready at this time to start booking for the new season, still have so much unplayed product at hand that dates on the newer pix are extremely difficult to obtain.

It's only those studios with enough financial backing to carry them through the dog days that can

(Continued on page 47)

UA Distrib Edge For Its Producers

In order to make financing of indie producers more attractive to the banks, United Artists has introduced a new facet into its distribution contracts. It is agreeing to defer 2½% of its 27½% domestic distribution fee in a number of new releasing contracts now being written.

The device gives the banks added opportunity to get paid off quickly, since, in the ordinary course of events, distribution charges come out before the return of invested coin. Under the new plan, only 25% is taken out for distribution until the bank loan is recouped. After that, the deferred 2½% is held out, plus the normal 27½% fee.

Actually, the deferment idea is not new. It was contained in some contracts in the old days when the regular distribution charge was 25%. Scheme was dropped during the lush years when financing was easy to obtain.

In addition to the 27½% being demanded for distribution now, new pacts provide that the producer pay for all advertising, except for a limited amount of local cooperative copy.

New series of contracts now going through the legal mill are on deals that have been made in the past two or three months. They include those with Hunt Stromberg, Stanley Kramer's Screen Plays, Sam Bischoff, Phil Krasne, Jack Benny's Amusement Enterprises unit, W. Lee Wilder, Buster Collier and others.

Irving Brecher
humorously discourses on
"How to Get Rich in Television, Part I"
* * *
in the
3d Annual Special
RADIO-TELEVISION NUMBER
of
VARIETY
Out This Month

Petrillo's New Demands on H'wood Can Mean Added $5,000,000 Music Costs

Next labor shadow looming over the Hollywood production scene is that of James C. Petrillo, prez of the American Federation of Musicians. With the present AFM contract with the major studios running out Aug. 31, preparations are currently under way on both sides to meet the long siege of haggling over terms which will set in when new pact negotiations open in Chicago the first week in August.

As in recent talks with Petrillo, top-level N. Y. execs of companies belonging to the Motion Picture Assn. of America will carry its ball for the lots. It's expected the MPAA will send labor contact Charles Boren East for the huddles. Sitting on Petrillo's side of the table will be AFM studio Rep. J. W. Gillette, just back from preparley planning in N. Y. It's not clear why Petrillo wants the talks in Chicago rather than N. Y.

Petrillo's demands on the film industry are being shaped this time under the restrictive conditions of the Taft-Hartley law which effectively tied his hands during negotiations with the broadcast industry early this year. However, the T-H law will prove no barrier to AFM demands for steep wage tilts and increased minimum employment figures at each of the studios. Two years ago, Petrillo initially demanded a 100% wage increase for studio musicians and finally won a healthy hike of about 30% for his members.

Fancy Music Bill

Currently there are 339 musicians employed in the eight major studios, adding up to an annual music bill of between $7,000,000 to $9,000,000. Studio musicians are now paid $13.33 per hour, with an annual minimum guarantee of 520 hours annually to be used at the studio's discretion. Petrillo is expected to repeat his demand of two years ago that musicians be paid

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Romantic Merger

Industryites are wondering what the reaction of the Dept. of Justice's anti-trust division will be to the big circuit merger announced on the Coast last week.

Joan Wobber, daughter of 20th-Fox exec Herman Wobber, became engaged to Marshall Naify, son of Mike Naify. Twentieth's Fox-West Coast chain and Naify's Golden State circuit compete in the Coast territory.

Wall Streeters' Off-the-Record Powwow at 20th

In an annual event engineered by Standard & Poor, financial publications outfit, 20th-Fox officials gave the lowdown on the state of the film industry to 25 leading Wall street brokers last Thursday night (8) at the company's homeoffice. S&P innovated the procedure last year as a public relations measure, with Paramount execs being quizzed then by the financial experts and stock handlers. Talk at these conclaves proceed on an off-the-record basis.

Approximately 10 20th-Fox execs, representing various phases of the company's operations such as Coast production, foreign distribution, theatres, etc., were at hand. Spyros P. Skouras, prez, handled most of the queries, assisted by Otto Koegel, company's legal braintruster, and Murray Silverstone, prez of 20th-Fox International.

Skouras informed the conclave the motion picture business during the first six months in 1948 was off by 11% from the previous year. He reported, however, that there was no general weakening in box office prices despite scattered reductions in admission tabs that have taken place recently. The average ticket price, he said, is now 50c., compared to 25c. in prewar years. Business was reported to have dipped most badly in the war boom areas, such as California, but resurgence of armaments

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Par Seeks to Pressure FCC on Decision In DuMont Control Snarl

Washington, July 13.

Paramount Pictures and subsidiaries, United Detroit Theatres Corp., New England Theatres and Paramount Television Productions, are still attempting to force from the FCC an early decision on alleged Par control of DuMont Laboratories. FCC questions that if Par owns controlling interest in DuMont Laboratories, should it be allowed any more channels under the five-station limitation.

Last week Par petitioned in protest to the indefinite postponement of a desicion. FCC ordered hearing examiner Jack Paul Blume to hear five cases, Boston, Detroit, Cleveland, Cincinnati and San Francisco, and decide the controlling-interest question along with the tele-channel requests.

Before reconvening of the San Francisco hearings in Washington on May 27, Par asked FCC to instruct the examiner to consider the two questions separately from the hearing, or asked that the Commission decide the case in en banc proceedings.

Petitioning again, Par said if the earlier two procedures did not satisfy the Commission, perhaps a declaratory ruling could be handed down.

Schenck's Naify Bidding Still Hot

San Francisco, July 13.

Far from being dead, the negotiations which Joseph M. Schenck, 20th-Fox studio exec, has been pushing with Mike Naify, head of United California theatres and its subsid, Golden State circuit, are hotter than ever. Schenck, it has now been learned, has first call on any deal which would involve the transfer of 50% of Naify's holdings in the giant theatre chain. All other deals, including those of Ted Gamble, prexy of Theatre Owners of America, and Milton Reynolds, Chicago pen manufacturer, are cold.

Schenck has been marking time pending clarification of its attitude by the Dept. of Justice which is concerned with the anti-trust aspects of any large switch in theatre interests. However, Schenck reportedly is convinced that if he resigns his spot with 20th and severs all interests with that company, the D of J won't have a toehold in any anti-trust proceeding.

There is an ultimate possibility that Gamble may wind up with some interest in a Naify-Schenck tieup, according to reports here, but it would be only on invitation of Schenck.

IRV KAHN'S TV POST

Irving B Kahn, until now radio publicity manager of 20th-Fox homeoffice staff, was confirmed this week as television programming manager for the company by prexy Spyros P. Skouras.

Successor to Kahn as radio head is to be named in the near future by 20th ad-publicity director Charles Schlaifer.

Other television news on pages 26-27.

VITAMIN M-G-M FOR THE ENTIRE FAMILY!

★

MAY

SPENCER TRACY
KATHARINE HEPBURN
VAN JOHNSON
Angela Lansbury
Adolphe Menjou, Lewis Stone
in FRANK CAPRA's
"STATE OF THE UNION."

★ ★ ★

"SUMMER HOLIDAY"
(Technicolor).
MICKEY ROONEY
GLORIA DeHAVEN
Walter Huston, Frank Morgan
Butch Jenkins, Marilyn Maxwell
Agnes Moorehead, Selena Royle.

★ ★ ★

CLARK GABLE
LANA TURNER
Anne Baxter, John Hodiak
in "HOMECOMING"
Ray Collins, Gladys Cooper,
Cameron Mitchell.

JUNE

"BIG CITY"
Starring Margaret O'Brien
Robert Preston, Danny Thomas
George Murphy, Karin Booth
Edward Arnold, Butch Jenkins
Betty Garrett, Lotte Lehmann.

★ ★ ★

JUDY GARLAND, GENE KELLY in
"THE PIRATE" *(Technicolor).*
Walter Slezak, Gladys Cooper
Reginald Owen.

★ ★ ★

ESTHER WILLIAMS, PETER LAWFORD
RICARDO MONTALBAN
JIMMY DURANTE, CYD CHARISSE
XAVIER CUGAT in "ON AN ISLAND
WITH YOU" *(Technicolor).*

JULY

IRVING BERLIN's
"EASTER PARADE"
(Technicolor), Starring
JUDY GARLAND, FRED ASTAIRE
PETER LAWFORD, ANN MILLER.

★ ★ ★

"A DATE WITH JUDY"
(Technicolor).
Starring WALLACE BEERY,
JANE POWELL, ELIZABETH TAYLOR
CARMEN MIRANDA, XAVIER CUGAT
ROBERT STACK.

AUGUST

GREER GARSON
WALTER PIDGEON in
"JULIA MISBEHAVES"
PETER LAWFORD, ELIZABETH TAYLOR
CESAR ROMERO, Lucile Watson
Nigel Bruce, Mary Boland
Reginald Owen.

★ ★ ★

MONTGOMERY CLIFT
ALINE MacMAHON
JARMILA NOVOTNA
in "THE SEARCH"

★ ★ ★

RED SKELTON, BRIAN DONLEVY
in "A SOUTHERN YANKEE"
Arlene Dahl, George Coulouris
Lloyd Gough, John Ireland
Minor Watson.

SEPTEMBER

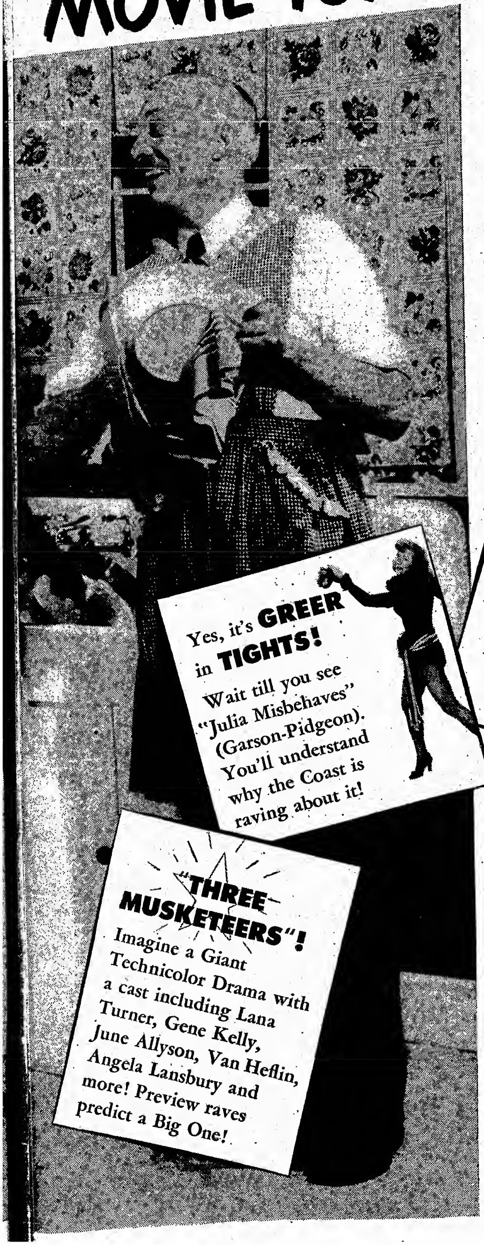
"THE THREE MUSKETEERS"
(Technicolor).
LANA TURNER, GENE KELLY
JUNE ALLYSON, VAN HEFLIN
ANGELA LANSBURY,
Frank Morgan, Vincent Price
Keenan Wynn, John Sutton
Gig Young.

★ ★ ★

LASSIE in "HILLS OF HOME"
(Technicolor). Co-starring
EDMUND GWENN, DONALD CRISP
TOM DRAKE, JANET LEIGH.

"HURRY WITH THE
THERE'S AN M-G-M

"DISHES MA! MOVIE TONIGHT!"



"They won't even bother with the dishes when 'EASTER PARADE' comes to town!"

JUDY GARLAND
FRED ASTAIRE
PETER LAWFORD
ANN MILLER

"EASTER PARADE' IS HOLLYWOOD'S TOP MUSICAL OF 1948" says Liberty Magazine. Irving Berlin's marvelous M-G-M Technicolor musical is setting phenomenal records at Loew's State, Broadway's new home of important pictures.

Big in Baltimore and watch tomorrow throughout America!

Yes, it's **GREER in TIGHTS!** Wait till you see "Julia Misbehaves" (Garson-Pidgeon). You'll understand why the Coast is raving about it!

"THREE MUSKETEERS"! Imagine a Giant Technicolor Drama with a cast including Lana Turner, Gene Kelly, June Allyson, Van Heflin, Angela Lansbury and more! Preview raves predict a Big One!

Oh, what a wonderful summer (*when you've got M-G-M Pictures!*) Are you taking your Vitamin M-G-M regularly? It's so good for what ails you! It's a pepper-upper for the entire industry!

Dualers Fail to Bolster L. A. Biz; 'Holiday'-'City' Tops, Okay $45,000; 'Ruthless'-'Tears' Medium 31½G

Los Angeles, July 13.
Dual bills in all firstruns here as a summer stimulant are not helping much this session. Six new bills opened but all are on lighter side, and holdovers also are dropping. Best new double-feature combo is "Summer Holiday" and "Big City," with $45,000, passably good, in three theatres. "Ruthless" with "Shed No Tears" looks medium $31,500 in five situations.

"Dream Girl" and "Secret Service Investigator" shapes slow $27,000 in two Paramount houses, while "Wallflower" and "Big Punch" will be slim $26,000 in three spots. "River Lady"-"Who Killed 'Doc' Robbin'" looks dull $24,000 in five locations, many small-spots.

Estimates for This Week

Belmont (FWC) (1,532; 60-$1)—"Ruthless" (EL) and "Shed No Tears" (EL). Nice $4,000. Last week, "Berlin Express" (RKO) and "Stage Struck" (Mono) (9 days), excellent $5,100.

Beverly Hills Music Hall (G&S-Blumenfeld) (826; 65-$1)—"Can't Take It With You" (Col) and "Pennies From Heaven" (Col) (reissues). Mild $3,000. Last week, "On Merry Way" (UA) (4th wk), $2,300.

Carthy Circle (FWC) (1,518; 60-$1)—"Street No Name" (20th) and "Here Comes Trouble" (UA) (3d wk). Light $4,000. Last week, okay $7,800.

Chinese (Grauman-WC) (2,048; 60-$1)—"Street No Name" (20th) and "Here Comes Trouble" (UA) (3d wk). Oke $8,000. Last week, sturdy $12,900.

Culver (FWC) (1,145; 60-$1)—"Ruthless" (EL) and "Shed No Tears" (EL). Medium $4,000 or over. Last week, "Berlin Express" (RKO) and "Stage Struck" (Mono) (9 days), $5,900.

Downtown (WB) (1,800; 60-$1)—"Wallflower" (WB) and "Big Punch" (WB). Slight $9,000. Last week, "Romance on High Seas" (WB) (2d wk), $10,200.

Downtown Music Hall (Blumenfeld) (872; 60-$1) — "Can't Take With You" (Col) and "Pennies Heaven" (Col) (reissues). Mild $6,500. Last week, "Merry Way" (UA) (4th wk), $5,100.

Egyptian (FWC) (1,538; 60-$1)—"Summer Holiday" (M-G) and "Big City" (M-G). Fair $11,000. Last week, "Pirate" (M-G) (2d wk), neat $9,900.

El Rey (FWC) (861; 60-$1) — "Ruthless" (EL) and "Shed No Tears" (EL). Moderate $4,000. Last week, "Berlin Express" (RKO) and "Stage Struck" (Mono) (9 days), $7,200.

Esquire (Rosener) (685; 85-$1.20) —"Brothers" (U) (2d wk). Okay $2,500. Last week, $3,100.

Four Star (UA-WC) (900; 60-$1) —"Search" (M-G) (2d wk). Near $5,500. Last week, sturdy $7,500.

Guild (FWC) (968; 60-$1) — "River Lady" (U) and "Who Killed 'Doc' Robbin'" (UA). Mild $3,000 or less. Last week, "Up in Central Park" (U) and "Devil's Cargo" (FC) (2d wk-4 days), $1,300.

Hawaii (G&S-Blumenfeld) (1,106; 60-$1)—"Can't Take With You" (Col) and "Pennies Heaven" (Col) (reissues). Slim $3,000. Last week, "Merry Way" (UA) (4th wk), $2,300.

Hollywood (WB) (2,756; 60-$1)—"Wallflower" (WB) and "Big Punch" (WB). Dull $9,000. Last week, "Romance High Seas" (WB) (2d wk), average $9,800.

Hollywood Music Hall (Blumenfeld) (475; 60-85) — "Can't Take With You" (Col) and "Pennies Heaven" (Col) (reissues). Light $2,500. Last week, "Merry Way" (UA) (4th wk), oke $2,100.

Iris (FWC) (828; 60-85)—"River Lady" (U) and "'Doc' Robbin'" (UA). Dim $2,500. Last week, "Central Park" (U) and "Devil's Cargo" (FC) (2d wk-4 days), $1,700.

Laurel (Rosener) (890; 85)—"Die Fledermaus" (Indie) (2d wk). Nice $3,000. Last week, sock $4,000.

Loew's State (Loews-WC) (2,404; 60-$1)—"Street No Names" (20th) and "Here Comes Trouble" (UA) (3d wk). Oke $14,000. Last week, solid $24,800.

Los Angeles (D'town-WC) (2,097; 60-$1)—"Summer Holiday" (M-G) and "Big City" (M-G). Pleasing $22,000. Last week, "Pirate" (M-G) (2d wk), mild $12,800.

Loyola (FWC) (1,248; 60-$1)—"Street No Name" (20th) and "Here Comes Trouble" (UA) (3d wk). Okay $5,500. Last week, good $7,700.

Orpheum (D'town-WC) (2,210; 60-$1)—"Ruthless" (EL) and "Shed No Tears" (EL). Mild $14,500. Last week, "Berlin Express" (RKO) and "Stage Struck" (Mono) (9 days), medium $16,900.

Pantages (Pan) (2,812; 60-$1)—"Fuller Brush Man" (Col) and "Thunderhoof" (Col) (4th-final wk). Good $11,000 or better. Last week, sharp $17,900.

Paramount (F&M) (3,398; 60-$1) —"Dream Girl" (Par) and "Secret Service Investigator" (Rep). Modest $16,000. Last week, "Hazard" (Par) and "Waterfront Midnight" (Par), dull $13,600.

Paramount Hollywood (F&M) (1,451; 60-$1)—"Dream Girl" (Par). Slow $11,000. Last week, "Hazard" (Par) and "Waterfront" (Par), $10,700.

RKO Hillstreet (RKO) (2,890; 60-80)—"Fuller Brush Man" (Col) and "Thunderhoof" (Col) (4th-final wk). Near $12,000. Last week, snappy $19,200.

Ritz (FWC) (1,370; 60-$1)—"River Lady" (U) and "Doc' Robbin" (UA). Light $5,000. Last week, "Central Park" (U) and "Devil's Cargo" (FC) (2d wk-4 days), thin $3,800.

Studio City (FWC) (880; 60-$1)—"River Lady" (U) and "'Doc' Robbin" (UA). Slow $3,500. Last week, "Central Park" (U) and "Devil's Cargo" (FC) (2d wk-4 days), $1,800.

United Artists (UA) (2,100; 60-$1)—"River Lady" (U) and "'Doc' Robbin" (UA). Moderate $10,000. Last week, "Central Park" (U) and "Devil's Cargo" (FC) (2d wk-4 days), $3,900.

Uptown (FWC) (1,719; 60-$1)—"Street No Name" (20th) and "Here Comes Trouble" (UA) (3d wk). Fair $5,000. Last week, good $8,000.

Vogue (FWC) (885; 60-85)—"Ruthless" (EL) and "Shed No Tears" (EL). Neat $5,000. Last week, "Berlin Express" (RKO) and "Stage Struck" (Mono) (9 days), sturdy $7,300.

Wilshire (FWC) (2,296; 60-$1)—"Summer Holiday" (M-G) and "Big City" (M-G). Oke $12,000. Last week, "Pirate" (M-G) (2d wk), good $9,200.

Wiltern (WB) (2,300; 60-$1)—"Wallflower" (WB) and "Big Punch" (WB). Slim $8,000. Last week, "Romance High Seas" (WB) (2d wk), mild $9,100.

'On Way' Merry $13,000 in L'ville

Louisville, July 13.
"On Our Merry Way" at State is leading field currently. It looks fairly nice, and is only fresh product in town, others having reissues or are on holdover. "Romance on High Seas" at Mary Anderson is doing better on h. o. stanza than it did on initial week.

Estimates for This Week

Brown (Fourth Avenue) (1,200; 45-65) — "Buck Privates" (U) and "South Tahiti" (U) (reissues). Mildish $3,500. Last week, "Give Regards Broadway" (20th) and "Counterfeiters" (20th) (2d wk) $4,500.

Kentucky (Switow) (1,200; 30-40) —"Love from Stranger" (EL) and "Remember Mama" (RKO). Normal $3,000. Last week, "Tycoon" (RKO) and "Are You with It" (U), about same.

Mary Anderson (People's) (1,100; 45-65)—"Romance on High Seas" (WB) (2d wk). Nice $6,000, and jump over last week's slow $4,500.

National (Standard) (2,400; 45-65)—"Gung Ho" (FC) and "Eagle Squadron" (FC) (reissue). Excellent $7,500. Last week, "Kansas" (Indie) and "Sundown" (Indie) (reissues), medium $5,000.

Rialto (FA) (3,400; 45-65)—"Emperor Waltz" (Par) (2d wk). Nice $11,000 after last week's strong $16,000.

State (Loew's) (3,000; 45-65)—"On Merry Way" (UA) and "Violence" (Mono). Sole new product in town. Trim $13,000. Last week, "On Island with You" (M-G) and "Blondie's Reward" (Col), $12,000.

Strand (FA) (1,000; 45-65) — "Seven Sinners" (EL) and "Sutter's Gold" (EL) (reissues). Fairish $5,500. Last week, "Panhandle" (Mono) and "Rocky" (Mono) plus Louis-Walcott pix, nice $6,500.

'Feudin'' Fancy $13,000, Omaha; 'Fuller' Hep 10G

Omaha, July 13.
Despite heat, three downtown houses are doing unusually strong biz. Brandeis with "Fuller Brush Man" looks standout. Orpheum with preem of "Feudin', Fussin' and A-Fightin'" shapes big. Paramount with "Best Years" at pop scale also will be sock.

Estimates for This Week

Brandeis (RKO) (1,500; 16-65)—"Fuller Brush Man" (Col) and "Port Said" (Col). Smash $10,000. Last week, "Fighting Father Dunne" (RKO) and "Arizona Ranger" (RKO), fine $8,000.

Orpheum (Tristates) (3,000; 16-65)—"Feudin', Fussin', A-Fightin'" (U) and "Waterfront at Midnight" (Par). Very big $13,000 for this time of year. Last week, "Mickey" (EL) and "Under Tonto Rim" (RKO), $10,000.

Paramount (Tristates) (2,800; 16-65)—"Best Years" (RKO), fancy $11,500. Last week, "Emperor Waltz" (Par), $12,000.

State (Goldberg) (865; 16-65)—"Homecoming" (M-G) (2d wk). Surprisingly big $4,000. Last week, $5,000.

Omaha (Tristates) (2,100; 16-65) —"Emperor Waltz" (Par) (m.o.) and "Speed to Spare" (Par) (1st run). Solid $10,000. Last week, "Green Grass" (20th) (m.o.) and "Half Past Midnight" (20th), $8,200.

'Canon' Sockeroo $26,000 in Denver

Denver, July 13.
Big news here this week is "Canon City," preeming in three theatres, with smash coin insuring holdovers in two spots. Widely plugged, with Colorado locale creating added interest. "Emperor Waltz" and "Best Years" also holding again. "Noose Hangs High" looks nice in two houses.

Estimates for This Week

Aladdin (Fox) (1,400; 35-74)—"Canon City" (EL) and "Lady at Midnight" (EL), day-date with Paramount, Webber. Sock $5,000. Last week, "Fuller Brush Man" (Col) (m.o.), $3,000.

Broadway (Cinema) (1,500; 35-74) —"Best Years" (RKO) (3d wk). Fine $9,000, and stays again. Last week, big $12,000.

Denham (Cockrill) (1,750; 35-74) —"Emperor Waltz" (Par) (3d wk). Fancy $13,000 or near. Holds. Last week, big $15,500.

Denver (Fox) (2,525; 35-74)—"Noose Hangs High" (EL) and "Assigned to Danger" (EL), day-date with Esquire. High $16,000. Last week, "All My Sons" (U) and "Curley" (UA), same as Esquire, $12,000.

Esquire (Fox) (742; 35-74)—"Noose Hangs High" (EL) and "Assigned to Danger" (EL), also Denver. Thin $2,000. Last week, "All

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'Parade' Loud at $22,000, Balto; 'Street' Big 14G

Baltimore, July 13.
"Easter Parade" at Loew's Century here took a big lead over the current downtown list which is mostly in h.o. Some brisk trade reported also for "Up in Central Park" at Keith's and "Street With No Name" is faring very well at New. Many other entries are in good shape for repeaters.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-60)—"Easter Parade" (M-G). Topping town with great $22,000. Last week, "On Island With You" (M-G), $15,200.

Hippodrome (Rappaport) (2,240; 20-70)—"Fuller Brush Man" (Col) (2d wk) plus new vaude layout. Holding well at $15,000 after big $19,800 opener.

Keith's (Schanberger) (2,460; 20-60)—"Up in Central Park" (U) (2d wk). Starting second round tomorrow (Wed.) after a good getaway at $13,000. In ahead, "Dream Girl" (Par), disappointed at $6,600.

Mayfair (Hicks) (980; 25-55)—"Dude Goes West" (Mono) (2d wk). Okay $4,000 after initial round of $6,300.

New (Mechanic) (1,800; 20-60)—"Street With No Name" (20th). Solid $14,000. Last week, "Blood and Sand" (20th) (reissue), $5,900.

Stanley (WB) (3,280; 25-75)—"Emperor Waltz" (Par) (2d wk). Continuing steady pace to land $13,000 after smash $20,200 opener.

Town (Hippodrome) (Rappaport) (1,500; 35-65)—"Best Years" (RKO) (3d wk). Return at pop prices holding well at $7,500 after big $10,400 initial stanza.

Det. Sloughed by Heat, 'Island' Alone Trim $26,000; Crosby Hotsy 24G, 2d

Key City Grosses

Estimated Total Gross
This Week $2,507,000
(*Based on 20 cities, 199 theatres, chiefly first runs, including N. Y.*)
Total Gross Same Week
Last Year $2,677,000
(*Based on 20 cities, 201 theatres*).

Detroit, July 13.
Hot weather is landing staggering blows on biz here this week in spite of new bills.

Top take is Michigan, with "On An Island With You," with fancy session. Barely okay is Fox with "Give Regards to Broadway." United Artists, showing "The Emperor Waltz," shapes solid in second stanza. Others are moderate to plain bad.

Estimates for This Week

Adams (Balaban) (1,740; 70-95) —"Fighting Father Dunne" (RKO) and "Bush Christmas" (U) (2d wk). Fair $7,000 compared with sturdy $10,000 last week.

Art Cinema (Marten) (459; 60-90)—"Will It Happen Again" (Indie). Average $3,000. Last week, "Father's House" (Indie) (2d wk), $3,500.

Broadway - Capitol (United Detroit) (3,300; 70-95) — "Fighting Seabees" (Rep) and "Flying Tigers" (Rep) (reissues). So-so $9,000. Last week, "Flowing Gold" (WB) and "God's Country and Woman" (WB) (reissues), good $14,000.

Downtown (Balaban) (2,863; 70-95) — "Gung Ho" (U) and "Eagle Squadron" (U) (reissues) (2d wk). Trim $6,000 after fair $9,000 opening stanza.

Fox (Fox - Michigan) (5,100; 70-95) — "Give Regards Broadway" (20th) and "Arizona Ranger" (RKO). Okay $24,000. Last week, "Homecoming" (M-G) (3d wk), fine $25,000.

Michigan (U-D) (4,039; 70-95)—"On Island with You" (M-G) and "Speed to Spare" (Par). Stout $26,000. Last week, "River Lady" (U) bolstered by stageshow headed by Billy DeWolfe, solid $32,000.

Palms-State (U-D) (2,716; 70-95) — "Coroner Creek" (Col) and "French Leave" (Mono). Excellent $18,000. Last week, "Berlin Express" (RKO) and Louis-Walcott pix, big $22,000.

United Artists (U-D) (2,976; 70-95)—"Emperor Waltz" (Par) (2d wk). Big $24,000 after terrific $32,500 opening round, and best here in weeks for Crosby starrer.

'Parade' Cheers Philly at $44,000

Philadelphia, July 13.
Despite the heat here, "Easter Parade" is stepping out with one of the best grosses in some time at the Mastbaum where a fine total is in prospect and high for summer season. "Emperor Waltz" also is holding nicely in fourth session at Stanley. "Fighting Father Dunne" is only fair at the Aldine.

Democratic convention and Elks conclave did not mean a thing at the boxoffice.

Estimates for This Week

Aldine (WB) (1,303; 50-94) — "Fighting Father Dunne" (RKO) Fair $11,000. Last week, "Noose Hangs High" (EL) (2d wk), $8,000.

Arcadia (S&S) (700; 50-94)—"All My Sons" (U). Mild $4,500 or close. Last week, "Homecoming" (M-G), $4,000.

Boyd (WB) (2,350; 50-94)—"Paradine Case" (SRO) (2d wk). Very good $26,500 after sock $30,000 opening stanza.

Earle (WB) (2,700 50-94)—"The Pirate" (M-G) (2d wk). Disappointing $16,000 after fairly good $23,500 starting session.

Fox (20th) (2,250; 50-94)—"Street With No Name" (20th) (2d wk). Down to still fine $24,000 after big $31,500 first week.

Goldman (Goldman) (1,000; 50-94) —"Island With You" (M-G) (4th wk). Off to $14,500. Last week, oke $19,500.

Karlton (Goldman) (1,000; 50-94) —"Summer Holiday" (M-G) (3d wk). Dim $4,000 or near. Last week, $5,500.

Keith's (Goldman) (1,300; 50-94) —"Regards to Broadway" (20th) (2d wk). Fair $3,000 in 5 days. Last week, $6,000.

Pix (Cummins) (500; 50-94) — "Ruthless" (EL). Quiet $4,000. Last week, "Happened One Night" (Col) and "Night of Love" (Col) (reissues), $4,500.

Mastbaum (WB) (4,360; 50-94)—"Easter Parade" (M-G). Best thing here in some time. Fine $44,000. Last week, "Romance on High Seas" (WB), slow $16,300.

Stanley (WB) (2,950; 50-94) — "Emperor Waltz" (Par) (4th wk). Still stout at $20,000 despite length of run. Last week, $21,500.

Stanton (WB) (1,475; 50-94) — "Coroner Creek" (Col) (2d wk). Good $8,500 after okay $12,500 opener.

'ON WAY' NOT MERRY $12,000, TOPS INDPLS.

Indianapolis, July 13.
Biz shapes rather dull at deluxe ticket windows here this week. Opening of summer opera season plus record baseball crowds hurt grosses. "On Our Merry Way" is leader but just okay at Loew's. "Hazard" looks very mild at Circle.

Estimates for This Week

Circle (Gamble-Dolle) (2,800; 44-65)—"Hazard" (Par) and "Money Madness" (FC). Mild $9,000. Last week, "River Lady" (U) and "Train to Alcatraz" (Rep), $10,000.

Indiana (G-D) (3,300; 44-65)—"Emperor Waltz" (Par) (2d wk). Good $10,000 on top of big $17,000 first stanza.

Keith's (G-D) (1,300; 44-65)—"Carnegie Hall" (UA). Disappointing $4,500. Last week, "Noose Hangs High" (U) and "Cobra Strikes" (EL) (m.o.), $3,500.

Loew's (Loew's) (2,450; 44-65)—"On Merry Way" (UA) and "Jassy" (U). Oke $12,000. Last week, "On Island With You" (M-G) and "Fabulous Joe" (UA), solid $16,000.

Lyric (G-D) (1,600; 44-65)—"Adventures of Casanova" (EL) and "Enchanted Valley" (EL). Torpid $4,500. Last week, "Fort Apache" (RKO) (m.o.), trim $6,500.

Mpls. Mercury Hits 100; 'Park' NSH at $8,500, 'Fuller' Sweeps 9G, 4th

Minneapolis, July 13.
Protracted heat wave has grosses here way off. Temperatures up near 100 degrees every day for more than a week, instead of sending the populace into the cool, air-conditioned theatres, apparently has taken so much starch out of prospective patrons they won't go to the theatre. The beaches and parks are getting a play instead. With holdovers still predominant, there's scarcely anything in the way of new major fare to buck the weather and downtrend. "Hatter's Castle," "Up in Central Park" and "Black Bart," the only important new entries, are taking back seats to "Fuller Brush Man," now in its fourth week, as well as to the summer champ, "Emperor Waltz."

Estimates for This Week

Century (Par) (1,600; 50-70) — "Hatter's Castle" (Par). Good $7,500, looks about all. Last week, "Romance on High Seas" (WB) (2d wk), slow $4,000.

Gopher (Par) (1,000; 44)—"Sintown" (Indie) and "Rio" (Indie) (reissues). Sad $2,800 in prospect. Last week, "Drums of Congo" (Indie) and "Captive Wild Woman" (Indie) (reissues), $2,500.

Lyceum (Schreiber) (1,900; 50-70)—"The Pirate" (M-G) (2d wk). Okay $5,000. Last week, $6,000.

Lyric (Par) (1,000; 50-70)—"Lady from Shanghai" (Col) (m.o.). Mild $4,500. Last week, "Arch of Triumph" (UA) (2d wk), only $4,000 after fair $16,000 first round.

Radio City (Par) (4,400; 50-70)—"Emperor Waltz" (Par) (2d wk). Big $14,000 after socko $22,000 initial canto.

RKO-Orpheum (RKO) (2,800; 50-70) — "Up in Central Park" (U) Looks very mild at $8,500. Last week, "Silver River" (WB) and Louis-Walcott fight pictures, nice $12,000.

RKO-Pan (RKO) (1,600; 50-70)—"Fuller Brush Man" (Col) (4th wk). Louis-Walcott fight pix held over. Still terrific at $9,000, and holds a fifth; third was nearly same.

State (Par) (2,300; 50-70)—"Black Bart" (U). Puny $7,000. Last week, "Lady from Shanghai" (Col), $7,500.

Uptown (Par) (1,000; 44-60) — "Bride Goes Wild" (M-G). First nabe showing. Good $4,500 in sight. Last week, "Three Daring Daughters" (M-G), $3,500.

Chi's Holiday Hangover; Haymes Ups 'Dangerous' $55,000, 'Waters' $12,000, 'Paradine' Sock 27G, 'Seas' High 29G

Chicago, July 13.

Vacation hangover seems to affect Loop houses, with Tuesday through Thursday showing some of the lowest grosses in months. Only bright spots are the two combo houses, Oriental and Chicago, both doing sock with new scales. Oriental followed lead of Balaban & Katz houses and cut early-bird prices to 50c-65c.

Dick Haymes plus "Dangerous Years" is heading for robust $55,000 at Oriental. "Romance on High Seas" seems solid hot weather fare and looks fine $29,000 at State-Lake. "Paradine Case" shapes smash $27,000 at Woods. "Deep Waters" looks mild $12,000 at Apollo.

Chicago is ahead of other second-weekers with hefty $50,000 in sight for "Green Grass of Wyoming" and Peggy Lee-Dave Barbour personal. "B. F.'s Daughter" at United Artists shapes perky $14,000. "Coroner Creek" at the Roosevelt is lean $11,000. "Another Part of Forest" at Grand isn't too bad at $10,000.

Estimates for This Week

Apollo (B&K) (1,400; 50-98)—"Deep Waters" (20th). Fair $12,000. Last week, "Four Faces West" (UA) (2d wk), $6,000.

Chicago (B&K) (3,900; 50-98) — "Green Grass" (20th) with Peggy Lee and Dave Barbour on stage (2d wk). Holding at grand $50,000. Last week, sock $62,000.

Garrick (B&K) (900; 50-85)—"Happened One Night" (Col) and "Only Angels Have Wings" (Col) (reissues). Not bad at $7,500. Last week, "God's Country and Woman" (WB) and "Flowing Gold" (WB) (reissues), $7,500.

Grand (RKO) (1,500; 50-98)—"Another Part of Forest" (U) (2d wk). Neat $10,000. Last week, $13,000.

Oriental (Essaness) (3,400; 50-98)—"Dangerous Years" (20th) with Dick Haymes in person. Cut prices plus Dick Haymes driving toward big $55,000. Last week, "Thunder in the Valley" (20th) with Three Stooges heading stage, $34,000.

Palace (RKO) (2,500; 50-98)—"Up In Central Park" (U) (2d wk). Light $13,000. Last week mild $18,000.

Roosevelt (B&K) (1,500; 50-98)—"Coroner Creek" (Col) (2d wk). Lean $11,000. Last week, good $16,500.

State-Lake (B&K) (2,700; 50-98)—"Romance on High Seas" (WB). Pert $29,000 or near. Last week, "Mr. Blandings" (SRO) (2d wk), big $25,000.

United Artists (B&K) (1,700; 50-98)—"B. F.'s Daughter" (M-G) (2d wk). Tidy $14,000. Last week, big $18,500.

Woods (Essaness) (1,073; 98)—"Paradine Case" (SRO). Looks smash $27,000. Last week, "Arch Of Triumph" (UA) (4th wk), $14,000.

World (Indie) (587; 77) — "Bill and Coo" (Rep) and "Cage of Nightingales" (Indie) (3d wk). Good $2,800. Last week, nice $3,500.

DOG DAYS IN K.C. BUT 'STREET' HOT $20,000

Kansas City, July 13.

Summer dog days are here in earnest. "Street With No Name" in the Tower-Uptown-Fairway combination looks strong on 10-day run. "Summer Holiday" at Midland backed by "Sign of the Ram" also looks pleasant. "Fighting Father Dunne" at Orpheum is fairly good in nine days. Summer heat wave now here but theatres are making a big play about air conditioning and heat-escaping comforts.

Estimates for This Week

Esquire (Fox Midwest) (820; 45-65)—"Will It Happen Again" (FC) and "Argyle Secrets" (FC). With heavy bally on lovelife of Hitler and Eva Braun. Above average at $4,000. Last week, "Strawberry Roan" (Col) and "Last Days of Boot Hill" (Col), ditto.

Midland (Loew's) (3,500; 45-65)—"Summer Holiday" (M-G) and "Sign of Ram" (Col). Steady $16,000. Last week, "On Island With You" (M-G) and "Here Comes Trouble" (UA), big $18,000 helped by holiday prices July 5.

Orpheum (RKO) (1,900; 45-65)—"Fighting Father Dunne" (RKO) and "Arizona Ranger" (RKO). Mod-

(Continued on page 18)

Broadway Grosses

Estimated Total Gross

This Week $629,500
(Based on 16 theatres)

Last Year $626,000
(Based on 18 theatres)

'Park' Sprightly $16,000 in Cincy

Cincinnati, July 13.

Biz generally at downtown houses is back to mid-Summer level after last week's holiday feast and extra course of new bills. "Up in Central Park," looks sprightly, and will be town topper. "Four Faces West," (Par) at Palace, is the only other fresh bills.

Estimates for This Week

Albee (RKO) (3,100; 50-75)—"Up in Central Park" (U). Sprightly $16,000. Last week, "Emperor Waltz" (Par), sensational $26,000 and town's biggest for some time.

Capitol (RKO) (2,000; 50-75)—"On Island with You" (M-G) (2d wk). Hotsy $12,500 on heels of boff $18,000 preem.

Grand (RKO) (1,400; 50-75)—"Flowing Gold" (W-B) and "God's Country and Woman" (WB) (reissues). All right $8,000. Last week, "River Lady" (U), $9,000.

Keith's (City Inv.) (1,542; 50-75)—"Best Years" (RKO) (3d wk). Maintaining fast $8,000 tempo in wake of swell $9,000 second sesh.

Lyric (RKO) (1,400; 50-75)—"Mr. Blandings" (SRO), second moveover and third downtown week, split with "Ghost Frankenstein" (U) and "Son of Dracula" (U) (reissues), three days. Pleasing $7,000. Last week, "On Merry Way" (UA) (m.o.) plus Louis-Walcott fight reels, okay $6,500.

Palace (RKO) (2,600; 50-75)—"Four Faces West" (UA). Average $11,500. Last week, "Fighting Father Dunne" (RKO), $11,000.

Shubert (RKO) (2,100; 50-75)—"Emperor Waltz" (Par) (m.o.). Satisfactory $8,500. Last week, "Mr. Blandings" (SRO) (m.o.), moderate $6,000.

Heat Wave Wilts Prov. Albeit 'Sons' Fine 18G; 'Fuller' 18G, 'Park' 11G

Providence, July 13.

Much too hot for theatre-going here and downtown spots are showing it despite fairly good fare. Majestic's "All My Sons" is getting a solid play. All houses were hurt Saturday and Sunday.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Up In Central Park" (UI) and "Secret Service Investigator" (Rep). Slow $11,000 or near. Last week, "Fighting Father Dunne" (RKO) and "Arizona Ranger" (RKO), nice $15,500.

Carlton (Fay) (1,400; 44-65)—"Give Regards Broadway" (20th) and "13 Lead Soldiers" (20th). Fair $4,000. Last week, "Wallflower" (WB) and "Old Los Angeles" (Rep), good $5,000.

Fay's (Fay) (1,400; 44-65)—"Panhandle" (Rep) and "Jinx Money" (Rep). Mild $5,000. Last week, "Fighting 69th" (WB) and "Valley of Giants" (WB) (reissues), $5,500.

Majestic (Fay) (2,200; 44-65)—"All My Sons" (U) and "King of Gamblers" (UI). Very nice $18,000. Last week, "Give Regards Broadway" (20th) and "Lead Soldiers" (20th), dull $12,000.

State (Loew) (3,200; 44-65)—"Fuller Brush Man" (Col) and "Adventures Silverado" (Col). Fairly steady $18,000. Last week, "On Island With You" (M-G) and "Thunderhoof" (M-G), fair $18,000.

Strand (Silverman) (2,200; 44-65)—"Emperor Waltz" (Par) (3d wk). Second session ended Sunday (11) at nice $11,000. First was sock $15,000.

D.C. Dips; 'Legion' Lusty $8,500, 'Dream' Dull 14G

Washington, July 13.

With holdovers in most big houses, general level of biz is below last week's heartening flurry. "Gallant Legion" at smallseater Columbia looks hefty. "Dream Girl" at the Warner looks disappointing, being barely okay.

Estimates for This Week

Capitol (Loew's) (2,434; 44-80)—"On Island With You" (M-G) plus vaude (2d wk). Solid $20,000 after smash $35,000 opening stanza.

Columbia (Loew's) (1,263; 44-70)—"Gallant Legion" (Rep). Fine $8,500 in this smallseater which seldom goes firstrun. Last week, "Summer Holiday" (M-G) (2d run), mild $5,500.

Dupont (F. W. Mann) (440; 50-85)—"The Idiot" (Indie) (2d wk). Satisfactory $3,000. Last week, fine $4,000.

Keith's (RKO) (1,939; 44-74)—"Best Years" (RKO) (2d wk). Strong $10,000 at pop prices after 8-week roadshow run last season. Last week, $13,000.

Metropolitan (WB) (1,163; 44-70)—"Romance on High Seas" (WB) (m.o.). Good $7,000. Last week, "Fuller Brush Man" (Col) (2d run), same.

Palace (Loew's) (2,370; 44-74)—"Street With No Name" (20th) (2d wk). Holding firmly at $16,000 after hot $25,000 opening round.

Warner (WB) (2,154; 44-74)—"Dream Girl" (Par). Okay $14,000. Last week, "Romance High Seas" (WB), ditto.

'Belle' No Lulu In Frisco, Dim $14,000

San Francisco, July 13.

Balmy weather here is taking its toll in grosses this stanza. "Emperor Waltz" continues strong in second week at Paramount after sock first session but elsewhere biz is very dull. Both "Lulu Belle" and "Fighting Father Dunne" are big disappointments while the way "Street With No Name" slipped in second round held it to only six days at Fox.

Estimates for This Week

Golden Gate (RKO) (2,844; 65-1.00)—"Fighting Father Dunne" (RKO). Fair $15,000. Last week, "Stage Struck" (RKO) plus vaude headed by Betty Hutton and Ziggy Elman orch, terrific $46,500.

Fox (FWC) (4,651; 60-95) — "Street With No Name" (20th) (2d wk). Thin $14,000 in 6 days. Last week, sock $32,500.

Warfield (FWC) (2,656; 60-85)—"Wallflower" (WB) and "To Victor" (WB). Mild $14,500. Last week, "The Pirate" (M-G) (2d wk), oke $13,500.

Paramount (Par) (2,646; 60-85)—"Emperor Waltz" (Par) (3d wk). Husky $19,000 or close. Last week, strong $22,000.

St. Francis (Par) (1,400; 60-85)—"Paradine Case" (SRO) 4th wk). Oke $10,000 or over. Last week, punchy $12,000.

Orpheum (Blumenfeld) (2,448; 55-85)—"Lulu Belle" (Col). Mild $14,000. Last week, "River Lady" (U), mediocre $13,500.

United Artists (Blumenfeld) (1,207; 55-85)—"Another Part of Forest" (U). Dull $11,000. Last week, "Letter From Unknown Woman" (U) (2d wk), $8,000.

Stagedoor (Ackerman) (350; 60-85)—"Corridor of Mirrors" (U) (2d wk). Nice $2,700. Last week, $3,800.

Larkin (Roesner) (400; 65-85)—"Overlanders" (U) and "The Raider" (Indie) (reissues). Good $2,500. Last week, "L'Atalante" (Indie) and "Zero De Conduite" (Indie), $2,800.

Esquire (Blumenfeld) (955; 55-85)— "Gung Ho" (FC) and "Eagle Squadron" (Indie) (reissues). Okay $8,000. Last week, "River Lady" (U), $7,500.

State (Par) (2,133; 60-85) — "Flowing Gold" (WB) and "Background To Danger" (WB) (reissues). Okay $6,000. Last week, "Rose Washington Square" (20th) and "Slave Ship" (20th) (reissues), $8,500.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing precentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

N.Y. Loaded With Westerns, Mellers; 'Canon' Loud $30,000; 'Parade' Gay 62G, 'Affair'-Stafford Tall 82G, 2d

Sweltering weather and usual letdown after the Fourth of July are taking a deep cut into Broadway firstrun business this week. After looking for forecasted rain or two or three days over weekend, deluxe theatre managers finally got solid relief yesterday (Tues.). As a result there was a decided pickup in trade starting yesterday morning. But theatres took it on chin Sunday (11) and Monday; more so on Sunday, a vital b.o. day.

Torrid temperatures Sunday and Monday sent thousands to the beaches and other outdoor spots. Several houses noted an improved business tone Monday but it took the rain Tuesday (13) to really revive most spots.

Current week is unusual in that western epics or adventure-mellers are being shown by eight theatres. Capitol, Globe and Gotham have films of former category while Rivoli, Rialto, Winter Garden, Criterion and Victoria have melodrama-adventure pix. Per usual the weaker ones are suffering from competition of stronger pictures in same area.

The melodramatic, factual "Canon City" is setting the pace of newcomers with solid $30,000 at the Criterion. "Raw Deal," another meller, is not faring so well at $18,000 though giving the Victoria a slight lift from recent laggard weeks.

Globe, with western opus, "Furnace Creek," apparently is not being helped by the fact that "Fort Apache," up the street at the Cap, still is a real draw. "Creek" looks very modest $15,000, and stays only two rounds. "Drums," on reissue, is doing nicely at Rialto with $11,000 in first week. "Old Los Angeles," another western opus, is not big with $7,000 at Gotham.

"Man-Eater of Kumaon" is holding fairly well at $16,000 in Winter Garden while "Crusades" reissue looks likewise at $21,000 in Rivoli.

"Emperor Waltz" continues the top grosser with sock $144,000 on fourth week at Music Hall, and is set to go at least six weeks. "Easter Parade" still is smash with $62,000 or close in second State week. "Fort Apache" with Lena Horne heading stagebill is off sharply at Cap, but still nice $85,000 in third stanza.

"Foreign Affair," with Jo Stafford and Sam Donahue band topping stageshow, which was big $90,000 opening week, is giving the Paramount another strong session with $82,000 or more in second frame. Heat hurt on Sunday but big screen televizing of Williams-Jack fight Monday (12) night helped.

"Street with No Name" opens today at Roxy while Strand brings in "Key Largo" on Friday (16).

Estimates for This Week

Astor (City Inv.) (1,300; 70-$1.50)—"Melody Time" (RKO) (7th wk). Down to $14,000 in present round ending today (Wed.) after nice $17,000 last week. Continues with "Babe Ruth Story" (Mono) opening July 26.

Capitol (Loew's) (4,820; 80-$1.50)—"Fort Apache" (RKO) with Lena Horne, Skinnay Ennis orch, others, onstage (3d wk). Slipping with rest of Street, with $85,000, stout, likely this stanza after $115,000 for second. Stays a fourth with "On High Seas" (M-G) and "Stop Music" radio show opening July 29.

Criterion (Loew's) (1,700; 70-$1.50)—"Canon City" (EL) (2d wk). First week ended last (Tues.) night hit stout $30,000 or close. Splendid advance ad campaign and novel lobby helping this off to fine start; favorable reviews also an aide. Fourth week of "Lady From Shanghai" (Col), in ahead, slow $9,000.

Globe (Brandt) (1,500; 90-$1.80)—"Furnace Creek" (20th). First week ending next Friday (16) looks to hit mild $15,000. Holds. Final four days of 12th week for "Arch of Triumph" (UA) was only $5,000. "Creek" goes only two weeks.

Gotham (Brandt) (900; 70-$1.20)—"Old Los Angeles" (Rep). Okay $7,000. Last week "I, Jane Doe" (Rep), $6,000. "Mickey" (EL) opens next Saturday (17).

Mayfair (Brandt) (1,736; 90-$1.80)—"Time of Life" (UA) (7th wk). Current round ending today (Wed.) looks like $14,000 after $15,500 for sixth. Stays on, with "Return of Badmen" (RKO) due in next, but date not set.

Palace (RKO) (1,700; 40-95)—"Mr. Blandings" (SRO) (2d run) and "Panhandle" (Mono) (1st run). In week ending today (Wed.) likely will land fine $11,500. In ahead, "Flowing Gold" (WB) and "Background to Danger" (WB) (reissues), good $9,000.

Paramount (Par) (3,664; 55-$1.50)—"Foreign Affair" (Par) with Jo Stafford, Georgie Kaye, Sam Donahue orch topping stagebill (3d wk). Second session concluded last (Tues.) night held well at fancy $82,000 after big $90,000 opener, which was over hopes. Had been running near first week's figure until heat slowed up biz. Par flagship did plenty of splashing with advance ads on film and went nearly as strong plugging via very enthusiastic reviews, and it's paying off. House helped in current session by televising of Williams-Jack fight in Philadelphia Monday (12) night, taking in over $1,000 extra although not permitted to bally bout until after 6 p.m. Monday.

Radio City Music Hall (Rockefellers) (5,945; 80-$2.40) — "Emperor Waltz" (Par) with stageshow (4th wk). Natural for this to be off after recent smash weeks but not as much as feared with $144,000 likely in present frame; third was huge $157,000, a bit over expectancy. Crosby-Fontaine starrer hit new 1948 record for first three weeks of a new film, and looks to go six weeks or more. Bright follow-thru ad campaign is maintaining lively interest, with out-of-towners flocking in.

Rialto (Mage) (594; 44-98)—"Drums" (FC) (reissue). On week ending tomorrow (Thurs.) appears headed for nice $11,000 or better. Last week, "Tower London" (FC) and "Man Who Reclaimed Head" (FC) (reissues) (3d wk-8 days), was fancy $10,000.

Rivoli (UAT-Par) (2,092; 60-$1.25)—"Crusades" (Par) (reissue) (2d wk). Initial holdover stanza is down considerably from opener with $21,000 likely in week ending tomorrow (Thurs.); first was surprisingly strong at $30,000. Stays.

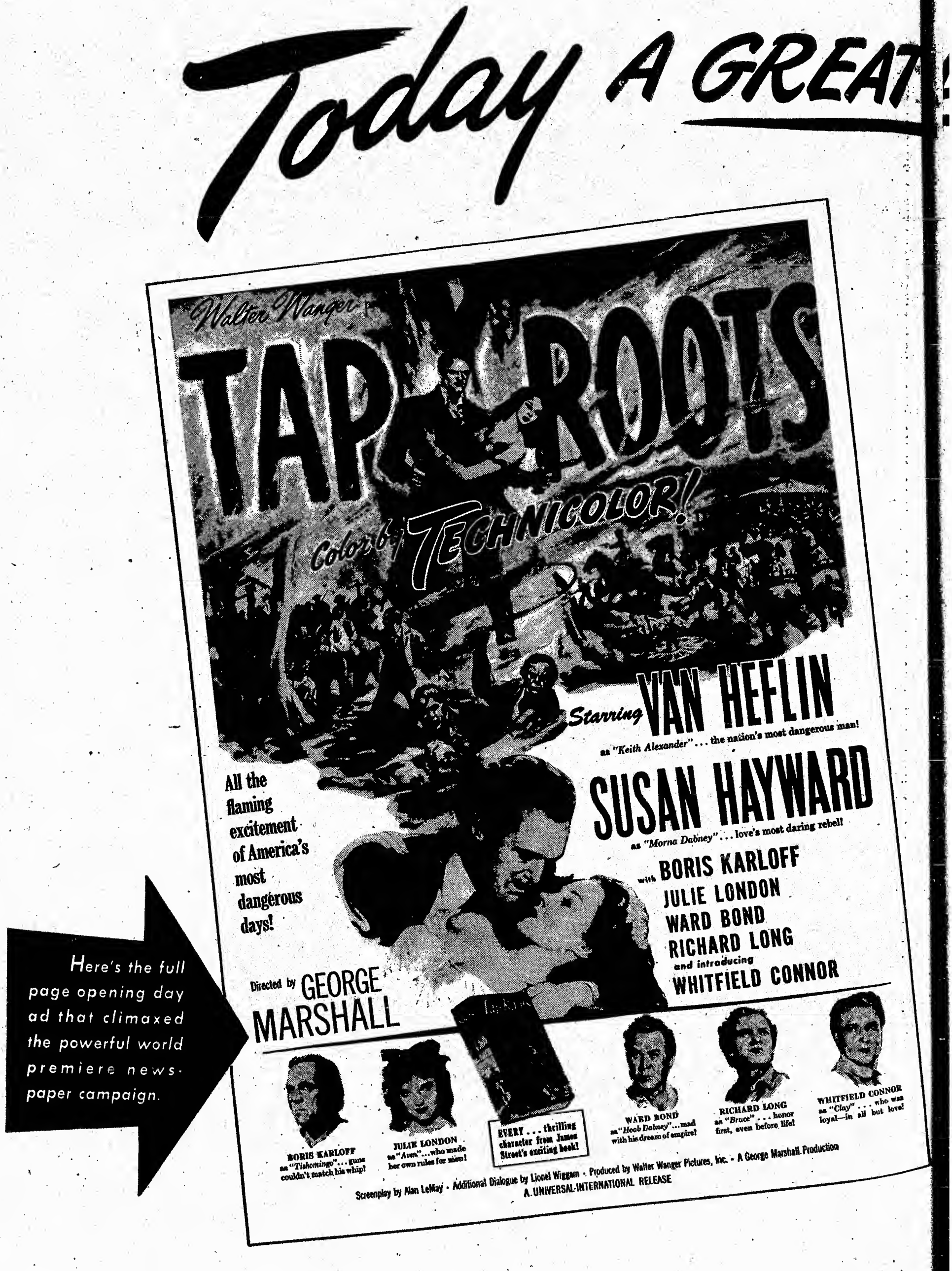
Roxy (20th) (5,886; 80-$1.50)—"Street With No Name" (20th) with Cab Calloway and his 4 Cabaleers, Jackie Miles, Vivian Blaine and new iceshow featuring Carol Lynne, the Bruises, others on stage. Opens today (Wed.). Third frame of "Regards to Broadway" (20th) plus Dean Martin & Jerry Lewis, Three Swifts and iceshow sagged to $70,000, absence of Andrews Sisters (due to death of their mother) undoubtedly hurting; second was solid $90,000, also suffering some from Andrews Sisters being out part of week.

State (Loew's) (3,450; 80-$1.50)—"Easter Parade" (M-G) (3d wk). Second session ended last (Tues.) night held up at socko $62,000 after $74,000 opener. First week was new high for straight-film policy here. Fast turnover (show runs only 135 minutes) and $1.80 on initial weekend helping to huge figure. Elaborate lobby and marquee plus huge 4-story high figures on front attracting attention from N. Y. visitors. Also vigorous advance ad campaign is helping. House dropped $1.80 top for weekends after first week.

Strand (WB) (2,756; 70-$1.50)—"Romance High Seas" (WB) with Bob Crosby orch heading stagebill (3d-final wk). Way off at around $28,000, very dim, after thin $40,000 for second. "Key Largo" (WB) and stageshow headed by Count Basie orch and Billie Holiday open Friday (16).

Victoria (City Inv.) (720; 70-$1.50)—"Raw Deal" (EL). Initial week winding up today (Wed.) likely will hit very good $18,000, favorable in view of weather. Stays. Liberal ad campaign and superb front helping. Second week of "Fighting Father Dunne" (RKO), modest $11,500.

Winter Garden (UA) (1,312; 55-$1.25)—"Man-Eater of Kumaon" (U) (2d wk). Second round ending today (Wed.) is not doing badly for holdover session of this type of picture with nice $17,000 in view; first week was solid $23,000, best at Garden in many weeks and unusually nice for this sort of fare. Extensive advance campaign in which nearly every imaginable angle was plugged is paying off at wickets.


Today A GREAT
Walter Wanger's
TAP ROOTS
Color by TECHNICOLOR!
Starring VAN HEFLIN
as "Keith Alexander" . . . the nation's most dangerous man!
SUSAN HAYWARD
as "Morna Dabney" . . . love's most daring rebel!
All the flaming excitement of America's most dangerous days!
with BORIS KARLOFF
JULIE LONDON
WARD BOND
RICHARD LONG
and introducing
WHITFIELD CONNOR
Directed by GEORGE MARSHALL
Here's the full page opening day ad that climaxed the powerful world premiere newspaper campaign.
BORIS KARLOFF as "Tishomingo" . . . guns couldn't match his whip!
JULIE LONDON as "Aven" . . . who made her own rules for men!
EVERY . . . thrilling character from James Street's exciting book!
WARD BOND as "Hoob Dabney" . . . mad with his dream of empire!
RICHARD LONG as "Bruce" . . . honor first, even before life!
WHITFIELD CONNOR as "Clay" . . . who was loyal—in all but love!
Screenplay by Alan LeMay · Additional Dialogue by Lionel Wiggam · Produced by Walter Wanger Pictures, Inc. · A George Marshall Production
A UNIVERSAL-INTERNATIONAL RELEASE

EVENT FOR PHILADELPHIA

...and for Exhibitors Everywhere!

Today, Philadelphia thrills to two great events. Sharing the excitement of the Democratic National Convention, Walter Wanger's Technicolor triumph, "Tap Roots," today has its gala World Premiere at the Goldman Theatre, with day-and-date premieres throughout the territory.

Personal appearances by a Hollywood cavalcade, headed by Van Heflin, Julie London, Boris Karloff and Richard Long, are launching Philadelphia's most important motion picture event in many years.

A thousand leading correspondents of the nation's press and radio, covering the Convention, took time out to attend a special midnight preview of "Tap Roots"...Top national radio programs are saluting the world premiere of "Tap Roots" over ABC, NBC and Mutual networks. Full page national magazine and newspaper ad tie-ups with Chesterfield, General Electric and Lux have been timed for the premiere.

It all adds up to tremendous selling power for "Tap Roots" when it plays your house!

Compared with "G.W.T.W." by Trade Press!

Front-paged in MOTION PICTURE DAILY: "One for the money—and plenty of it. A big show handled in a big way, this attraction is one of the most ambitious since 'Gone With the Wind.' Handled with scope and sweep... to entertain and hold audiences in substantial number."

•

Featured in FILM DAILY: "Should attract a large audience. Grand scale stuff in fine Technicolor that pulsates with action. Powerful...told with sweep and vigor. More than fair comparison with 'Gone With the Wind.'"

•

MOTION PICTURE HERALD: "Top grade. Solid merchandise, commercially. Excellent. Not since 'Gone With the Wind' has Hollywood dealt with the Civil War theme to such dramatic and pictorial advantage."

SHOWMEN'S TRADE REVIEW: "'Tap Roots' is the essence of screen entertainment. One of the biggest pictures of the year. Done on a grand scale...a real spectacle that justly deserves the adjectives 'big.' Audiences will remember it a long time."

•

BOXOFFICE: "Should result in top takes in all bookings. Sure to please. Plenty of red meat for disciples of both torrid romance and hard-hitting action."

•

VARIETY: "High romance, color lensing, sex implications and broad action will give it ticket-window attention."

•

THE EXHIBITOR: "Top notch. Should do well at boxoffices throughout the country."

WALTER WANGER Presents

VAN HEFLIN • SUSAN HAYWARD in

TAP ROOTS color by Technicolor

with BORIS KARLOFF • JULIE LONDON • WARD BOND • RICHARD LONG

[illegible]

... GEORGE MARSHALL ...

... A UNIVERSAL-INTERNATIONAL RELEASE

Red River

Hollywood, July 13.

United Artists release of Howard Hawks (Charles K. Feldman) production, directed by Hawks, co-directed, Arthur Rosson. Stars John Wayne, Montgomery Clift; features Joanne Dru, Walter Brennan, Coleen Gray, John Ireland, Noah Berry, Jr., Harry Carey, Sr., Harry Carey, Jr. Screenplay, Bordon Chase, Charles Scheen; from Chase's Satevepost story; camera, Russell Harlan; editor, Christian Nyby; score and song, Dimitri Tiomkin. Previewed July 9, '48. Running time, 126 MINS.

Tom Dunson....John Wayne
Matthew Garth....Montgomery Clift
Tess Millay....Joanne Dru
Groot Nadine....Walter Brennan
Fen....Coleen Gray
Cherry Valance....John Ireland
Buster McGee....Noah Beery, Jr.
Mr. Melville....Harry Carey, Sr.
Dan Latimer....Harry Carey, Jr.
Teeler Yacey....Paul Fix
Matthew Garth (boy)....Mickey Kuhn
Quo....Chief Yowlachie
Bunk Kenneally....Ivan Parry
Walt Jergens....Ray Hyke
Simms....Hank Worden
Laredo....Dan White
The Wrangler....William Self
Old Leather....Hal Taliaferro

"Red River" will take its place among the other big, boxoffice-important western epics that have come from Hollywood over the years. It's a spectacle of sweeping grandeur, as rugged and hard as the men and the times with which it deals.

Rough and tough with action, the film brawls and sprawls over two hours and six minutes of footage with such a tight, sure grip on the imagination that the few slow spots will not hinder its boxoffice reception. A money film from any angle—expensive to make but with an almost unlimited grossing potential—"Red River" is slotted for important playdates and bigtime returns.

Howard Hawks' production and direction have given a masterful interpretation to a story of the early west and the opening of the Chisholm Trail, over which Texas cattle were moved to Abilene to meet the railroad on its march across the country.

Also important to "Red River" is the introduction of a new star—Montgomery Clift. He is a young man who should have an important future in films. While "River" is his first bigtime screen job, actor's second venture, "The Search," is already screening.

Clift brings to the role of Matthew Garth a sympathetic personality that invites audience response. He reads the Garth character with an instinctive, nonchalant underplaying that is sock.

Hawks has loaded the film with mass spectacle and earthy scenes. His try for naturalness in dialog between principals comes off well. The staging of physical conflict is deadly, equalling anything yet seen on the screen. Picture realistically depicts trail hardships; the heat, sweat, dust, storm and marauding Indians that bore down on the pioneers. Neither has Hawks overlooked sex, exponents being Joanne Dru and Coleen Gray. John Wayne has his best assignment to date and he makes the most of it.

Picture is not all tough melodrama. There's a welcome comedy relief in the capable hands of Walter Brennan. He makes his every scene stand out sharply, leavening the action with chuckles while maintaining a character as rough and ready as the next.

Sharing co-director credit with Hawks is Arthur Rosson. The pair have staged high excitement in the cattle stampedes and other scenes of mass action.

The first grade script was written by Borden Chase and Charles Schnee from Chase's Satevepost story. Russell Harlan's camera has captured breath-taking scenic beauty and the music score by Dimitri Tiomkin is an important contribution. *Brog.*

Miniature Reviews

"Red River" (UA). Thrilling epic of the old west, potent boxoffice.

"That Lady In Ermine" Musicat-Color) (20th). With Betty Grable and Douglas Fairbanks, Jr.; solid b.o.

"Night Has a Thousand Eyes" (Par). Suspenseful thriller with high exploitation values.

"Texas, Brooklyn and Heaven" (UA). Romantic comedy with light marquee values; mild b.o.

"Shed No Tears" (EL). Minor melodrama for secondaries only. Dull development and slow pace.

"Train to Alcatraz" (Rep). Melodrama for secondary bookings. Okay plot and action.

"A Friend Will Come Tonight" (French) (Lopert). Michel Simon, Madeleine Sologne in World War 2 spy meller big for arty houses.

That Lady in Ermine

(COLOR—MUSICAL)

20th-Fox release of Ernst Lubitsch production, directed by Lubitsch. Stars Betty Grable, Douglas Fairbanks, Jr.; features Cesar Romero, Walter Abel, Reginald Gardiner, Harry Davenport. Screenplay, Samson Raphaelson; songs, Leo Robin, Frederick Hollander; score, Alfred Newman; camera (Technicolor), Leon Shamroy; editor, Dorothy Spencer. Tradeshown N. Y., July 10, '48. Running time, 89 MINS.

Francesca and Angelina....Betty Grable
Colonel and Duke...Douglas Fairbanks, Jr.
Mario....Cesar Romero
Major Horvath....Walter Abel
Alberto....Reginald Gardiner
Luigi....Harry Davenport
Theresa....Virginia Campbell
Captain Novak....Edmund MacDonald

With Betty Grable and Douglas Fairbanks, Jr., charging up the marquee voltage for this lush Technicolor musical, "That Lady in Ermine" has all the trappings of a boxoffice winner. This pic was temporarily cut short in the middle of shooting by the death of producer-director Ernst Lubitsch last November, but Otto Preminger finished it without any break in style. Preminger, at his own request—in tribute to Lubitsch—receives no billing in the credits.

Fanciful yarn of a Graustarkian princess and a Hungarian conqueror is treated with that light spoofing of romance associated with "the Lubitsch touch." That touch, however, is not sufficiently sustained to generate topnotch comedy. Several romantic sequences open in a farcical mood but wind up in a deadpan clinch, thereby muffling the laugh reaction.

This film is a departure from previous Grable musicals in its absence of any special production numbers. Score by lyricist Leo Robin and tunesmith Frederick Hollander is integrated directly into the action in the manner of contemporary legit musicals. One number, "This Is the Moment," is standout, while two others, "The Melody Has to Be Right" and "Ooh, What I'll Do!" are adequate.

Samson Raphaelson's screenplay is a tongue-in-cheek fairy tale about a married princess who saves her tiny mid-European country from invasion by bewitching the enemy's commander. But despite the martial ingredients and 19th Century plume-and-sabre flourishes, the story is lacking in movement.

Main comedy device is an ancestral gallery of portraits within the castle which becomes alive in face of the danger to their homeland. Miss Grable, also playing a medieval heroine who was in a predicament similar to that of her descendant, steps out of her frame and leads the amorous campaign against Douglas Fairbanks, Jr., a Hungarian colonel. Latter retreats under the confusion of double images but finally wins the princess' hand after she dumps her cowardly husband. Despite this switch, film exercises super-caution in not straying outside the censorship codes.

Top players, assisted by a solid supporting cast, play their parts to the hilt. Miss Grable registers strongly in lavish costumes, and handles the musical numbers and dancing chores in usual personable style. Fairbanks cuts a neat figure as the tough warrior who softens up under femme influence. Cesar Romero, as the chicken-hearted husband, furnishes the best comedy bits with his mugging and double-takes. Walter Abel, as Fairbanks' aide, and Reginald Gardiner, as one of the ancestors, also contribute firstrate performances.

Backgrounds for this tinter are tastefully dressed with superb camera handling extracting the maximum color values. *Herm.*

Night Has a Thousand Eyes

Hollywood, July 8.

Paramount release of Endre Bohem production. Stars Edward G. Robinson, Gail Russell, John Lund; features Virginia Bruce, William Demarest. Directed by John Farrow. Screenplay, Barre Lyndon, Jonathan Latimer; based on novel by Cornell Woolrich; camera, John F. Seitz; music, Victor Young; editor, Eda Warren. Tradeshown in Los Angeles, July 7, '48. Running time, 80 MINS.

John Triton....Edward G. Robinson
Jean Courtland....Gail Russell
Elliott Carson....John Lund
Jenny....Virginia Bruce
Lieut. Shawn....William Demarest
Peter Vinson....Richard Webb
Whitney Courtland....Jerome Cowan
Dr. Walters....Anslow Stevenson
Mr. Gilman....John Alexandor
Melville Weston....Roman Bohnen
Mr. Myers....Luis Van Rooton

Suspense is the dominating element in this thriller which follows a man who can foresee the future. Told in broad strokes of tenseness, picture can expect handsome returns with its strong exploitation possibilities.

Plot which might easily have gone overboard in handling, instead is a steadily-moving yarn of a mind-reader who eventually discovers the frightening fact that he he can actually tell what is to happen. Told in flashback form, story starts with Gail Russell about to commit suicide by jumping from a trestle onto a track in front of onrushing train, in terror after having been told by Edward G. Robinson, the diviner, that she will meet a violent death within a few days. Events in natural order then are narrated by Robinson, from time he learned he was gifted—or damned—with his inner sight to opening events, and occurrences that follow leading up to strong climax.

John Farrow's sure directorial hand is seen throughout unfolding of picture, scripted melodramatically by Barre Lyndon and Jonathan Latimer. Megger has maintained highly-charged atmosphere, and has able actor in Robinson to give credence to character. Robinson makes most of role, and has lovely support in Miss Russell. Jerome Cowan, Virginia Bruce, William Demarest and Roman Bohnen also contribute heftily to interest. John Lund, co-starred with Robinson and Miss Russell, isn't so fortunate, in evoking interest, but his role is necessary to plot.

Production reins were well handled by Endre Bohem. John F. Seitz' camera work, as well as Eda Warren's tight editing and Victor Young's atmosphere score, likewise contribute to film's qualities. *Whit.*

Texas, Brooklyn and Heaven

(ONE SONG)

United Artists release of Robert S. Golden production. Stars Guy Madison, Diana Lynn; features James Dunn, Michael Chekhov, Florence Bates, Lionel Stander. Directed by William Castle. Screenplay, Lewis Meltzer; based on story by Barry Benefield; song, "Texas, Brooklyn and Heaven," Ervin Drake, Jimmy Shirl; camera, William Mellor; editor, James Newcom; musical director, Emil Newman. Tradeshown N. Y. July 9, '48. Running time, 76 MINS.

Eddie Tayloe....Guy Madison
Perry Dunklin....Diana Lynn
Mike....James Dunn
The Bellhop....Lionel Stander
Mandy....Florence Bates
Gaboolian....Michael Chekhov
Ruby Cheever....Margaret Hamilton
Pearl Cheever....Moyna Magill
Opal Cheever....Irene Ryan
MacWirther....Colin Campbell
Capt. Bjorn....Clem Bevans
Carmody, the Cop....Roscoe Karns
The Agent....William Frawley
Bernie....Alvin Hammer
Dr. Danson....Erskine Sanford
McGonical....John Galidet
Policeman....James Burke
Thibault....Guy Wilkerson
Copy Boy....Andie Murphy
Bartender....Tom Dugan

"Texas, Heaven and Brooklyn" is a rambling film that will have only a mild boxoffice impact. Lack of marquee weight will not help in overcoming other drawbacks of the production. Attempts to cash in on the two great national cliches of humor, Brooklyn and Texas, is treated in a plodding style with much hokey sentimentalism and few laughs.

Major flaw of this film is that the screenplay contains neither plot nor point. Story begins uncertainly, proceeds aimlessly and ends abruptly. Confusion of the pic is highlighted by a deficient editing job which leaves some sequences dangling in the middle, wholly unexplained. This glaring flaw was likely necessitated by heavy scissoring to bring the running time within dual bill needs.

This yarn is concerned with the adventures of a Texas lad, Guy Madison, who travels to New York to become a playwright. En route he teams up with a runaway Texas gal with a yen for the Brooklyn ozone. In New York, Diana Lynn adopts a pickpocket, Florence Bates, as her mother, and moves in with a trio of Flatbush spinsters. Story, which James Dunn, as a bartender, unfolds through long backflashes, travels through one flat scene at Coney Island and another in a whacky Brooklyn riding academy containing mechanical horses and camels. Sudden end to the film witnesses the romantic couple back in Texas riding the range.

Madison registers pleasantly but isn't given much to do. Miss Lynn is also likable personality but finds it tough-going through such awkward lines as "Brooklyn is a wondrous place indeed." Best thesping bits are supplied by Lionel Stander, as a lippy hotel porter, and Florence Bates, as the honest-faced dip. Dunn also does nicely in the bit part of the bartender.

One pleasant number, "Texas, Brooklyn and Heaven," is rendered in accompaniment of the credits. *Herm.*

Par's Unusual Trailer

Considerably more ambitious than in its first try last year, Paramount has come up with a nine-minute combination public relations pitch and trailer of future product under the label of "The Magic City." This briefie which Par will distribute cuffo is a smart operation for exhibs playing Paramount product who can book the pic without upsetting schedules. Its trailerizing phases are not too blatant while it cannily sells Hollywood along the lines recently urged on the majors by the Theatre Owners of America.

"Magic tees off by declaring there is no slump in Hollywood. It promises full speed ahead and the delivery of "the greatest array of pictures" ever turned out by the studios.

Then the camera focuses on a typical day in the Coast city and on the star, technician and ordinary worker putting in their methodical chores. Naturally, activities at the Paramount studio takes the main attention.

Par's film of the same genre last year, "Made in the U. S. A." was 6½ minutes long. It was booked into 11,000 situations. The present pic has the disadvantage of being longer. The added time, however, is well used to build general interest. Company is using some 400 prints for wide distribution. *Wit.*

Shed No Tears

Hollywood, July 10.

Eagle Lion release of Robert Frost production. Stars Wallace Ford, June Vincent; features Robert Scott, Frank Albertson, Richard Hogan, Elena Verdugo, Johnstone White. Directed by Jean Yarbrough. Screenplay, Brown Holmes, Virginia Cook; from novel by Don Martin; camora, Frank Redman; editor, Norman R. Cerf. At Vogue, Hollywood, June 9, '48. Running time, 70 MINS.

Sam Grover....Wallace Ford
Edna Grover....June Vincent
Ray Belden....Robert Scott
Huntington Stewart....Jonathan White
Tom Grover....Dick Hogan
Hutton....Frank Albertson

A minor entry for secondary bookings, "Shed No Tears" barely gets by. Overlong on footage and slowly developed, yarn fails to generate much interest for spectators. Sharper editing might help to fit it as filler material on dual bills in lesser situations.

Very mild screenplay deals with an insurance fraud and backfiring blackmail with cast trying hard but seldom succeeding in breathing life into plot. Dialog is trite and Jean Yarbrough's direction meandering.

June Vincent, the real heavy, talks husband Wallace Ford into faking death to collect a $50,000 insurance policy. Suspicions of Richard Hogan, Ford's son by an earlier marriage, upset the perfect scheme and the detective he hires takes a blackmail to bolster his regular fee. Windup has Ford appearing to shoot Miss Vincent's new love and, to a chorus of screaming lead and police sirens, a death leap from a 10-story window solves all the plot's problems.

Ford manages the most interest of the cast. Among others are Johnstone White, the blackmailing private eye, Robert Scott, Miss Vincent's new romance, and Frank Albertson. Stronger direction by Yarbrough could have given the Brown Holmes - Virginia Cook script a little lift. Production values achieved by Robert Frost are minor and lensing by Frank Redman is standard. *Brog.*

Train to Alcatraz

Hollywood, July 9.

Republic release of Lou Brock production. Stars Donald Barry, Janet Martin, William Phipps; features Roy Barcroft, June Storey, Jane Darwell, Milburn Stone, Chester Clute, Ralph Dunn, Richard Irving, John Alvin, Michael Carr. Directed by Philip Ford. Original screenplay, Gerald Geraghty; camera, Reggie Lanning; editor, Harold Minter. Previewed July 4, '48. Running time, 60 MINS.

Forbes....Donald Barry
Beatrice....Janet Martin
Tommy Calligan....William Phipps
Grady....Roy Barcroft
Virginia....June Storey
Aunt Ella....Jane Darwell
Bart Kanin....Milburn Stone
Conductor....Chester Clute
U. S. Marshal....Ralph Dunn
Anders....Richard Irving
Nick....John Alvin
Marty....Michael Carr
Mahaffey....Marc Krah
Hutchins....Denver Pyle
Geronimo....Iron Eyes Cody
Reeves....Kenneth MacDonald
George....Harry Harvey
Edgar....Steven Baron
Hollister....Bob Stone
Billings....Don Haggerty
McHenry....John A. Doucette

"Train for Alcatraz" is a budget melodrama for secondary billings. Title is apt, plot being laid on a prison train, and action overcomes load of dialog to rate casual interest over the 60-minute running time.

The prison train is transporting group of convicts to Alcatraz and plot builds gradually through group's planning of an escape to climax in the blood-thirsty break for freedom. Flashback technique is used to establish sympathy for one of the cons, a young man with a bad record who is wrongfully convicted of murder. Before blowoff, his slate is cleaned by outside forces and the other convicts meet sudden death when they attempt to flee the train.

Donald Barry is the escape ringleader and William Phipps portrays the convict who was wronged. There's a suddenly developed romance between Phipps and Janet Martin, legit passenger on the train, and other chief femme role falls to June Storey, gunmoll who's aiding the escape plot. Roy Barcroft, guard; Ralph Dunn, U. S. marshal; and Chester Clute, timid conductor, give okay law-and-order characterizations. Among convicts showing up are Milburn Stone, John Alvin, Michael Carr, Marc Krah, Denver Pyle.

Philip Ford's direction of the Gerald Geraghty script keeps yarn moving forward at an okay pace and production values marshalled by Lou Brock within the limited budget are good. Lensing and other technical contributions are standard. *Brog.*

A Friend Will Come Tonight

(Un Ami Viendra Ce Soir)
(FRENCH)

Lopert Films release of Constantin Geftman production. Stars Michel Simon; features Madeleine Sologne, Louis Salou, Saturnin Fabre. Directed by Raymond Bernard. Screenplay, Jacques Companeez, Raymond Bernard from original by Companeez; camera, Robert Lefebvre; background music by Arthur Honegger. Previewed in N. Y., July 8, '48. Running time, 92 MINS.

Michel Lemaret....Michel Simon
Helen Asselin....Madeleine Sologne
Commissioner Martin....Louis Salou
Commander Gerard....Louis Salou
Philippe Prunier....Saturnin Fabre
Dr. Tiller....Paul Bernard
Dr. Lestrade....Marcel Andre
Jacques Leroy....Jacques Clancy
Pierre Ribault....Daniel Gelin
Dr. Pigaut....Claude Lehmann
The baroness....Lily Mounet
Beatrice....Yvette Andreyor
Claire....Cecilia Paroldi

(*In French; English Titles*)

A gripping, unusual spy meller, this is one of the better French contributions. Unfolded before a backdrop of Maquis underground operations in France during the last war, "A Friend Will Come Tonight" has action and an unusual amount of suspense. And with Michel Simon as star, it spells big boxoffice for arty theatres.

Story is mostly told in a private mental hospital of French Alpine region near Switzerland, at time the Nazis were prowling the sector in the fall of 1944. Yarn shows the German forces trying to locate among the inmates the brains of the underground.

Simon as a bewhiskered inmate, turns in another splendid characterization. His portrayal of a so-called world philosopher, as he fends off interrogations by the Nazi secret agent, furnish a highlight of the film. Scene winds up by Simon offering himself as the Maquis ringleader, and willing to be shot although not knowing what it's all about.

Madeleine Sologne impresses as the Jewish girl whose family has been wiped out by the Germans. Incidentally, she looks like a U. S. screen possibility.

Louis Salou is fine as the Maquis leader masquerading as hopelessly insane. Saturnin Fabre, Paul Bernard and Marcel Andre top the excellent supporting cast.

The unusual plot has been concocted by Jacques Companeez, with Director Raymond Bernard collabing with him on the screenplay, Bernard's direction is topflight as is the lensing by Robert Lefebvre. Latter has done particularly well with outdoor cameraing. *Wear.*

Ent's Loan

Continued from page 3

of production, and "The Numbers Racket" (formerly "Tucker's People"), which is before the cameras. Both pix are for release by Metro under Ent's new pact with that company. The first five films were distributed by United Artists domestically and by Metro abroad. "Tennessee's Partner," a Harry Sherman production, is still to be delivered to UA under the Ent pact.

Here's the lineup on the initial five films:

	Negative Cost	Total Gross
"Ramrod" ...	$1,500,000	$2,000,000
"Other Love"	2,200,000	1,850,000
"Body and Soul"	1,800,000	4,700,000
"Arch of Triumph ..	4,250,000	4,100,000
"4 Faces West"	1,200,000	1,100,000

Many of the above figures, of course, are rough estimates, since some of the films haven't played enough dates either domestically or abroad to make very close calculations. "Body and Soul," of course, was Ent's big grosser. However, the profits it represents are not as large as they appear, since 50% of the net goes to the John Garfield-Bob Roberts indie unit, Roberts Productions.

"Arch of Triumph" has played only a few more than 200 dates in the U. S., with rather spotty b.o., but UA has been able to get good terms for it on strength of the novel and the Bergman-Boyer cast names. Estimates are that it will do about $2,500,000 in the U. S. and Canada and about $1,600,000 abroad. It is figured much better comparatively for overseas audiences than for those in this country.

ITALO ALFRESCOS DAMPENED

U. S. Distribs Get Respite in Brazil But Spanish Situation's Still Sour

With major American distributors already plagued with the 45% British playing time quota, their international headache eased off in one country this week but was aggravated in another. A difficult situation in Brazil was ameliorated when a recent Price Control Board ukase placing a maximum 40% percentage on distribs' film rentals was ruled unconstitutional by the Ministry of Labor. On the other hand, the U. S. industry faces a glum sales outlook in Spain after Aug. 31, when import licensing fees will be virtually doubled.

The temporary Brazilian dilemma arose from a recent Price Control Board regulation which not only fixed a 40% rental ceiling on distribs' rentals, but permitted exhibs to deduct a variety of operating expenses from gross receipts before the rental percentage was applied. If the Board's ruling had not been nullified it would have dealt a body blow to American film earnings in the Brazilian market. Last year's remittances totalled about $6,000,000.

On the Spanish horizon, that sales field is expected to decrease from some 200 Hollywood films which are being imported into Spain in the 12 month period expiring Aug. 31, down to a probable 80 features in the year following. Held responsible is a 100% boost in the already stiff import permits. From the present $25,000 fee per feature, they're being upped to about $50,000. Inasmuch as the cost of import permits are less for films of other countries, it's felt that the government's action will tend to open up the Spanish market to the British, French and Italians at the expense of the U. S. industry.

Colombia is another spot that's none too rosy, according to William DeMello, manager for Western Electric in the Caribbean area. Arriving in New York last week for homeoffice huddles with Westrex Corp. (a subsid) execs, he pointed out that despite generally good business in Colombian film houses, profits of American distribs failed to measure up, due to the government's policy of tightening up on remittances.

MEX PIX ATTENDANCE TREND IS STILL DOWN

Washington, July 13.

Downward attendance trend in Mexican motion picture theatres evidenced during the last half of 1947, has continued this year. Mex exhibitors report, via Nathan D. Golden, chief of Motion Picture-Photographic Branch, Dept. of Commerce.

Boxoffice receipts for 1947 totaled 71,750,274 pesos ($14,350,055) led by U. S. films with 39,992,023 pesos ($7,998,405). Domestic films ranked second with grosses of 23,157,894 pesos.

Artist-Flowers Pay Swap Smells Too Sweet

Vienna, July 6.

Swapping flowers against artists is newest quirk in international exchange. Austrian importers of Italian flowers have proposed to the Rome Chamber of Commerce that 25,000,000 lire (1,000,000 Austrian schilling, at normal rate $100,000) back pay to Austrian artists appearing in film, legit and radio in Italy, be deposited on special account.

Of this, 25% is to be paid out in lire to the artists, 75% to be used for purchases of Italian flowers. Artists would get proceeds from Austrian importers in Vienna on their return.

DE VAUCORBEIL'S NEXT

Paris, July 13.

Max de Vaucorbeil, of Societe Francaise de Cooperation Cinematographique, is readying a color film based on Victor Hugo's "Bug-Jargal."

NO IRON CURTAIN FOR U.S. PIX B.O. IN POLAND

Warsaw, July 13.

Iron Curtain or not, American films reign supreme in Poland. Despite the affinity between this country and the USSR, and the strained relations currently between Russia and the U. S., Yank product is getting full play here and outdrawing Soviet films by better than 3-1. Not only that, but American film companies are getting dollars from Poland for their pictures, minus the restrictions imposed in most other countries.

In a recent week, 16 of the country's 25 key city firstruns were showing U. S. pix, which are circulated here by the Motion Picture Export Assn. Breakdown showed that MPEA films were being screened in all four firstruns in Katowice, in four out of six in Lodz, in two out of three in Poznan, in three out of five in Krakow, in two out of four in Warsaw and in one out of three in Wroclaw.

Buyers Swarm In For Italo Pix

Rome, July 6.

Buyers are coming here from all countries for pix. Latest include Sardar Chandulal, head of Bombay Ranjit Film, by whom Italian pix will practically be introduced into the Indian market. Another visitor was Tamislav Kansky, Film Polski vice-manager, here to study a film exchange between Poland and Italy, and eventually the production of Polish films in Rome studios.

Also in to exchange or buy pix were Robert Chabert, rep of many French units; Raffaele Marzocchi, of Swiss Sefi Film; Vincente Montal, Lux Spanish distributor; Vincent Lopert, of New York, and Ugo Sorrentino, of Rio de Janeiro Art Film, Ltd. The latter, who bought "Assunta Spina" for all South America, also set a deal with Universalia for the production of "Guarany," a longhair biopic on Carlos Gomez's life. Film is now in work here under Riccardo Freda's direction, with the Portuguese actor Antonio Vilar in the lead role.

ALL THEATRES IN TOWN RAZED BY JAP QUAKE

Every film theatre in Fukui, Japan—six in all—was razed by the recent earthquake in that area, according to word received in New York last week by the Motion Picture Export Assn. Charles Mayer, MPEA managing director in Japan, airmailed a report to the homeoffice that the disaster brought death to at least 1,500 theatregoers alone.

Heaviest toll, Mayer revealed, occurred at the Toho theatre where 1,000 customers were killed. The Chuo Eiga Gekijo theatre, only house playing an American film, fortunately was emptied of 1,300 patrons minutes before shocks leveled the structure. Meanwhile the MPEA exec has authorized a number of charity performances to aid the homeless in cooperation with local relief agencies.

BERT REISMAN'S BERTH

Bert Reisman, manager of RKO's office in Venezuela, has been upped to the post of company rep in South Africa. He takes over from Louis Lioni who moves into Holland as RKO's agent there.

Reisman is a brother of Phil Reisman, RKO's foreign chief. Herb E. Fletcher succeeds Reisman in Venezuela.

WEATHER KAYOS NITERIES, HALLS

Rome, July 6.

Niteries are being seriously affected throughout Italy by bad weather and taxes. According to local custom, clubs and dancing establishments, as well as restaurants, cafes and bistros, move to the open air with the beginning of summer. Cold and rain have compelled operators to look for shelter again—when possible. While many Rome establishments, such as Russie Garden, ABC, Quirinale Tavern, Milleluci, Il Faro, La Giusiniana and Grotte di San Callisto, can operate indoors or outdoors, such as Jockey Club, which had expressly equipped a summer suburban branch, the Belvedere, for the first time, are in hot water.

Same applies to the summer season niteries or dance-halls. The old — Lucciola, Colle Oppio — as well as the new ones—Cubano, Follie Marine—are doing weak biz. Niteries along the Tiber, in vogue after liberation, haven't reopened this year, owing to heavy taxes on deluxe establishments and dance-halls, which struck them hard last season.

Because of the unsettled weather, almost all indoor dancing establishments continue to operate, event those, such as Le Pleiadi, La Boite, Villafranca, Nirvanetta, Appollo, Florida, Colibri and Columbia, having no garden or open-air space. They generally shutter in May. But their biz isn't good.

Lido Takes It On Chin

Weather is particularly bad for the Lido, Rome's beach, where the bathing season is practically nil. Lido night life is suffering. With their establishments almost empty, operators say that they'll go busted if they can't retrieve in September the losses of June.

Open-air theatres in Rome are anything put packed. Not even a moneymaker like Nino Taranto with his revue can crowd the Colle Oppio. Casina delle Rose, Arena Cosmo and Arena Croce del Sud, playing revues or vaude shows, aren't doing better. The traditional grand opera summer season at the Terme di Caracalla, scheduled from July 1 to Aug. 29, is being delayed.

Bad weather, however, is prolonging the activity of regular theatres, which in previous years would already be closed. The Adriano put on a succesful opera season, and will continue with revues and legit. Daniela Palmer is a hit at Teatro delle Arti in a revival of Noel Coward's "Week-End." "The Night of January 16" is a smash at the Quirino, with grosses exceeding those made of the winter season with Jean Cocteau's "The Eagle Had Two Heads" and Arthur Miller's "All My Sons." At the Eliseo, Eduardo and Titina de Filippo are reviving some of their greatest successes.

Current London Shows

London, July 13.

(Figures show weeks of run)

"A La Carte," Savoy (4).
"All My Sons," Globe (4).
"Ambassador," Ald. (2).
"Anna Lucasta," Majesty's (37).
"Annie Get Gun," Col's'm (53).
"Bless the Bride," Adelphi (64).
"Bob's Your Uncle," Sav. (10).
"Cage Peacock," Strand (4).
"Caribbean Rhap.," Wales (6).
"Carissima," Palace (18).
"Chiltern Hundreds," Vaude (46).
"Edward My Son," Lyric (59).
"Four, Five, Six," York (18).
"Giaconda Smile," New (6).
"Happiest Days," Apollo (16).
"Linden Tree," Duchess (48).
"Little Lambs," Ambass. (14).
"Musical Chairs," Playhouse (1).
"Off Record," Picadilly (54).
"Oklahoma!" Drury Lane (63).
"Outrageous," W. Garden (35).
"Paragon," Fortune (10).
"People Like Us," Wynd. (1).
"Present Laughter," H'ymkt (65).
"Relapse," Phoenix (24).
"Starlight Roof," Hipp. (36).
"Travelers Joy," Crit. (6).
"Together Again," Vic. Pal. (66).
"Worms View," Whitehall (63).

HUDDLES CONTINUE ON FRENCH-U.S. PIX SETUP

Paris, July 13.

Negotiations are continuing here at government level to settle various difficulties between France and the U. S. picture industry, which for a time threatened an embargo on further Yank shipments to this country. Consultations have been carried on by Cameron Turner, of the U. S. Embassy, with advice from Gerald Mayer, Motion Picture Assn. of America international division topper; Frank McCarthy, MPAA's Continental rep, and Rupert Allan, McCarthy's assistant.

Negotiators for the French include Michel Fourre-Cormeray, head of the Cinema Administration. Through the efforts of the American group, rash legislation asked for by the more radical element here was thwarted long enough for the State Dept. to step in and arrange for the present conferences at which the U. S. view can be made known.

Mayer, scheduled to return to his headquarters in N. Y. this week, has postponed his departure indefinitely. He'll remain here until the situation has been considerably further disentangled.

ABPC's Net Profit Down to $3,824,696

London, July 13.

Associated British Picture Corp., in which Warner Bros. has a 37% chunk, has announced a trading profit of $8,104,440 compared with $12,307,132 for previous year. Net profit, disclosed several weeks ago, amounted to $3,824,696, off from the $6,293,220 racked up in 1947.

Gross receipts totalled $75,369,284 of which $27,947,628 paid in entertainment taxes. Fall in net takings of nearly $2,800,000 due to increased costs and the high rate of the entertainment bite. Diminishing incomes and an increase in the cost of living are the other factors. ABPC board is pressing the Chancellor of the Exchequer through the Cinematograph Exhibitors Assn., for tax amelioration.

Production is due to start at Elstree shortly. First two stages are finished and an added two will be ready early in 1949.

Board chairman Sir Philip Warter, in a statement to stockholders, says it is too early to decide the effects of the quota on earnings, but producers may be driven to sacrifice quality for quantity at a time when British films are earning a high reputation.

Theatre profits are up for the first three months of this year but the feeling of uncertainty due to the quota makes a reliable forecast for the year impossible, Sir Philip declared.

Amnesty Brings Austria Flood of Old German Pix

Vienna, July 1.

Recent amnesty of lesser ex-Nazis seems to be paving the way for reissuing of old German films here, according to Wolfgang Wolf, Motion Picture Export Assn.'s general manager here. (The U. S. Army turned denazification of the film industry over to local government officials in 1946). The present flood of old pix is more than the market can hold, says Wolf. But with rentals for them down to 30%, exhibs are jubilant, and the pix are doing smash business.

Wolf also added, however, that b.o. receipts during the first quarter of 1948 doubled that of '47, and that despite currency reform and resulting scarcity of cash, U. S. films have maintained their draw.

Dutch Film Monopoly's Nix to U Stalls U. S. Distribs' Solo Selling

Refusal of the Bioscoop Bond, Dutch film monopoly, to grant Universal a license to open offices in Holland has set back plans of the major companies to go into individual selling in that country. Operating jointly in Netherlands under the Motion Picture Export Assn. since the end of the war, distribs had planned to open their own sales offices there as of Sept. 1.

Agreement under which the MPEA setup in Holland was to be turned into nothing more than a physical distribution agency carried a clause that it was to become effective only if all companies could get licenses to operate there on their own. Licenses have been refused to Universal, Columbia, United Artists and Monogram-Allied Artists. All except U, however, have waived their right to object to the MPEA abandonment.

Columbia and Mono are planning to sell their product outright to distributors in Holland, so aren't interested in setting up their own sales offices. UA is planning to sell via the organization of Frederick L. Strengholt, so likewise doesn't care about a license for its own offices. U did plan to do its own selling.

Metro, 20th-Fox, Warner Bros., RKO and Paramount were granted Bond licenses without difficulty. In issuing the permits, the Bond said it was because these companies had operated independently in the Netherlands before the war. The other companies did not and so it is not desired that they start now, they were informed.

Referred Back to Paris

Report on the refusal to grant licenses to the four companies was made to the foreign managers of the MPEA companies at a meeting in New York Monday (12). Following some discussion, it was decided to refer the matter back to a committee of major company reps in Paris for further negotiation with the Bond. It was an on-the-scene investigation by this three-man committee that led to the decision to abandon MPEA-selling in Holland. It is believed likely now that the entire committee or one of its members will return to Holland for the new negotiations.

It was also reported at Monday's session that the Dutch may eliminate the screen quota, but substitute currency restrictions for it. They have figured that American companies will earn about 7,200,000 guilders ($2,736,000) in the next year and have reportedly decided to allow remittance of 50% of that sum.

FRENCH LEGITERS FEEL SUMMER TOUR PINCH

Paris, July 6.

Legiters who expected to get work in rural French areas this summer are being disappointed this season. Before the war there were normally about 30 companies touring the provinces. Difficulties of transportation and tilting of costs have reduced that number to about 10.

Also, instead of producing, as formerly, oldtime hits regardless of the number in the cast, provincial playhouses are now careful of selecting plays that have a cast limited to three or four, thus saving traveling expenses.

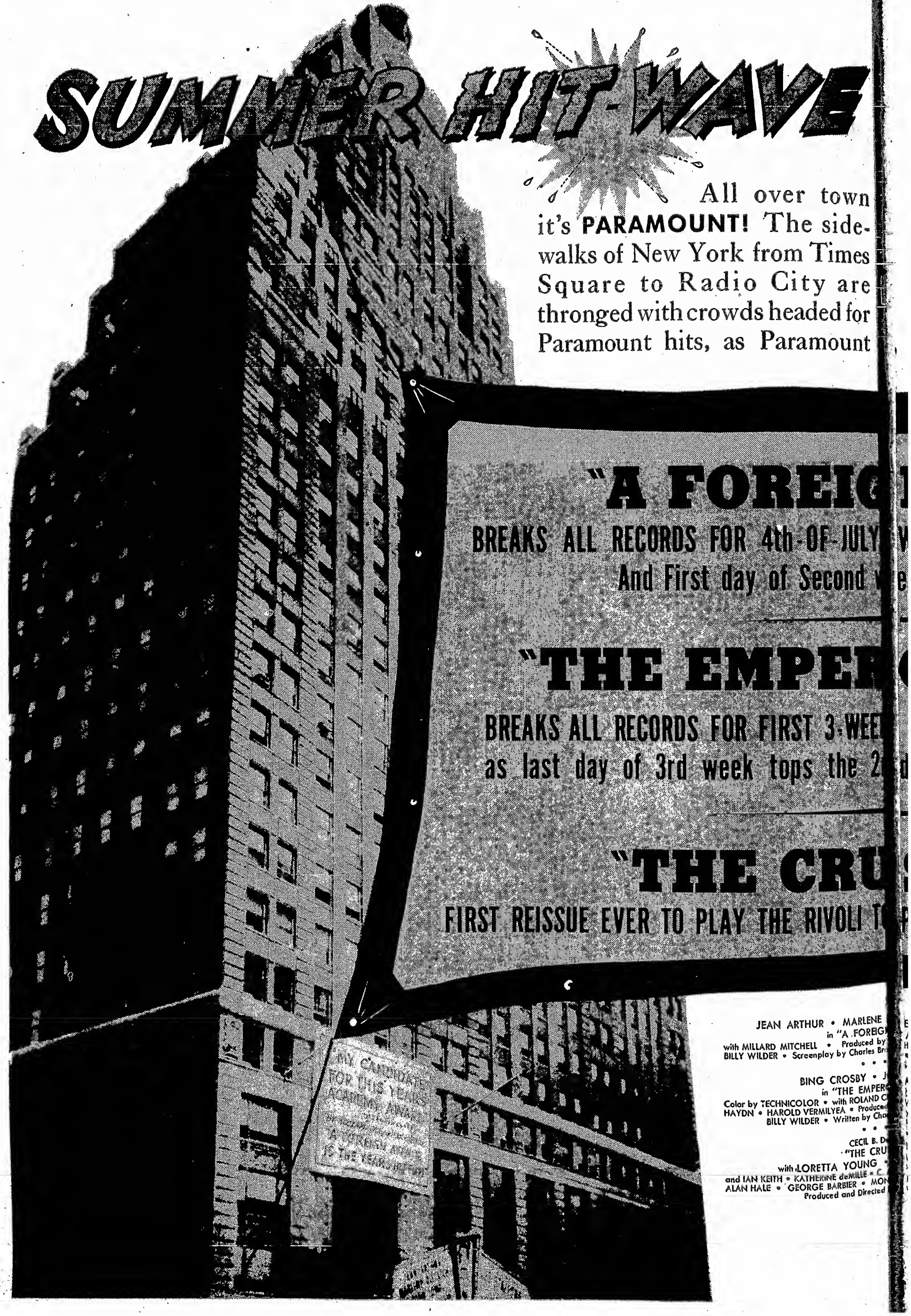
Dutch Indies Film Rep In N.Y. for Gen'l Powwows

Charles H. Core, representative of the Motion Picture Export Assn. in the Netherlands East Indies, is due in New York at the end of this week. He'll participate in a series of huddles with h.o. officials on the situation in the Far East.

Length of Core's stay in the States is indeterminate, since he'll await the return of MPEA v.p. and general manager Irving Maas, who is now in Europe, and may be back about the end of July.

SUMMER HIT-WAVE

All over town it's **PARAMOUNT!** The sidewalks of New York from Times Square to Radio City are thronged with crowds headed for Paramount hits, as Paramount



JEAN ARTHUR • MARLENE
in "A FOREIG
with MILLARD MITCHELL • Produced by
BILLY WILDER • Screenplay by Charles Br

• • •

BING CROSBY • J
in "THE EMPER
Color by TECHNICOLOR • with ROLAND C
HAYDN • HAROLD VERMILYEA • Produce
BILLY WILDER • Written by Cha

• •

CECIL B. D
"THE CRU
with LORETTA YOUNG
and IAN KEITH • KATHERINE deMILLE • C
ALAN HALE • GEORGE BARBIER • MON
Produced and Directed

HITS NEW YORK!!

steals the 4th-of-July show with three simultaneous successes that are not only the top hits in town right now, but are doing some of the most sensational business in all B'way history!

ETRICH • JOHN LUND
AFFAIR"
HARLES BRACKETT • Directed by
ett, Billy Wilder and Richard L. Breen

AN FONTAINE
WALTZ"
VER • LUCILE WATSON • RICHARD
y CHARLES BRACKETT • Directed by
Brackett and Billy Wilder

ILLE'S
DES"
HENRY WILCOXON
REY SMITH • JOSEPH SCHILDKRAUT
GU LOVE • PEDRO de CORDOBA
CECIL B. DeMILLE

Big Grosses But Lesser Net Profits Continue to Reflect Peak Prod. Costs

Problem of bringing down the high cost of filmmaking—which the majors took on in earnest following last year's British tax crisis—is proving to be a real toughie, recent profit statements of film companies are now demonstrating. Metro again illustrated the point yesterday (Tues.) when it aired a net of $842,318 for the 12 weeks ended June 3. The take was sharply down to one-third that of 1947 despite the fact that gross sales and operating revenues varied with last year's only by a hair.

Against the $842,318 figure, Metro had snared $2,308,042 in the equivalent period of '47. Gross, however, hit $43,356,000 against $43,371,000 for the same 12 weeks of the previous year. In short, Metro was able to convert 5½% of its gross into profits during the third quarter of '47, and less than 2% in '48.

Answer to that, filmites say, is that Metro continued to meet heavy amortization charges for the period on expensive pix. Among the flock of high-budgeters in release during March, April and May were "Cass Timberlane," "Three Daring Daughters," "B. F.'s Daughter," "Summer Holiday" and "Homecoming." "Cass," "B. F." and "Homecoming" had top Metro casts. "Holiday" and "Three Daring Daughters" were both in Technicolor, which means higher than average budgets.

Other Companies

With grosses holding within 10% of the past year, big dropoffs in net have also been suffered by almost all other majors. Columbia, for instance, took only $855,000 for its first nine months against $2,935,000. Universal is down to $232,866 for its first half compared with $2,092,418 last year. RKO has hit $1,345,327 in its opening stanza compared with $2,270,683 last year.

Metro's 40-week take for the period ended June 3 amounts to $4,729,063. This compares with $10,904,821 in '47. Equivalent earnings on common stock slid to 92c. per share outstanding against $2.12 for the prior 40 weeks.

Net profit before taxes totalled $8,681,908 as against 1947's $18,645,414. Reserve for taxes comes to $3,261,000 in comparison with last year's $7,141,066.

P. R. Offensive

Continued from page 4

with much newspaper publicity by Waller's office, principally through interviews set with Larry O'Reilly, cameraman on the film, who lives in Monroe, N. Y., its locale. United Press yesterday (Tuesday) broke the first story, a by-liner by Jack Gaver, on the coast-to-coast trunk.

Also at the MPAA, Duke Hickey, field coordinator in the community relations division, took off yesterday on a two months' tour of New England. He'll contact educators, parent-teachers associations, women's clubs, religious and civic groups, presenting the Hollywood side.

Meantime, Edward Cheyfitz, aide to Johnston, was headed for the Coast to continue organization of an all-industry committee there to go into the basic facets of operating a large-scale, continuing public relations program.

Bacher-DOS

Continued from page 4

the next step was up to the lawyers. He had considerable coin invested in the production. Among other things, a few crews stood by six hours on the General Service lot yesterday awaiting arrival of the stars before Bacher called off shooting. Bacher was informed by wire during the morning that the players wouldn't appear.

All sets had been constructed and there was much preproduction work, including tests and a location jaunt to the Napa valley.

Inability of the Goldens to get a script to suit Selznick was also back of his unwillingness to go ahead on his deal with them. Screenplay was revised and re-revised repeatedly and is now apparently dead for the time being, at least.

Fire at Golden, N. Y.

A backstage fire at the shuttered Golden theatre, N. Y., on Monday (12), resulted in heavy damage to the rear of the house before firemen brought the blaze under control. Of undetermined origin, the flames partially destroyed sound equipment and stage gear.

The small-seater was formerly a legiter and was acquired some months ago by Marcel Girosi, head of Superfilm Distributing Co., foreign film importers. House began its picture policy about a year ago with "Henry V." More recently it had been operated by the Siritzkys on lease from Girosi.

Strike Threat Fades As SAG, Producers Ink Interim Pact

Hollywood, July 13.

Clouds of war between thesps and producers on the Hollywood front faded into a new interim agreement. After months of debates, threats and jitters, the Screen Actors Guild's board of directors approved an armistice, effective at midnight July 31 and running to Dec. 31, 1950, a total of 29 months. While the strike threat no longer exists, representatives of SAG, the Association of Motion Picture Producers and the Society of Independent Motion Picture Producers will continue to negotiate on various unsettled problems.

Television is one of the important points in the new agreement, in which both sides recognize the new problems created by video. They want to pave the way for further negotiations on that complicated subject. It provides for immediate discussion of wages, hours and working conditions for players appearing in films made exclusively for television, subject to ratification by SAG membership and the boards of the film companies. The television clause does not apply to films televised directly to theatres or other places of amusement.

The new pact also provides for guarantees to players against lawsuits by studios in case of a strike. It reads:

"Producers agree not to sue any individual actor for breach of personal service should the Guild call a strike at any legal termination date of the Guild contract; in turn, the Guild agrees not to strike except at a legal termination date."

Another clause provides for 100% Guild shop. A National Labor Board election will be held July 20 to determine whether the Guild still qualifies as bargaining agent for film actors. The vote is required by the Taft-Hartley law.

Among the important points remaining for adjustment are reissues, contract player conditions such as loanouts and length of term pacts, and the re-use of stock shots in new productions. Official announcement of the accord said:

"The negotiations have been conducted by all the parties with a full appreciation of all the problems facing the motion picture industry. We hope that this agreement will be the go-ahead signal for increased production of pictures in Hollywood."

It was signed by Charles Boren, veepee in charge of industrial relations for AMPP; Anthony J. O'Rourke, representing SIMPP, and John Dales, Jr., executive secretary of SAG.

Ground-Breaking In Aug. for Texas Studio

Hollywood, July 13.

Ground-breaking is set for next month for $2,000,000 combined film-tele studio in San Antonio, Texas. Project, known as Ralle United, is headed by Ralph A. Ralle. Facilities are to be made available on a rental basis.

Project is on a 35-acre tract, part of Alamo Downs racing grounds. Complete landing field and maintenance for planes are part of the deal.

Company is backed by Texas Oil coin with $10,000,000 planned capitalization.

Order Equal Billing For Janet Blair Pending Trial

Los Angeles, July 13.

Janet Blair was granted an injunction in Federal court in her fight for equal billing with Red Skelton in "The Fuller Brush Man." Columbia was forbidden to issue advertising or publicity in which the femme star's name is in smaller type than Skelton's.

Trial will be held to determine the amount of damages, but Edward Small Productions has been absolved of all connection with the case.

Newsreels Shoot Less at Dem Conv.

Philadelphia, July 13.

Newsreel coverage of the Democratic National Convention will be a far cry from the nearly 250,000 feet shot at the Republican political jamboree—but the public will never know the difference. Fact is that the convention footage this week will not add up to much more than half of what was made of the GOP conclave.

The reels, however, are being careful not to step on anybody's toes. The footage which will eventually reach the screen will be almost inch for inch as much as was given to the Republicans. With the experience the industry has had with Washington, it wants to take no part of being accused of partiality.

What is far behind in this convention, which makes for good newsreel stories, is a large number of candidates and uncertainty almost up to the time the balloting begins. The reels have cut back the size of the crews they have here. Yesterday (Mon.) first of the convention, there was very little footage shot. However, Sunday proved a big surprise. The caucus of the states' rights southerners and the announcement by Senator Claude Pepper, Florida liberal, that he would be a candidate, caused the reelers to take as much as during the comparable period of the Republican convention.

The letdown of yesterday and today (Tues.) is expected to be compensated for by the nominations tomorrow. However, it is estimated that the convention will be a full day shorter than the Republican, thus saving more rawstock.

Another thing saving raw film here is experience. At the Republican show, the boys shot everything in sight. Now they are operating with less waste motion and do not grind the cameras every time a handkerchief flutters on the speakers' platform.

Arrangements for the convention have been in charge of George Dorsey, of Pathe, and J. C. Brown, of News of the Day. Latter is in a hospital in Boston and has been unable to witness his handiwork here.

Par's Move Vs. Brandt

Paramount Pictures moved in N. Y. supreme court last week to drop eight defendants from its percentage suit against Brandt Theatres, et al, and replace them with eight others.

Supreme Court Justice James B. McNally reserved decision on the motions. Par seeks $563,265 damages from more than 160 defendants.

Petrillo's Demands

Continued from page 5

for 10 hours per week, regardless of any work performed, with no accumulation of hours for the studio's use at some later time. Film execs, however, will fight this proposal bitterly, since it might mean an additional $5,000,000 annual labor cost.

A Petrillo-industry clash is seen as implicit in the present economic situation, with a two-year rising cost of living squeezing labor, and the dipping boxoffice revenues squeezing industry. Both sides will look for a way out of this dilemma at the other's expense. It's felt, moreover, that Petrillo will need to bring home the bacon for studio musicians in view of his rout by the broadcast industry.

Petrillo is planning to turn his attention personally to indie members—SIMPP, IMPPA—after the new pact is drawn with the majors.

Hollywood Jitters

Continued from page 1

the past few days and more on the schedule to go.

Metro, with its top homeoffice execs huddling here with studio officials, is attempting to settle the contracts of a number of executives and to eliminate all assistant producers from the payroll. Universal, meanwhile, with seven films now being gunned on the lot, plans to shutter its studio Aug. 1 for six-eight weeks, which is expected to throw a number of workers temporarily off the payroll.

Economy cuts at RKO, freely predicted with the advent of Howard Hughes, are growing beyond all expectations and are developing into a major operation. Present trend indicates a shutdown of the studio for two or three months when the films currently in work are completed about Aug. 15. During the shutdown period, it is understood, Hughes will rearrange the personnel and operating system to suit his own ideas.

300 Off RKO Over Weekend

About 300 workers checked off the RKO lot over the weekend, and more are due to ankle next week on completion of production on "Every Girl Should Be Married" and "Baltimore Escapade." Still more will go with the windup of "Interference" about Aug. 14, when a general shutdown is expected, running into October. To date, the back lot is the hardest hit of all departments, with 180 casualties in one day. Additional casualties were 15 writers, 14 publicists, 36 secretaries, 14 art department workers, 12 cutters, 12 messengers, five each from the camera and accounting departments, seven retouchers from the still department, four from the trailer staff and three each from the casting and makeup departments. When the current production schedule is washed up, it is expected that about 700 more will be let out.

Outside studios have been invited to use the facilities of RKO's camera department and still laboratory during the production lull. In the past these rental facilities have been restricted to work for Republic and for a few indie producers releasing through RKO. William Eglinton, head of the camera department, is making an inventory preparatory to renting the studio's motion picture cameras to off-the-lot producers.

During the production siesta RKO will make use of its backlog of 15 high-budget pictures, enough to fill release agreements until the end of the year.

As for the Metro economy measures, it's believed the company toppers are attempting to settle the contracts of a number of execs, including at least one producer and several directors. Huddling on the problem are Moskowitz, Mayer, Rubin and production execs Eddie Mannix, Benjamin K. Thau and Louis K. Sidney.

All assistant producers are reportedly to be eliminated. Unless the personnel available are to be utilized by producers, they'll be given an opportunity to go elsewhere, even though they're under contract. Orders have gone out to department heads to cut at least 25%, with instructions that the means for effecting this economy must be ready for submission to company chiefs this week.

400-500 Affected

The cut is expected to affect a minimum of 400-500 in all departments. Department heads have been prepping the slash plans since last week. To eliminate overhead, department toppers also will be asked to double up as much as possible on duties. A survey is also to be made on what cuts can be effected in these duties which, during the war, were spread out rather thin over a large number of people.

It's understood that the personnel of the administration building will be closely screened for the first time. Housed here are many whose duties are somewhat in doubt as to performance, but who have been quartered here for many years. Majority are high-salaried workers.

Drive, too, will be undertaken to reduce unnecessary expenditures on the back lot. It's said that no one in authority has visited many sections of the back lot for many months, even for years. Certain costs have been piling up which will be investigated. Further meetings are scheduled for today (Tues.), which may be attended by department chiefs.

At 20th-Fox, with five pictures in various stages of completion, there is little surplus manpower on the payroll, due to previous cutting. It is expected that further cuts will be made when Darryl F. Zanuck returns from his tour of Europe.

SOPEG Impasse With Majors Augurs All-Out Fight With AFL Union

Screen Office & Professional Employees Guild, priming for new contract negotiations with the majors in New York for 2,500 homeoffice employees, is currently formulating its demands via local chapter meetings at each of the companies. Major demands of the guild will include a new wage hike of about 20%, strict seniority rights in determining layoffs and promotions, a union-participating grievance machinery, a reduction of the work week to 35 hours and three to four weeks' vacation time.

Industry execs, meanwhile, have given no indication whether or not they will sit down with SOPEG officials to negotiate a new pact to replace the one expiring Sept. 27. Big possibility that they will refuse to do so has already been indicated in the attitude of United Artists, which turned down SOPEG as a bargaining agent because of the union's failure to comply with the Taft-Hartley law. Film industry, moreover, is being subjected to a general social pressure against dealing with unions allegedly dominated by the Communist Party. SOPEG, as a local in the United Office & Professional Employees Guild, has been linked to the so-called "left-wing" faction of the CIO.

Execs of Local H-63, AFL white-collarite union which has moved into SOPEG's UA jurisdiction, have disclosed that a group of employees at Columbia Pictures are in favor of switching from SOPEG to Local H-63. This move may spark an all-out jurisdictional warfare between the two unions. SOPEG spokesmen have already indicated that they are ready to utilize "economic action," meaning strikes, to retain their industry position.

Date for a bargaining election at UA, meanwhile, is still in the lap of the National Labor Relations Board's New York office. Arthur Younger, NLRB officer, is slated to set an early date following hearings in the case of Cecile Schuman, a UA office worker, who petitioned for a place on the ballot. Local H-63 attorneys have charged her with being a "front" for SOPEG.

DICK POWELL'S P.A. WITH HIS PIC ON B'WAY

Dick Powell has been set for a simultaneous stage and screen appearance at the Capitol, N. Y., in the early fall. He'll be in the live show at the house the same weeks that "Pitfall," new Sam Bischoff film in which he is starred, is on the screen.

Booking is set to follow Metro's "On an Island With You," which is next in after the current "Fort Apache" (RKO). It is expected that will bring "Pitfall" in some time in September.

This will be the first United Artists picture in the Cap for some years. Loew's flagship was formerly reserved for Metro films, but there haven't been sufficient to sustain it recently and considerable outside product has been booked.

Alexander Hall's $65,000 Contract Suit Vs. Col.

Hollywood, July 13.

Alexander Hall, erstwhile director at Columbia, has slapped a $65,000 damage suit against that company claiming unlawful discharge. Hall's suit alleges that the studio let him out five months before his ticket expired. He was with Columbia for the past 11 years.

Action is brought in the Federal district court of Los Angeles with Gank, Kopp & Tyre as plaintiff's attorneys.

In the first half of 1948, 20th Century-Fox made the M. P. Herald list of BOXOFFICE CHAMPIONS a total of 10 times!*

*Twice as often as any other company! *The only company to make the list EVERY month!

...and the newest Boxoffice Champion from 20th Century-Fox is

THE STREET WITH NO NAME

HOTTER THAN THE HEAT WAVE IN LOS ANGELES-PHILADELPHIA -SAN FRANCISCO-KANSAS CITY -PITTSBURGH...AND STARTS TODAY AT ROXY, NEW YORK!

"THE STREET WITH NO NAME" Starring MARK STEVENS • RICHARD WIDMARK with LLOYD NOLAN
BARBARA LAWRENCE • Ed Begley • Donald Buka • Joseph Pevney • John McIntire • Walter Greaza • Howard Smith
Directed by WILLIAM KEIGHLEY • Produced by SAMUEL G. ENGEL • Original Screen Play by Harry Kleiner

All Anti-Trust Hearings Stalled By U. S.' Voluminous Info Demands

Renewed hearings in the Government anti-trust action, now pencilled to start Oct. 13 before the three-judge statutory court in New York, will probably be stalled considerably past that date because of the all-inclusive data demanded by the Dept. of Justice on theatre holdings, industry legalites now believe. Information already sought by U. S. Attorney Tom Clark's aides, which only refers so far to partnership-held properties, will take "many months of digging," it's said. And the dope which the D of J has now asked is a fraction of what it indicates will be demanded of the film companies.

Interrogated by attorneys for the majors, Robert L. Wright, special ass't attorney general in charge of the case, has informed these lawyers that "he doesn't know" when the anti-trust division will be ready to pose more questions to the defendants. Meanwhile, a large number of attorneys have been assigned by the companies to dig through the mountains of records and compile answers to some of the questions already asked.

At a meeting held at the Motion Picture Assn. of America's h.q. in N. Y. last week, attorneys for the majors agreed on a united stand on at least two of the interrogatories. They will challenge Government demands that the Big Five list partners claimed not to be actual or potential theatre operators and to identify joint holdings which had resulted from either bankruptcy or innocent investments.

Also shaping up for court battle is the D of J demand that majors itemize the other theatre holdings of exhib partners; their principal occupation; and other data on their activities. Many of these pards have vast holdings of which the companies have no official knowledge and other occupations unbeknownst to major filmites.

Huddlers at the MPAA meet were informed that Wright has agreed that the contested questions will be held up pending the appointment of a third jurist to fill the vacancy caused by the death of Judge John Bright. Once the spot has been filled by Chief Circuit Judge Learned Hand, majors will move to strike out the disputed questions.

In the meanwhile according to their understanding with Wright, major company legalites will draft answers to the posers which are undisputed. Incidentally, Wright's agreement to hold off on litigating challenged interrogatories represents a change in stand by the D of J which has been insisting all along that the two surviving judges have the right to pass on procedural matters.

250-Theatre 'River' Bow

Dallas, July 13.

Howard Hawks' "Red River" will be given simultaneous world premiere showings in 250 theatres in Texas, Oklahoma, Kansas and New Mexico on Aug. 26.

Ballantine-Par

Continued from page 5

mercials but, according to a Par spokesman, ran enough to let the audience know who the sponsor was.

Contract gave the theatre the right to advertise out front early in the evening, with the result that the house was packed by fight time. There was no advance in admission price, with the regular show including "Foreign Affair," plus Jo Stafford and Sam Donahue orch on the stage.

Coaxial cable between New York and Philly was tied up at the time the fight was supposed to start with the speech of Sen. Alben W. Barkley from the Democratic national convention. As a result, Par at first filled in with some standby shorts and then cut in on the Barkley speech for about 20 minutes, until the broadcasters switched away from the convention to pick up the fight.

Images were carried over the regular co-ax from Philly to N. Y., where Par picked them up. They were transcribed on film off the face of a receiving tube, with the film then flashed on to the full theatre screen.

Gael Sullivan's Chi Meet To Ready TOA Convention

Gael Sullivan, executive director of the Theatre Owners of America, shoved off for Chicago yesterday (Tues.) on a visit which will keep him there until the end of the week. Sullivan will huddle with John Balaban (& Katz circuit) on arrangements for the TOA annual convention which meets in Chi during September.

Additionally, Sullivan will step up cooperation of local exhibs and advertising agencies with TOA's juvenile delinquency campaign. Theatre group is working with the Dept. of Justice on National Youth month.

Meanwhile, Robert Coyne, retiring exec director, is planning to take off from TOA h.q. in New York for a vacation of four-to-six weeks. Coyne will return in time to aid in final plans for the convention.

Majors in Chi Bearing Down on Cleaning Up As Many Indies Suits

Chicago, July 13.

The majors are pushing a campaign to clear as many triple-damage, anti-trust suits from the calendars during the hot-weather court lull in preparation for the big Government anti-trust suit hearings in New York. Idea is to cut down on costly and over-frequent court appearances by limited legal staffs and concentrate on pulling the New York chestnut out of the fire.

On the heels of a settlement two weeks ago of the Theatco suit in San Francisco for $200,000, distribs have now comprised a $650,000 damage action brought here by Saul Meltzer, head of Melbro Amusement Corp., operator of the Rockne theatre. This time, however, terms are far more satisfactory to distribs since Meltzer has agreed to call off his suit for a small, undisclosed sum paid to his attorney plus an improvement in clearance and run.

Rockne, previously a fifth-run house, will be permitted to bid for second-run product henceforth. Settlement is somewhat similar to one made last year by Schoenfeld Bros., who also waived money damages in favor of an improved run.

Whereas, in the past, majors stood by a no-settlement stand, recently there have been a considerable number. Besides Theatco, defendants paid Raymond J. Syufy, California exhib, $60,000 and closed out a case brought by Calumet theatre, Hammond, Ind., by giving a better run and no cash.

Chi Palace, Grand Bid For Biz Via 50c Parking

Chicago, July 13.

RKO Palace and Grand have entered price-slashing race with a vengeance. If move proves successful, it may make every Loop house follow suit. Both theatres have announced that patrons may park for night shows for 50c. One cause for falling attendance has been the rising cost of parking, which now runs as high as $2 per night.

Move follows slash of matinee scale downtown several weeks ago to 50c before 1 p.m. and 65c before 5 p.m. Neighborhood houses are now contemplating cuts, especially for early part of the week since nabe biz has dropped considerably.

Exhib Into Prod.

Chicago, July 13.

Eddie Silverman, head of Essaness theatre circuit here, has made a deal with Nat Perrin, producer, to film the story of Van & Schenck. Silverman is providing the financing and picture will be shot on the David O. Selznick lot and released through SRO.

Gus Van will act as technical director, but is not slated to play himself in the story.

Nat C. Goldstone, via Jerry Horwin, originally set up this package.

Court Orders N. Y. Indie Chain to Show Its Books

Loew's and RKO won a victory in N. Y. federal court Friday (9) when Federal Judge John C. Knox ordered the Eisenberg & Cohen circuit to produce its books and records for inspection. The chain, which is a defendant in a fraud action brought by the distribs, is required by the court to make available records pertaining to flat rentals as well as percentage bookings.

Among houses affected by Judge Knox's decision are the Starr, Rhinebeck; Lyceum, Red Hook; Pine Plains, Pine Plains; Millerton, Millerton; all in New York.

Goldwyn to Greenthal Marks 5th Ad Agency Switch on 7 Pictures

Samuel Goldwyn's switch to the Monroe Greenthal ad agency last week marked the producer's fifth change of agency in seven pictures. Greenthal setup, which will handle the forthcoming Danny Kaye starrer, "A Song Is Born," is the third agency to work on that film.

Donahue & Coe, when it had the Goldwyn account a while back, did the radio commercials for "Song." Foote, Cone & Belding then got the account and prepared a complete campaign. Greenthal, in the meantime, began making a pitch for the Goldwyn business and prepared an entire set of ad layouts on speculation. The agency topper showed it in person to Goldwyn on the Coast last week, in an extremely flossy presentation, and walked off with the account.

Here's the Goldwyn ad agency chronology: "Wonder Man," Buchanan & Co.; "Kid from Brooklyn," Donahue & Coe; "Best Years of Our Lives" roadshow release, Foote, Cone & Belding; "Walter Mitty," FC&B; "Bishop's Wife," D&C; "Best Years" regular release, FC&B; "Song Is Born," D&C, FC&B and Greenthal.

KEACH'S INDIES

New producing unit has been formed by Stacy Keach, former Coast test director for RKO and Paramount. Outfit will hq. in N. Y.

Keach plans production of a string of pix, all filmed in Texas, under the title "The Texas Rangers" which will depict the history of that police force. Herbert Shappiro has been signed to write the Ranger series.

20th Pow-Wow

Continued from page 5

production may help the sagging spots.

Asked if 20th-Fox would continue to pay dividends, Skouras let the matter stand by declaring: "I love to pay dividends." He said that the possibility of theatre divestiture isn't weakening the industry at this point. It will be a matter of years before divestiture can be executed, he said.

Reporting on 20th's television activities, Skouras said the company has bids in for five outlets despite the fact that television won't pay off for many years. Giving the balance sheet on several of the company's top budget pix, he said that "Forever Amber," which ran into heavy censorship troubles, will be liquidated without a loss.

A buffet dinner was laid out for the guests, which included 10 officials of Standard & Poor, and also Gene Tunney. Latest 20th-Fox release, "The Street With No Name," was screened to top the evening.

KANSAS CITY

(Continued from page 9)

erately good $14,000 in nine days. Last week, "Silver River" (WB) and "Linda Be Good" (EL) with Louis-Walcott fight pix (2d wk), okay $7,000 in five days.

Paramount (Par) (1,900; 45-65)—"Emperor Waltz" (Par) (2d wk). Holding well at strong $12,000. Last week, big $19,000 but far from total indicated by opening days.

Roxy (Durwood) (900; 45-65)—"Belle of Yukon" (Indie) and "Casanova Brown" (Indie) (reissues). Average $3,500. Last week, "Caged Fury" (Par) and "Speed to Spare" (Par), nice $4,500.

Tower - Uptown - Fairway (Fox Midwest) (2,100, 2,043, 700; 45-65)—"Street With No Name" (20th). Rushed in July 5 and plays 10 days. Nice $20,000. Last week, "Are You With It" (U), yanked after three days with weak $3,500.

Picture Grosses

DENVER

(Continued from page 8)

My Sons" (U) and "Curley" (UA), also Denver, about same.

Orpheum (RKO) (2,600; 35-74)—"Fort Apache" (RKO) and "Open Secret" (EL) (2d wk). Down to $10,000 after big $20,000 last week.

Paramount (Fox) (2,200; 35-74)—"Canon City" (EL) and "Lady at Midnight" (EL), also Aladdin, Webber. Smash $17,000, and holds. Last week, "Bambi" (RKO) (reissue) and "Inside Story" (Rep), mild $8,000.

Webber (Fox) (750; 35-74)—"Canon City" (EL) and "Lady at Midnight" (EL), also Aladdin, Paramount. Great $4,000. Last week, "Bambi" (RKO) (reissue) and "Inside Story" (Rep), very mild $1,500.

Heat Melts St. Loo Biz But 'Fuller' Wow 22G; 'Holiday' Okay at 18G

St. Louis, July 13.

With the mercury soaring above 90 degrees many times during the past week and chasing natives into the country, biz here is still limp. "Fuller Brush Man" at the Ambassador looks best coin-grabber, with "Summer Holiday" fighting it out for second money.

Estimates for This Week

Ambassador (F & M) (3,000; 50-75)—"Fuller Brush Man" (Col), and "Trapped by Boston Blackie" (Col). Sock $22,000. Last week, "Emperor Waltz" (Par) and "Shaggy" (Par) (2d wk), big $16,500.

Fox (F & M) (5,000; 50-75)—"Raw Deal" (EL) and "Lady at Midnight" (EL). Mild $19,500. Last week, "Fort Apache" (RKO) and "French Leave" (Mono) $19,000.

Loew's (Loew) (3,172; 50-75)—"Summer Holiday" (M-G) and "Letter From Unknown Woman" (U). Good $18,000. Last week, "On Island With You" (M-G) and "Murder in Reverse" (Indie), fine $23,000.

Missouri (F & M) (3,000; 50-75)—"Romance High Seas" (WB) and "The Hunted" (Mono) (m.o.). Trim $8,000. Last week, "Miracle of Bells" (RKO) and "Give Regards Broadway" (20th) (m.o.) (2d wk), big $9,000.

Orpheum (Loew) (2,000; 50-75)—"On Island With You" (M-G) and "Murder in Reverse" (Indie) (m.o.). Nice $9,500. Last, week, "The Pirate" (M-G) and "Here Comes Trouble" (UA) (m.o.), $10,000.

St. Louis (F & M) (4,000; 50-60)—"Rose Washington Square" (20th) and "Slave Ship" (20th) (reissues). Modest $8,000. Last week, "Gentleman's Agreement" (20th) and "Naked City" (U) (2d run), $7,000.

Shubert (Ind) (1,500; 40-60)—"Emperor Waltz" (Par) and "Shaggy" (Par) (m.o.). Trim $7,500. Last week, "Best Years" (RKO) (4th wk), solid $8,000.

'Emperor' Waltzes Lush $27,000 in 2 Port. Spots

Portland, Ore., July 13.

New crop of top pictures has the coin pouring into the boxoffice this week. "Emperor Waltz" at Paramount and Oriental looks standout "The Pirate" at United Artists also is coining dough.

Estimates for This Week

Broadway (Parker) (1,832; 50-85)—"River Lady" (U) and "Dear Murderer" (U). Good $7,500. Last week, "Duel in Sun" (SRO) and "Case of Baby Sitter" (SG) (2d wk), okay $6,200.

Music Box (H-E) (1,000; 50-85)—"Man Iron Mask" (EL) and "Gentleman After Dark" (EL) (reissues). Fair $2,000. Last week, "Remember Mama" (RKO) and "Return Whistler" (Col) (m.o.). Fine $3,400.

Oriental (H-E) (2,000; 50-85)—"Emperor Waltz" (Par) and "Big Town Scandal" (Par), day-date with Paramount. Torrid $9,500. Last week, 'Fort Apache" (RKO) and "Let's Live Again" (20th), sock $5,400.

Orpheum (H-E) (1,750; 50-85)—"Fort Apache" (RKO) and 'Let's Live Again" (20th) (2d wk). Big $7,500. Last week, $10,500.

Paramount (H-E) (3,400; 50-85)—"Emperor Waltz" (Par) and "Big Town Scandal" (Par), also Oriental. Wow $17,500. Last week, "Valley of Giants" (WB) and "Fighting 69th" (WB) (reissues), light $6,200.

Playhouse (H-E) (1,200; 50-85)—"Fuller Brush Man" (Col) and 'Love from Stranger" (EL) (m.o.) (2d wk). Okay $2,500. Last week, $2,600.

United Artists (Parker) (895; 50-85)—"The Pirate" (M-G). Terrific

'Fuller' Brushes Up Fat $32,000 in Drab Boston; 'Waltz' Smooth 21G, 2d

Boston, July 13.

Biz is only average here this session. "Deep Waters" looks just fair in two spots but "Fuller Brush Man" shapes nice at State and Orpheum. "Emperor Waltz" looks standout in second frame at Met.

Estimates for This Week

Astor (Jaycocks) (1,300; 40-80)—"Coroner Creek" (Col) and "King of Olympics" (UA). Okay $5,500 after neat $6,800 last week.

Boston (RKO) (3,200; 40-80)—"Mating of Millie" (Col) and "Strawberry Roan" (Col). Good $17,500. Last week, "Tarzan Mermaids" (RKO) and "Argyle Secrets" (FC) neat $17,250.

Exeter (Indie) (1,000; 45-75)—"October Man" (EL) and "Vacation from Marriage" (Indie) (2d wk). Fair $3,800 after average $4,500.

Fenway (M-P) (1,373; 40-80)—"Deep Waters" (20th) and "Jinx Money" (Mono). Fair $5,000. Last week, "Raw Deal" (EL) and "Song of Heart" (Mono), $5,500.

Memorial (RKO) (3,000; 40-80)—"Up in Central Park" (U) and "Stage Struck" (Mono). Nice $21,000. Last week, "Give Regards Broadway" (20th) and "Cobra Strikes" (EL), strong $28,000.

Metropolitan (M-P) (4,367; 40-80)—"Emperor Waltz" (Par) and "Big Town Scandal" (Par) (2d wk). Fine $21,000 after neat $23,000 first week.

Orpheum (Loew) (3,000; 40-80)—"Fuller Brush Man" (Col) and "Adventures Silverado" (Col). Nice $19,000. Last week, "On Island With You" (M-G) and "Best Man Wins" (Col), same.

Paramount (M-P) (1,700; 40-80)—"Deep Waters" (20th) and "Jinx Money" (Mono). Fair $10,000. Last week, "Raw Deal" (EL) and "Song of Heart" (Mono), $13,500.

State (Loew) (3,500; 40-80)—"Fuller Brush Man" (Col) and "Adventures in Silverado" (Col). Okay $13,000, or near. Last week, "On Island With You" (M-G) and "Best Man Wins" (Col), $11,000.

'Waters' Shallow $8,000, Seattle; 'Waltz' 13G, 2d

Seattle, July 13.

Holdovers dominate the field here this week. Principal newcomer, "Deep Waters," at Paramount, shapes very mild. "On Merry Way" also is fairish at Fifth Avenue. "Emperor Waltz" holds lead even on second stanza at Music Hall.

Estimates for This Week

Blue Mouse (H-E) (800; 45-80)—"Regards to Broadway" (20th) and "Counterfeiters" (20th) (3d wk). Slow $2,500 in 6 days after okay $4,000 last week.

Fifth Avenue (H-E) (2,349; 45-80)—"On Merry Way" (UA) and "King of Olympics" (UA). Very thin $8,000 or less. Last week, "Berlin Express" (RKO) and "Discovery" (FC), $5,700.

Liberty (Ind) (1,650; 45-80)—"Coroner Creek" (Col) and "Blondie's Reward" (Col) (2d wk). Fine $9,000 or near. Last week, sock $12,600.

Music Box (H-E) (850; 45-80)—"Remember Mama" (RKO) and "Rusty" (Col) (6th wk). Oke $3,500. Last week, good $4,500.

Music Hall (H-E) (2,200; 45-80)—"Emperor Waltz" (Par) and "Woman in White" (WB) (2d wk). Great $13,000 after wonderful $20,000 last week.

Orpheum (H-E) (2,600; 45-80)—"Romance on High Seas" (WB) and "Waterfront at Midnight" (Par) (2d wk). Oke $5,000 in 5 days after good $9,400 last stanza.

Palomar (Sterling) (1,350; 45-80)—"On Island with You" (M-G) and "Lightning in Forest" (Rep) (2d wk). Big $6,500 after last week's solid $8,500.

Paramount (H-E) (3,039; 45-80)—"Deep Waters" (20th and "Checkered Coat" (20th). Very mild $8,000. Last week, "Sahara" (Col) and "Destroyer" (Col) (reissues), dull $5,800.

Winter Garden (Sterling) (800; 45-80)—"Pirate" (M-G) and "Exposed" (Rep) (4th wk). Good $4,000 after last week's big $5,800.

$11,000. Last week, "Homecoming" (M-G) (3d wk) (11 days), big $8,800.

Mayfair (Parker) (1,500; 50-85)—"Big City" (M-G) and "My Dog Shep" (S-G). Dim $2,800. Last week, "Tarzan's Secret Treasure" (M-G) and "Tarzans New York Adventure" (M-G) (reissues), okay $4,000.

NOTHING EVER HELD YOU LIKE ALFRED HITCHCOCK'S

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WITH

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Screen Play by Arthur Laurents
From the Play by Patrick Hamilton
Director of Photography, Joseph Valentine, A.S.C.

DIRECTED BY

ALFRED HITCHCOCK

A TRANSATLANTIC PICTURES PRODUCTION

Pennsy-Jersey Assn.'s Damper On Mediation Plan Vexes 20th-Fox

Twentieth-Fox was considerably nettled this week by the gratuitous expression of Sidney Samuelson that his Eastern Pennsylvania and Southern New Jersey Allied group would not go along with distribution chief Andy Smith's new mediation plan. Other exhib groups have been showing considerable sympathetic interest in the scheme worked out by Smith at Benny Berger, North Central Allied topper, for peaceably solving sales disputes.

Samuelson's harsh reception to the plan was especially resented, one 20th exec admitted, because the Philly Allied leader hadn't yet even been invited to participate when he issued his statement of condemnation. Any exhib organization which shows an interest in setting up a mediation panel is being invited by Smith to do so. He or one of his aides will, as a matter of fact, go into a territory to explain the idea to an organization.

The Smith plan calls for exhibs to set up a panel consisting wholly of their colleagues. In Minneapolis the panel has three members, but the number is entirely up to the local organization.

Any dispute which a theatre operator has with Fox is taken before this board for sifting. If the members think it a fair complaint, the panel refers it to the company. Smith said this week that it would get his immediate attention of that of a homeoffice deputy for him—a deputy whose decision in favor of an exhib would be "backed to the limit, even if he's wrong."

Asked by VARIETY if he didn't fear that a mediation panel made up entirely of indie theatremen might not lean toward the exhib side in sifting squawks, Smith declared: "I have full faith that the exhibitor panels will give Fox a fair shake."

While neither side is bound by the mediation, 20th sales chief said the decision of the panels would "carry lots of weight" with him and he'd go to extremes to carry out their suggestions.

To Samuelson's complaint that there would be too many problems to be met with by any panel, Smith declared: "That's just the kind of territory I want to get into with the plan."

Worth a Try

Most unofficial exhib opinion was that the idea had some hurdles to overcome, but that it is worth a try. One of the difficulties foreseen in it is the reluctance of indie theatremen to produce the figures on their terms and receipts for the edification of other indie exhibs in the territory, despite the fact that the panel would need such figures to make a fair decision. Notorious close-mouthedness of exhibs is only starting to be broken down by the Allied Caravan service, in which they pool info on terms and results.

Allied of New Jersey has already expressed willingness to go along with the plan and reps of units in Connecticut, Maryland and Massachusetts, who were at the regional meeting in West End, N. J., a couple weeks ago, indicated they would recommend it to their members. Indiana Allied has also expressed sympathy and will probably go along after its convention later this month.

Samuelson declared: "In order to keep the record straight, this is an official announcement that this organization has not, and probably will not, approve the so-called conciliation plan. Independent exhibitors in this territory have many deep-seated and legitimate grievances that cannot be righted except by substantial concessions from the distributors and affiliated chain theatres.

"Starting with the Minneapolis Convention of 1921 and ending with UMPI (United Motion Picture Industry) in 1942, the history of all conciliation, mediation and conference efforts between independent exhibitors and the distributors have been a never-ending record of repeated failures."

Fire Destroys Texas House

Seagoville, Texas, July 13.

The Sylvia, operated here by Charles Weisenberg, was destroyed by fire recently. Weisenberg plans rebuilding the house. Jack Weisenberg, manager of Sylvia, goes to the Palo Duro Drive-In, Amarillo.

ANDY SMITH'S PITCH TO INDIANA INDIES

Indianapolis, July 13.

Andy Smith, Jr., general sales-manager of 20th-Fox, will explain the conciliation plan he worked out with North Central Allied to the Associated Theatres Owners of Indiana at their midsummer convention in French Lick July 26-28. It is expected that the ATOI membership will follow Benny Berger's NCA in accepting the Smith plan.

Smith will speak at the business meeting the evening of July 27. In announcing his acceptance of its invitation, the ATOI stated to its members: "Let's be sure that by good attendance, Indiana exhibitors will show that they support the idea of attempting to settle differences within the industry by conferences before litigation."

William Ainsworth, prez of National Allied, will also be at the convention.

NCA Group Hears 1st Beefs Vs. 20th

Minneapolis, July 13.

S. D. Kane, North Central Allied executive director, announced today (Tues.) that the mediation committee established in cooperation with 20th-Fox held its scheduled first meeting yesterday and, behind closed doors, "heard four or five complaints and grievances against 20th-Fox." He also asserted one previous complaint had been withdrawn because the exhibitor said the company had "adjusted" it satisfactorily. 20th-Fox here declares it has no knowledge of such "adjustment."

Kane said Sunday (11) that the committee meeting had been called off because there were no complaints or grievances and no later meetings would be scheduled "until there's something to hear."

Kane refused to reveal complainants' names or nature of their grievances, in order, he said, to spare "embarrassment" for exhibitors and the company. He announced the "committee has taken complaints under advisement."

Rocky Mt. Indies Say They're From Missouri On the 'Mediation Plan'

20th-Fox and North Central Allied's much heralded conciliation plan to assuage exhibitors' grievances against the distrib came in for some sharp comment in Allied Rocky Mountain Independent Theatres' bulletin last week. ARMIT conceded that it wasn't sufficiently informed about the "so-called 'Fox Mediation Plan' to pass judgment on it."

In discussing the scheme, ARMIT emphasized that "if it has merit, this organization will be for it. If it can straighten out some of the problems existing between 20th and its independent theatre customers—then this organization will go a long way to cooperate."

The group added, "We are not professional trouble makers and never have been. Our objective is and always will be a square deal for the independent exhibitor. First, however, so far as the 'Fox Mediation Plan,' we are going to have to be shown. Andy Smith, of 20th, has announced other panaceas in the past.

"A few months ago the 'New Haven Plan' for distressed theatres was lauded enthusiastically and then fizzled away. We sincerely hope that this new gadget is not just a flash-in-the-pan idea to get a few trade paper headlines. The real test of any 'Fox Mediation Plan' will be in a territory where the Fox Theatre Circuit is dominant. There are the territories where 20th sleeps with its own kinfolk and the independent exhibitors get a rough going over.

"The Denver and Kansas City territories are neck deep in a Fox Theatre Monopoly. That will be the real test of a Mediation Plan."

Safes in 2 San Antonio Houses Robbed of $1,480

San Antonio, July 13.

Safes of two local theatres were cracked one after the other on succeeding days, with local police investigating and hunting for suspects through fingerprints left on the safes.

Eph Charninsky, owner of Highland, reported $980 taken from the safe of his house. According to police, the burglars might have hid in the theatre and opened the safe after house closed. J. P. Pearce, manager of South San, reported theft of safe containing $500. Safe was found empty later.

Wall St. Firms

Continued from page 5

unfavorable opinion toward this situation is not justified at the present time. Consequently we would recommend continued holding of these shares at this time and believe that should any further weakness develop, the issue would represent an attractive purchase for longer term holding."

Sighting through the same barrel, Loeb, Rhoades firm advises its customers that sale of Paramount theatre interests "is where the stockholder's best interest may be served." "Although it may be a protracted affair," report continues, "such sales could result in large profits over book carrying figures and would pile up considerable cash in Paramount's coffers."

Both brokerage firms are greatly impressed by Par's conservative bookkeeping which resulted in theatres being carried at 1933-35 depression values. While Par's book value for partnership holdings is fixed at $12,000,000, Loeb, Rhoades report estimates these interests at a probable minimum of $35,000,000 — $40,000,000. Paramount's earnings from these theatres in 1947 were $9,500,000, letter states, and then tags the shrinkage technique as "highly constructive trends, especially since they should bring to light the gross understatement of values on the company's balance sheet."

Eastman report predicts a net of $22,500,000 for Paramount during the current year. With earnings for the first quarter already announced as $1.11 per share, brokerage outfit believes second quarter figure will be 90c or approximately $6,500,000. "In view of the company's strong financial position the $2 dividend would appear to be reasonably safe," Eastman concludes.

Par can shrink its capital in either of two ways, if and when the Federal court orders divestiture, Eastman letter states. Stockholders could be allotted cash received from sales or Par could acquire blocks of its own stock on the open market. "The net effect of either plan would be to increase the per share earning power of the remaining stock," it's said.

In this regard, low book value of holdings plays an important part, letter states. "Any liquidation might possibly result in larger distributions than is actually shown on the company's balance sheet," it says. "In this connection, it is interesting to note that the company's entire outstanding common stock is now selling in the market at a total approximately equal to the book value of all of the company's holdings."

Brit. Exhibs

Continued from page 4

are "unanimous" on the quota and that the British industry cannot run the risk of being deprived of a large percentage of the films it needs to keep its cinemas open by "decisions taken in New York."

He added that houses unable to fulfill the quota would have their exemption applications supported by the BFPA. French claimed that 90 first (A) features would be sufficient to satisfy the quota requirements, but that there would be more than that number available, with 60 from Rank and 12 from Korda, plus what comes from the independents.

Meantime, the Quota Relief Committee of the Films Council held its first stanza today since the new 45% figure was announced. It discussed procedure dealing with the 2,600 exemption applications pending against the time the quota becomes effective Oct. 1. It took no action pending receipt of further info. The committee will meet again in a few days.

Inside Stuff—Pictures

United Artists' refusal to bargain with the Screen Office & Professional Employes Guild at the homeoffice because it is allegedly "Communist-controlled"—its officers have refused to sign the disavowals of Communism called for by the Taft-Hartley act—have brought an avalanche of letters down on Charles Chaplin. Chaplin is a one-half owner of UA, being partnered with Mary Pickford.

SOPEG members and outsiders who have written Chaplin figured that he'd be sympathetic and might order the UA management to reverse its position, since he has always taken a liberal stance and has frequently been called a Communist himself. The actor-producer hasn't given any indication, however, of what he thinks of UA's position. He has replied to none of the letters and the UA management continues to refuse to negotiate.

In the meantime the IATSE, with the encouragement of some UA employees, has endeavored to move in and establish itself as bargaining agent.

Eric Johnston, Motion Picture Assn. of America prexy, does some crystal-balling in the forthcoming Aug. 3 issue of Look mag to picture what he thinks the film theatre of 1975 will be like. Johnston, who has spoken on the subject before, sees doomed flickeries in which the screen surrounds an audience seated in the center of the house. The patron will have the illusion of being fixed in the midst of the celluloid events, Johnston believes. Newsreels, he says, will be instantaneously photographed happenings through the use of guided missiles traveling at satellite speed of three miles per second.

U. S. film critics are getting their knuckles rapped by a Frenchman for the lavish praise accorded to practically all French pix imported into this country. Leo Sauvage, French critic writing in The Nation, says the American critics' "indulgence for many of our mediocre or sordid films discourages our best producers and encourages the others. . . . Reviewers who have never been to France are too ready to see in inferior French pix qualities of genuine local color and sex realism. In France, Sauvage says, such films are considered on the level of pulp fiction.

Producer Harry Sherman has had a scout in New York recently tracking down production money. He's been visiting bankers, seeking financing for two films at $1,200,000 each. They are westerns in the pattern which Sherman has made for Enterprise recently. Sherman had a deal by which Ent financed the pix.

Eastern money moguls have shown little interest in the new proposition. They feel the budget is considerably too heavy for even a big hoss opry with the present state of world film grosses.

Among Carole Landis' last films are "The Brass Monkey," which the late actress made in Britain last winter for Alliance (United Artists), as well as another British-made picture, "Noose," produced last spring by Edward Dryhurst and Associated British. Neither has been released in the U. S. as yet.

Vanderbilt's Trailer Closeup

Continued from page 2

for three pieces of Rose-marie chocolate! We repeatedly got eggs (though they are rationed one a week per person) by the dozen for a package of cigarets. We couldn't buy ice, ice cream or cream for any price, nor could we get Butane for our cooking-tanks. Even kerosene is difficult to find and cooking alcohol is practically off the market. Gasoline is comparatively cheap, 40c U.S. a gallon; oil is $1 a quart.

There is a huge and thriving trade in black market currency. The official rate in Holland was but 2.60 to the dollar; but even on the streets men sidle up to you offering you 4 to 1, and some give you as high as 5½ to 1!

In Belgium we had the same results, save that meat is more plentiful. In the Occupied Areas of Germany eggs retail cheaper. You can get one dozen for 5 cigarettes. Since milk isn't pasteurized it's dangerous to buy any of its products. Beer is dirt-cheap in the U.S. zone—2½c a glass; so is vintage champagne—$2 a bottle for 1937. Whiskies are terribly high, start at $25 a fifth; with gin at $20. Bottled waters in Belgium were $2 a quart for French vichy (Celestins); in Holland 60c a quart; here it's $5 a quart.

Cologne is the worst damaged city we have visited so far. Actually it's the most bomb-torn spot in Europe, they say. It's filled with some of the toughest looking characters you ever saw. On one street over 600 dwellings were levelled to rubble out of this, plants and flowers are now growing; but the stench from decomposed human bodies in the ruins is really sickening. Someone told us that 60,000 of the more than 100,000 killed there were killed in two of the first British 1,000-Bomber raids. I took colored movies for my fall lecture-tour all through these terribly tragic looking streets.

In one semi-underground spot they were showing Charlie Chaplin's "Dictator." It cost 2 cigarets to get in to see it!! Here in Frankfort, at the principal theatre opposite the depot, "Anna and the King of Siam" has been playing twice-daily for a month. Admission two bits, or its equivalent in marks. At Arnhem, on the Holland edge of Germany, "GI Joe" is packing 'em in, at the equivalent of 8c a seat. Farmers can pay with one egg! In a little place called Emerich, in the British zone, we saw a carnival in a group of dirty khaki tents, doing a flourishing business right squarely amid the gaunt ruins. The admission price was equivalent to 2c a person!

The trailer is causing great excitement almost everywhere. Great crowds surround us wherever we stop. In Germany the people don't cluster around us though; they stand on the street curbs and watch. They look surly, defiant, and avoid looking you squarely in the eye. They never return your wave, as you pass them by. Many of them are almost in rags in the British and French zones though better clothed in the U.S.

Quite a few factories in the Ruhr are working again; as evidenced by the smoke belching out of their chimneys. I am as scared of a reawakened Germany as I am of Russia! Put that in your pipe and smoke it. Maybe the Herter plan is necessary, but I'm still from Missouri on it.

So far Spain is the only country that appears to be "stalling" on our visas. Franco never did love me.

We go from here to Stuttgart, Munich and I hope Berlin. Then in a couple of weeks' time I hope to reach Italy. We'll be in Switzerland, France and England in August.

It has rained all save four days since we have been abroad; and been pretty darned cold (never over 50), and damp.

Neil Vanderbilt.

Van Heflin Sparks U's 'Tap Roots' Before Dems

Philadelphia, July 13.

"Tap Roots," Universal's release which Walter Wanger produced, copped some attention tonight (Tues.) when Van Heflin, starred in the film, appeared before the Democratic convention and made a speech. "Roots" simultaneously had its world preem at the Goldman theatre here and the actor had flown in for personal appearances.

Other thesps in town with Van Heflin for p.a.'s were Boris Karloff, Julie London and Richard Long. Troupe will appear later at openings in Washington, Baltimore and New York.

Van Heflin appeared on radio and television in talking to the Democrats. It is a repeat on the sort of p.a. made to the Republicans in Philly by Irene Dunne at their convention. Later in the same evening, special screening of U's film was staged for delegates, newspaper writers and radio commentators.

"DOUBLE INDEMNITY" was a Magnificent Moneymaker!
NOW... a Powerful DICK POWELL...
a Great LIZABETH SCOTT... a story that points a
finger at every man with a conscience...
at every woman with a man...
AT EVERY INDUSTRYITE WITH A THEATRE!
taut... ...tense
Dick Lizabeth
POWELL ★ SCOTT
tight... ...terrific
"PITFALL"
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Based on the Novel "The Pitfall" by Jay Dratler
Screenplay by Karl Kamb
Directed by ANDRE DE TOTH
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Clips from Film Row

MINNEAPOLIS

Marjorie Main, Joe Besser and Shelley Winters due here for personals at RKO-Orpheum for "Feudin', Fightin' and Fussin'" preem.

Joe Podoloff, former 20th-Fox local branch manager now company's San Francisco manager, here on absence leave and visit to Mayo clinic.

North Central Allied has scheduled regional meetings for Fargo and Devils Lake, N. D., Aug. 3 and 4, respectively.

Bennie Berger, North Central Allied prexy, vacationing in Canadian Rockies.

Thieves robbed East Lake, local neighborhood theatre, box-office of $30.

Gordon Green, vet showman, resigned from National Screen sales staff because of poor health.

Independent Theatres, buying combine comprising many Twin City indie exhibitors, finally made deal for Paramount product which it had passed up for more than year.

Byron Shapiro transferred by Columbia from southern Minnesota to be Twin City salesman, succeeding Irving Marks, who resigned to become Monogram branch manager. Paul Weiss goes from South Dakota to southern Minnesota and Ben Meshbesher, an addition to staff, takes over South Dakota.

Buck Rauenhorst building $100,000 650-seat theatre at Slayton, Minn., to replace present showhouse.

Taking back Orpheum at Ortonville, Minn., Dr. D. T. Dawson and L. A. Kaercher plan to spend $50,000 in improvements.

ST. LOUIS

Merger of Cine Theatre Supply Co., and Exhibitors' Supply Co., both of St. Louis, was consummated last week. Arch Hosier, head of former organization, is prexy of new company. J. Eldon Peck, Oklahoma City, who controlled Exhibitors' Co., and Hosier each will have a 50-50 holding in new outfit.

Permanent officers of newly organized Mid-Central Allied Theatre Owners, Inc., will be elected and a constitution adopted at a meeting to be held here July 20-21. Abram F. Myers, general counsel and other Allied officers will attend. Andy Dietz, chairman of organization committee for Mid-Central and prime mover here in new setup and more than 50 indies attended initial meeting.

Fred C. Sontter, regional manager for Fox Midwest theatres in southern Illinois and eastern Missouri, made regional manager for the Kansas territory. He succeeds Howard Jameyson, retired. John Meinardi succeeds Soutter.

The Lee, a north St. Louis nabe, has been shuttered for summer.

EASTON, PA.

St. Cloud Amusement Co., headed by Harvey B. Newins, has upped its theatre operations to 20 by acquisition of longterm leases on the 1,200-seat Sherman, Stroudsburg, Pa., and the 700-seat Plaza, East Stroudsburg. Both these houses were built and have been operated by the Scheurmann family for the past 30 years.

St. Cloud has budgeted $75,000 for renovation of the Sherman and like sum will be spent on the Plaza. Outfit operated 18 theatres in northwestern New Jersey. Berk & Krumgold agented the deal.

HARTFORD

Annual golf tournament of the Motion Picture Theatre Owners of Connecticut slated Aug. 24 at Racebrook Country Club, Orange, Conn. Tariff at $10 which includes luncheon, green fees, dinner and 100 or more prizes. George H. Wilkinson, Jr., is chairman of the committee, while Ted Jacocks is collecting the tabs.

DALLAS

William W. Lewis named manager of Capitan. Lewis has been district exploiter for Fred M. Jack, southern division manager of United Artists. Lewis succeeds Lee Roy Ball, who moves to Houston.

L. F. "Boots" McNally named manager of Wilshire, Interstate nabe house here; replaces Leroy Beavers, who resigned to enter private biz. McNally has been treasurer of Palace here.

Fred I. Sauls and Paul Sharpe sold their Star at Abilene to E. French Gallagher of Centralia, Ill.

W. T. Ash sold the Edge, Edgewood, Texas, to Miss Gene Scruggs and associates; she was formerly with Blankenship circuit.

Paul Scott, local exhibitor, has sold his interests in eight nabe houses to Interstate circuit, coowners with him in the theatre partnership. Deal carries no restrictive clauses as to Scott's entering the theatre biz at any time he desires.

Don Grierson named head booker and office manager of Eagle Lion exchange in Dallas in a series of shifts made by C. E. Hilgers, El district manager. Walter Weins, former west Texas salesman for Paramount, is now new EL rep in that territory. Jack Swiger named rep in the northeast Texas area. W. E. Finch upped from office manager to sales manager.

Sam Lewis, theatre decorator, named to manage the new 800-seat Ward theatre in Monahans.

The Joy theatre, owned and operated by L. C. Montgomery of New Orleans, has been closed.

PITTSBURGH

Harry Bernstein, who has been Col's exploitation field man in this territory for several years, transferred to Boston area.

Gabe Rubin, who owns and operates Art Cinema, foreign film site downtown, is heading a syndicate which has started construction of a drive-in near Baden, Pa.

Abe Weiner, Mono manager, promoted Carl Dortic to office manager-booker. Dortic recently came in and took over booking desk when Leo Wayne quit.

Albert Dezel Productions closed a deal with Max Shulgold, of Crown Film Co., to handle Dezel product in Pittsburgh area.

Ted Megaarden, who operated Casino, local burlesk house, all of last summer as a Laffmovie, isn't coming back this year. Instead he's organized Lazy K Ranch donkey baseball at Inwood, L. I.

Melvin Mann resigned from RKO booking staff to join Werner (Fuzzy) Lund as an assistant in operation of Lund's circuit. He succeeds Louis Stuler, who resigned to open a drive-in at Carmichaels with Durward Coe, Daisytown exhibitor.

Theodore Grance, district theatre owner, took over management of Rialto, Mt. Oliver, with purchase of majority stock in Ri-Knox

OMAHA

William Gaddoni, city salesman of Chicago Metro exchange, new manager of company's exchange here. Replaces G. E. McGlynn who goes to Des Moines as Metro manager. McGlynn replaces D. C. Kennedy who will operate a theater in Adel, Ia.

Bill Nedley is new Metro booker in Omaha.

Warners' new $200,000 exchange completed and operating on east end of Film Row.

New Valley at Valley, Neb., is ready, replacing the Valley theater burned last December. Owner is John Fisher.

Don Jacobs, with Warner Bros. at Mansfield, O. for 19 years, taking over management of Goldberg theatres here.

NEW YORK

Sam Sobel named branch manager of Film Classics' San Francisco exchange, replacing Fred Abelson, who died recently.

James R. Grainger, Republic's exec-veepee in charge of sales, left for Coast last week for sales huddles at Los Angeles and San Francisco branches. He also will scrutinize new product while in Hollywood. Expects to make stopovers on way back at Dallas, New Orleans, Chicago and Detroit.

P.A.'ing a Sales Drive

Max Youngstein, Eagle Lion ad-pub veepee, shoved off Monday (12) on a 20-day tour of EL's 31 exchanges. Youngstein is making Cleveland his first stop.

Occasion for the swing through the country was the naming of Youngstein as captain in the company's Bill Heineman sales drive. Heineman, EL's distribution veepee, claims it is the first time an ad-pub topper has been tagged to direct a sales campaign.

CHARLOTTE

Polio situation in North Carolina is declared light epidemic. With a score or more cases under treatment, exhibitors fear that if the situation grows worse it may have serious effect on theatre attendance.

WALL COLLAPSES INTO THEATRE, 11 INJURED

St. Louis, July 13.

When a brick wall of a building adjoining the Senate, small downtown subsequent-run theatre, collapsed and fell through the roof of the theatre Thursday (8) during a matinee, 11 persons were injured, two seriously, and a panic ensued among the 150 patrons. All of the injured were in the theatre balcony and were trapped by bricks, etc., and were dug out by firemen.

Fire Marshal Walter Kaimann said the collapse was due to vibrations from passing traffic and the fact that mortar had been washed from between the bricks during the recent heavy rains. Damage to the theatre, which is a 700-seater, has been estimated at $5,000. The house is owned by the Goldman-Leventhal circuit.

Jack Warner's WB Stock Gifts Now Worth $55,000

Jack L. Warner, veepee and production chief of Warner Bros., has parlayed stock gifts to the United Jewish Welfare Fund to a total value now reached of $55,000 at the current exchange prices. Warner donated a block of 2,000 shares of WB common, this week, to UJWF. The gift brings the total to 5,000 shares since he turned over a 3,000-share block last month.

Donation leaves the Burbank production topper with 418,000 shares of common under his own name and an additional 21,500 shares which are held in trust for him.

Stanton Griffis, chairman of Paramount's executive committee and newly-tagged U. S. ambassador to Egypt, figured in a number of stock transactions this week which brought down his total Paramount holdings to 9,000 shares of common held directly and another 15,800 in which he is trustee. Griffis sold 2,500 shares of Par common in two blocks to reduce a trust fund for Frances K. Griffis to 3,500 shares. His holdings still make him the heaviest stockholder among the company's directors.

Stock holdings of another Paramount biggie, Henry Ginsberg, production veepee, have mounted. Ginsberg has purchased 500 shares to bring his total up to 1,000 plus 200 more held in trust for his son, William, and 200 for another son, John.

'Waltz,' 'Parade,' 'Affair,' 'Apache' Biz Shows Anew How Fans Are Shopping

Strange situation in the Broadway deluxe filmeries this season, where four films are chalking up excellent grosses while most of the others are doing no better than fair biz, is regarded in the industry as only a booking coincidence. Filmites consequently don't see in the situation any clue that might help solve the current boxoffice dip.

Industry observers at first glance were at a loss to figure out why there should be such a disparity in grosses between the four leaders and the rest of the field. Trio includes "Emperor Waltz," "Easter Parade," "Foreign Affair" and "Fort Apache," Second look, however, showed that these four had the best star values and received generally favorable reviews, which would put them in the category of "good" pictures.

Top grosses being pulled by the pace-setting quartet also points up with renewed significance the fact that filmgoers, including tourists to Broadway, are shopping for their picture fare. Same situation, the observers point out, also holds for the nabe houses, which can still do good business on the same picture that did best in the downtown runs.

CHAS. MOSES EUROPEAN PROD. REP FOR SMALL

Charles Moses has been named European representative for producer Edward Small. He will handle both production and distribution activities. He left Saturday (10) for London, where he will set up a unit to make "Lorna Doone," which Small recently pacted to make in cooperation with J. Arthur Rank.

Moses was in charge of the production unit which turned out "Cagliostro" in Rome last year for Small.

Producer, currently in New York, may go to London himself late this month to work on "Lorna." If he finds that unnecessary, however, he'll remain in New York for the rest of the summer. European trip that was to have been made this month by Harry Kosiner, Small's distribution chief, is now off as a result of Moses' appointment.

Ohio ITO Meets Sept. 14-15

Columbus, O., July 13.

Independent Theatre Owners of Ohio has changed the date of its fall convention to Sept. 14-15, in the Deshler-Wallick hotel, Columbus.

Original date was in conflict with the National Allied meeting in New Orleans, Nov. 29-Dec. 1.

Par in Mpls. Gets Back M-G Product

Minneapolis, July 13.

Paramount circuit here gets back Metro product for its downtown first runs, having just completed a deal for the next group, including "Easter Parade," "On An Island With You" and "Big City." Par had virtually monopolized M-G product for many years, but the previous group of "Summer Holiday," "Homecoming" and "Pirate" was sold away from it on competitive bidding of the Alex Schreiber interests of Detroit for its Lyceum, a local legit roadshow house which also plays pictures.

Schreiber is understood to have bid unsuccessfully for the second group in competition with Par. Metro pictures are now expected to go into the 4,400-seat Radio City, which is more advantageously located and carries greater film prestige than does the Lyceum. Latter house hasn't been able to obtain its airconditioning equipment and is handicapped accordingly, but will continue to bid competitively for "A" picture first runs here, according to Schreiber.

Trade here believes Metro releases can gross much more in Par's Radio City or State than in the Lyceum, which would give them greater value for local subsequent runs and out-of-town dates in the area. This is believed to have been a major factor in acceptance of the circuit's bid. Lyceum, however, may get Metro's "Search," for which the Par circuit has not bid.

GABLE'S 'FLIGHT' AFTER COMPLETED 'DECISION'

Clark Gable is tentatively scheduled to do "Angel's Flight" as his next picture for Metro. Star is now vacationing in Europe but is expected back in early September, when "Flight" will go on the floor, Sam Zimbalist will produce for his first since "Killer McCoy."

"Command Decision," Gable's most recent film, is now in the editing stage. It won't be released anywhere, however, until the current Broadway production closes, probably next season.

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New York Theatres

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IN PERSON BOB CROSBY AND THE CLUB 15 ORCHESTRA
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WARNER BROS. STRAND
OPENS 9:30 AM LATE FILM AT MIDNIGHT
LATE STAGE SHOW 10:15 PM • B'WAY AT 47th

Paramount presents
JEAN ARTHUR MARLENE DIETRICH JOHN LUND in "A Foreign Affair"
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SAM DONAHUE And His Orchestra
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'THE EMPEROR WALTZ'
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"THE CRUSADES"
with Loretta Young • Henry Wilcoxon
Scientifically Air Conditioned
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"THE STREET WITH NO NAME"
A 20th Century-Fox Picture
ON VARIETY STAGE—CAB CALLOWAY
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JOHN FORD'S MASTERPIECE
"FORT APACHE"
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Now Specializing in Refreshment Concessions for DRIVE-IN THEATRES
HURST BLDG. BUFFALO, N. Y.

CBS SWINGS AXE TO PAY FOR TV

CBS' New Censorship Format

Although in recent years it was perhaps the strictest of the networks in scrutinizing all scripts ahead of broadcast, CBS last week abolished its policy of having all scripts, commercial and sustaining, processed by the CBS Editing and Copyright Division. Only commercials will be scanned by a two-man team, Gilson Grey and James Shattuck, with the current CBS economy wave sweeping out the rest of the policymakers.

Responsibility for sustainer scripts conforming to CBS "policy" will hereafter belong to individual executives and directors in charge of different shows, with ultimate responsibility lodged with Hubbell Robinson and Robert P. Heller as program department toppers. Latter two called staffers together last week and laid emphasis on the new problems. No experts in company policy will now back-stop sustaining scripts. "We're our own censors now," one exec was quoted as saying.

During its strict scrutiny regime, application of the firm supervision was entrusted to Gilson Grey and a staff of assistants who undertook to o.o. everything, including advertising copy. Accounts sometimes complained that sustaining programs were guilty of practices denied the paying customers and to remove this charge the Editing Division some years back got tough with house-created shows.

Drastic overload of work on a reduced staff of censors now necessitates throwing policy responsibility back to the program department itself so that Irving Mansfield, Jack Carney, Will Roland, Lester Gottlieb, Fletcher Markel, et al., will do their own policy policing under eye of Bob Heller as executive producer.

Liberal Forces Win N.Y. AFRA Control; Major Voice Nationally

The liberals in the American Federation of Radio Artists won a sweeping victory in the recent New York local election of representatives on the national board and delegates to the annual convention. Following last year's victory in the local board election, this gives the liberal forces firm control of the New York chapter and a major voice in the national.

Of nine members elected to the national board, six are identified as liberals, five of them having been named by the Independents group. Three were nominated by the conservative Artists Committee. Those elected, with the number of votes polled by each, were Nelson Case (Independent), 364; Karl Swenson (Ind.), 342; Clayton Collyer (Artists Committee), 336; Ben Grauer (Ind.), 332; Minerva Pious (unaffiliated but identified as a liberal), 290; House Jameson (AC), 289; Virginia Payne (Ind.) 275; Ted Osborn (Ind.), and Alan Bunce (AC), 268.

Remaining candidates were Ned Wever, 263; Kenneth Roberts, 261; Margaret Speaks, 252; Vinton Hayworth, 264; Kenneth Banghart, 243; Sydney Smith, 219; Eugene Lowenthal, 216; Gene Rayburn, 170; John W. Neher, 156, and Ralph Camargo, 147. Depending on the vote in the

(Continued on page 34)

Whiz on a Quiz Binge

The Beich Co., which makes Whiz candy bars, has bought a 47-station hookup of ABC outlets for a man-in-the-street quiz show Saturdays, 10-10:30 p.m., starting Sept. 11.

Candy outfit has had a 15-minute stanza on WJZ, N. Y. flagship of the web.

'What Code?' Ask Networks; Stand Pat on Giveaways

It don't mean a thing—'cause it ain't got no sting.

That's the parody the giveaway-happy networks are privately crooning in the wake of their alleged "adoption" of the new NAB Standards of Practice. For they aren't making a move to conform to the code's very specific stricture on giveaways.

Last week, following joint announcement by the prexies of the four webs that the new code is "in effect ... subject to required changes in program operation," which they said would be completed by next Jan. 1, execs in all four nets confirmed that no steps were being taken to bring giveaways into conformity with the code.

One network veepee said, "We're

(Continued on page 48)

Markel's 1G Plus For 'Ford Theatre'

Deal for Fletcher Markel to take over the production reins on "Ford Theatre" when it moves over to CBS in the fall is now reported virtually set, with Markel vacating his director role on the web's dramatic sustainer, "Studio One." However, the Markel assignment hasn't yet been approved by Ford, and may not be final for a day or so.

It's reported Markel, who is being lend-leased to Kenyon & Eckhardt, agency on the Ford account, will get "$1,000 plus" a week, representing a hike over what the

(Continued on page 48)

Carson Gets GF Nod For Thomas Takeover

Jack Carson is the winning candidate in the General Foods program sweepstakes as successor to Danny Thomas for the Friday night 8:30 slot on CBS. Young & Rubicam, agency on the GF account, announced its decision yesterday (Tues.).

Carson teamed with Eve Arden on the Sealtest NBC show this past season. Sealtest is currently shopping for a replacement.

Peggy Wood Inked For 'Mama' Radio Version; Colgate Deal Looks Set

An audition of a half-hour version of "I Rember Mama" will be cut this Sunday (18) for Ted Bates agency under the supervision of Carol Irwin, who holds the radio rights. Peggy Wood is set for the lead. Frank Gabrielson did the script and Bernard Green has the orchestral assignment. Understood that sponsor involved is Colgate and will likely replace "Mr. and Mrs. North."

"Mama," following its click on Broadway, developed into one of the most sought after properties for radio in recent years. The task of clearance was singularly complicated since the interested party had to deal with Kathryn Forbes, who as author of the original book, "Mama's Bank Account," owned the characters; John Van Druten, who as playwright, controlled the title, and RKO, whose contract for the film gave it a voice in the disposal of radio rights.

TELE RED NOW IS $9,000,000

By GEORGE ROSEN

The Columbia Broadcasting System is facing a $3,000,000 operating budget for television during 1948-49, and this is the motivation behind a variety of economy moves now manifesting themselves at 485 Madison avenue, N. Y., with increasing sharpness.

Last week the CBS axe was swinging in earnest, with approximately 50 heads rolling as executive memos went out to the various departments to shave budgets. Most seriously affected was the research department, where upwards of 30 were given notice. That's the department, incidentally, most dear to the heart of prexy Frank Stanton. The wholesale firings immediately sparked some "how come?" queries on the part of the United Office & Professional Workers of America (CIO), which represent CBS office employees.

Gilson Grey's continuity acceptance (censorship) department was also slashed to the bone. (See adjoining box). The axe also swung in the educational division, those exiting including John Pfeifer, director of science broadcasts; Frank Hill, editor on the recently-axed "School of the Air" and Robert Allison, who did the "People's Platform" show. Other network departments felt the edict to a somewhat lesser degree. This is exclusive of the wholesale departures in the shortwave division.

It has all had the effect of creating apprehension among the web personnel, with morale reported at a low ebb.

It has also brought up the question in some quarters as to the practicability and wisdom of curtailing a still-going-strong radio operation, in order to carry the freight for what at best is a TV industry whose future is still nebulous. Particularly since TV operational funds must be siphoned from standard broadcasting income, the feeling is that, more than ever, the coin-producing radio phase of operation should be strengthened at this time. As far as billings are concerned the web is 3% ahead of last year.

A month ago CBS dropped its 17-year-old "School of the Air" series, with an annual saving in time, production, staff and overhead of $500,000. Shortly thereafter the CBS Documentary Unit was cut in half, from 10 to five

(Continued on page 55)

Carrying It Far

CBS economies this week extended even into bookkeeping activities. A memo went out yesterday (Tues.) notifying employees at web headquarters on Madison ave., N. Y., that effective Aug. 1, CBS will discontinue issuance of U. S. Saving Bonds and the practice of making weekly payroll deductions.

Web will clear the books by sending checks—or bonds—to all purchasers and suggest "contacting your nearest bank."

Stuart Peabody
(Assistant Veepee and Director of Advertising, Borden Co.)
gives the sponsor's point of view on Television with the query
"Who's Going to Pick Up the Tab"
* * *
an editorial feature in
VARIETY'S
3d Annual Special
RADIO-TELEVISION NUMBER
Out This Month

'Wha' Oppened?'—A Cross-Country Lament, With Dialers Primed For 'Where's My Favorite Show?' Beef

If habit is the prelude to a good rating—and that's been axiomatic in the trade for years—then many of the top-drawing shows on the air will be starting from scratch to develop new audiences when the new broadcasting season gets under way in the fall.

Unprecedented shuffling of shows—either to new time segments or rival networks—will probably spark off a loud N.Y.-to-L.A. lamentation from the dialers who, for example, accustomed to a Red Skelton Tuesday night showcasing, must develop a "Skelton on Friday" listening habit. It's that way down the line, particularly on NBC and CBS, and involves a flock of personalities and programs.

Latest jigsaw involving a switchover of two CBS shows to NBC was just crystallized over the weekend, with International Silver's "Ozzie and Harriet" show definitely booked into the 6:30 Sunday evening time, preceding Jack Benny. Dialers in the season just closed heard O&H Friday nights on Columbia. That means Whitehall's "Hollywood Star Preview" goes out of 6:30 Sunday into Saturday at 8, the latter time being vacated by "Life of Riley," which switches to Friday on NBC.

Even Pet Milk Turns

For years a Saturday night fixture on CBS, Pet Milk's "Saturday Night Serenade," moves over to NBC in the Saturday 7:30 time slot; which means the current 7:30 occupant, "Curtain Time" goes out and into the Wednesday 10:30 p.m. slot. Eddie Cantor fans, who had gotten into the Thursday night habit, will find him in the fall preceding Skelton on the Friday NBC schedule. It will be a Friday ditto for Jimmy Durante, back in the Camel fold.

Other shows involved in switches include "Ford Theatre," exiting its Sunday matinee spot on NBC for a Friday night berth on CBS. "Mystery Theatre" also takes the NBC-to-CBS route in the fall. "Can You Top This?," a 1948 Friday occupant on NBC, moves to Saturday night, same web. And practically set is a switchover of "Screen Guild Players" from Monday night CBS, to Thursday night NBC, in a projected Camel swap deal with the Bob Hawk time.

Pet Milk also switches its Mary Lee Taylor program from CBS to NBC.

K & E's Squeeze

With conditions increasingly jittery throughout network agency circles, a number of firings are reported imminent at Kenyon & Eckhardt. Some of those slated to go are understood to have executive jobs, while others are in minor positions. Under the K & E setup of the radio department budget governed entirely on the amount of radio billings, that division of the agency is said to be feeling a squeeze.

It is indicated that when "Ford Theatre" goes on CBS this fall, Leonard Erickson, K & E director of radio, will, himself be producer of the show.

Hummert Takes Third Strike In Soaper Fanout

Because Manhattan Soap Co. has dropped two of his programs, Frank Hummert is giving up "The Romance of Evelyn Winters," the remaining show he produces for the firm. However, the daytime serial isn't going off the air, but will be leased by Hummert to the sponsor, with production slated to be taken over by Duane Jones, the agency on the account. Terms of the deal will be worked out when Jones himself returns from a South American trip, probably in about three weeks. Until then, the production setup of the show remains as is.

The move will admittedly be costly for Hummert, but he feels there is a principle involved, and is determined to go through with it. Producer's action is in the nature of a protest against the cancellation of his two other shows, "Rose of My Dreams" and "Katie's Daughter," both of which were successful rating-wise in relation to their cost, he claims. Because the sponsor's cancellation was unjust, therefore, Hummert decided to end his relationship with the company.

"Evelyn Winters" is currently on CBS at 2:45-3 p.m., EDT, and its last Hooper was 2.6, putting it in a tie for 56th place. "Rose of My Dreams" went off the air a couple of months ago, and "Katie's Daughter" was replaced June 28 in the 11:15 a.m. slot on CBS by another serial, "We Love and Learn," produced by the Jones agency.

Russell Quits Revere Show In Squawk Over Billing; Preps 'Mr. & Mrs.' on TV

Hollywood, July 13.

Andy Russell bows out of his co-starring stint with Marion Hutton on the Revere Camera show on Mutual Aug. 5. Billing hassle and differences over tunes used on the stanza are reportedly behind his leaving. He has been on 22 weeks. Deal is cooking for South American p. a.'s for the singer, in addition to a televised "Mr. and Mrs." show with his wife, Della Norell. Les Mitchell is scripting the latter, a 12-minute layout of chatter, tunes and guest shots.

Understoood that Russell objected to Miss Hutton's preeminence on the airer, based on her connections with the sponsors. Betty Hutton, her sister, is married to the son of Revere's prexy.

Mullen to Stump Inside U. S. A.

Frank Mullen, who is currently on a fishing vacation in Canada, is taking on a novel assignment as his initial duties in heading up the three G. A. (Dick) Richards stations.

Mullen, who recently resigned as NBC exec veepee to become president of Richards' three-station operation, has purchased a trailer for a N. Y.-to-L. A. swing of the country to feel the public pulse. As No. 2 man of the NBC operation, Mullen had always clung to the philosophy that New York was never a fair barometer of what the people think and want in terms of radio and felt that the real picture of Americana was to be found west of the Hudson.

Mullen is carrying that thinking over to his new setup and will stump the country to sound out public sentiment as a basis for his operational methods. He plans to reside in California.

Lorillard's Embassy Push

P. Lorillard Co., maker of Old Golds, is reported prepping an August 9 teeoff for a heavy spot campaign in the New York metropolitan area in behalf of its new Embassy cigarets.

Azcarraga Walks Out on Mestre's 'Free Radio' Push In B. A. Bombshell

Mexican Delegate's About-Face Puzzles Western Hemisphere Conference; U.S., 13 Other Countries Succeed in Slapping Down Peron Stranglehold

Buenos Aires, July 13.

Although the Argentine radio under the Peron government was slapped down in no uncertain terms in a strongly-worded resolution, the big talk here is how Emilio Azcarraga, initially an enthusiastic foe of the Argentine Broadcasters Assn. and government control, walked out on Goar Mestre, of Cuba, who led the U. S. an 13 other Western Hemisphere countries in the attack on the Argentine situation. "For practical purposes," the 14 nations declared, "freedom of expression has been abolished in Argentina."

It's a mystery why the potent Azcarraga, frequently labeled the Mr. Radio of North America, and champion of free radio, took a powder on Mestre, who mobilized the attack on Argentina after being elected new prexy of the Inter-American association. Luis de la Rosa, member of the Mexican delegation, also took a last-minute stand against Mestre. But Mexico signed the joint denunciation.

Argentine delegates tried boldly t convince the conference that Argentina has a free radio. Visiting delegates knew better. (All telephones were tapped and telegrams were held up by censors, causing one observer to crack, "A bad time was had by all under free radio (sic.).")

Meeting Ends in Brawl

The whole week's assembly was held, as one delegate put it, "sitting on the proverbial keg of dynamite." Saturday night's (10) meeting ended in a brawl. There were eight Sunday conferences.

Jaime Yankelevich, who fired Eva Duarte Peron as a radio actress, charged the Argentine with buying delegates. Several Argentine ambassadors, as delegates, were advising this country's reps.

De la Rosa also tried a strong attack against the British Broadcasting Corp., demanding that they be kept out of the Americas and not be permitted to distribute large amounts of free transcriptions containing British propaganda.

Questions were raised as to why the British were spending needed money and did not support Mexico, which angered the latter country.

U. S. delegates steered next year's conference away from the Argentine, to Venezuela, fearing long-winded speeches and "polite knives in the back," with nothing accomplished.

At the outset, this year's parley looked important, but now, with the work accomplished or not, the situation appears in the lap of the gods. It's widely feared that the association may be badly disorganized by the split between Mestre and Azcarraga.

Eva Peron made an appearance at the conference to accept a beautiful gift from the Argentine's government-owned stations, then rushed out.

Argentine's Eduardo Pelliciari, one of those attempting to knock down the "no free radio" charges, asserted: "Over our microphones are broadcast only truth and purity."

Mexico, the U. S., Brazil and Uruguay were lected to the board of the association.

John McNeil to WNJR

John H. McNeil, manager of WABD, DuMont television's key N. Y. outlet until his recent resignation, has been named director of WNJR, Newark (N. J.) indie radio station owned by the Newark News. McNeil's appointment, according to WNJR prez Edward W. Scudder, Jr., is the first step in a move to enlarge the activities of the station and its FM affiliate, scheduled to take the air in the fall.

Prior to his year at WABD, McNeil was manager of WJZ, flagship station of the ABC radio web in N. Y. for six years. He'll continue as a freelance consultant for other radio and TV interests.

He succeeds Otis Williams, who resigned.

Doubleday's Gab Show

Doubleday book publishing outfit, via Huber Hoge agency, has pacted John B. Kennedy to do a 15-minute news commentary on the Mutual network Sundays, 1:15 p.m., starting Sept. 12.

Gabber will take over the spot Aug. 1 for a six-week warmup.

Supreme Court To Decide On Network 'Trust'

Washington, July 13.

In the first case of its kind to reach the Supreme Court, tribunal was asked last week whether network affiliation contracts violate the Sherman anti-trust laws and whether they cut off independent broadcast stations from national radio advertisers.

Action was taken up on appeal by the Federal Broadcasting System, operator of WSAY, in Rochester, N.Y. WSAY asked the Court to take jurisdiction in the case following adverse decisions in district and circuit courts, in an action against American Broadcasting Co. and Mutual Broadcasting System.

If the Court should decide to hear the case and should rule for WSAY, it would terminate the present network affiliation system of handling national advertising contracts. Court, now in recess, is not expected to decide until October whether it will hear arguments.

WSAY originally brought its action against all four national webs, seeking treble damages and a permanent injunction against network exclusivity.

For a considerable period, as one of three stations in Rochester, WSAY got programs from ABC and Mutual while, at the same time, refusing to sign an affiliation contract with either web. CBS and NBC each had an affiliate in Rochester. WSAY took programs under an arrangement which "permitted the petitioner (WSAY) to set the price to be charged advertisers for the use of its facilities and gave the networks a 15% selling commission."

The WSAY petition contends it rejected standard affiliation contracts because such contracts "did not give it the right to negotiate with advertisers the rate to be charged for the use of its station." Then in May and June, 1947, the Federal Communications Commission licensed additional outlets in Rochester. ABC and Mutual lined up affiliates under the standard contract and WSAY was out in the cold. The petition explains to the Court:

"Both networks on the same day notified WSAY that they would both cut WSAY off from further access to national advertisers then purchasing time over petitioner's station."

Goldman Ruling Cited

In arguing that the Court should take jurisdiction, WSAY claims that the affiliation exclusivity is a violation of the anti-trust laws similar to the violation recognized last May by the Court in its ruling favoring the Goldman Theatres of Philadelphia against the major film companies.

Kramer's WJR Exec Post

Detroit, July 13.

Worth Kramer, broadcasting veteran, has been appointed assistant general manager of WJR, it was announced Saturday (10) by Harry Wismer, exec assistant to the president. At the same time Wismer revealed that Franklin (Bud) Mitchell, has been named program director.

Kramer has been with WJR since his release as a navy officer in 1946, when he became program director. He has had 17 years experience in radio.

HE CAN COOK, TOO!

BILL JONES

He's "Uncle Bill" on the "Funny Paper" show, featured announcer on the Saturday night Barn Dance, an actor, a newscaster and works the early morning wake-up shift. He's as good as he is versatile.

KLZ, DENVER.

NAB 'Silver Shower' Drive For German School Sets Causes Listener Beefs

The NAB-sponsored "silver shower" to raise $100,000 for the purchase of radio sets for German and Austrian schools appears to be laying a big egg—labeled with bitter protests from listeners.

Urgent telegrams went out over the weekend from NAB prexy Justin Miller to district chairmen of the association advising them that the campaign, kicked off recently via a special broadcast on Mutual, is "seriously lagging" and asking them to get stations in their respective areas busy plugging the project "as soon as possible."

The networks also are understood to be getting a gentle needle to help out.

With the individual stations, at least, reluctance to push the campaign appears to stem not from an unwillingness to go along with NAB, but from fear of criticism from dialers. One New York station yanked its spots promoting the drive after incurring a flurry of calls from irate listeners who felt money might better be raised for quite a few other causes.

At the same time, certain broadcasters are openly wondering whether this sort of activity comes within the orbit of NAB.

GARRY MOORE EXITS 'B'FAST IN H'WOOD'

Hollywood, July 13.

Garry Moore is ankling his new spot on "Breakfast in Hollywood," on doctor's advice. He notified Compton agency and Procter & Gamble he's exiting "for reasons of health," but will remain on pending picking of a successor. Auditions will begin within a week.

Moore has been troubled with an eye ailment that hasn't responded to treatment and his doctor suggested he "slow down." Strain of six half-hour shows weekly made it advisable, he said, that he withdraw.

He succeeded the late Tom Breneman as emcee of the matinee series only a few weeks ago.

"Fashion Is Tele's Spinach"

By Adelaide Hawley

gives the femme slant on this new contraption called TV

* * *

an editorial feature in the

3d Annual Special

RADIO-TELEVISION NUMBER

of

VARIETY

Out This Month

From the Production Centres

IN NEW YORK CITY . . .

Twosome of the Week: Niles Trammell vs. Gen. Eisenhower on the Deepdale Country Club (L.I.) links last Saturday (10)....The Jimmy Liptons (Shirley Blanc) have been written out of their various radio shows while they vacation on the Coast....The John Abbates (she's actress Lesley Woods) are returning after a year in Italy...."Ah, Wilderness!" will be the first broadcast of the "Theatre Guild" series in the fall. Basil Rathbone is booked for a guest shot on the show during the season, at an unspecified date. Carol Irwin, producer of the series for the Giuld, will spend the month of August on the Coast....Roy Langham, national executive-secretary of the Radio Writers Guild, left over the weekend for a month's auto tour of Canada....Gunnar Mickelson, who wrote under the name of Peter Michael, has retired from radio and is managing the Montana ranch he owns with his sister, Sandra Michael....During Ed Byron's vacation aboard his new cruiser motorboat, Perry Lafferty will direct one week and Earle McGill two weeks of "Mr. District Attorney"....William M. Ramsey, Procter & Gamble radio boss, due back Monday (19) from brief Hollywood trip....George Heller, national and local AFRA executive-secretary, due back from vacation next week....Elaine Carrington, who already has three radio serials on the air, is readying several television program packages. She's summering at her Bridgehampton (L.I.) home.

Bud Barry, no sooner back from vacation, than off to the Coast on mum biz....Final pacting inked last week for Groucho Marx's return to ABC Sept. 29 for Elgin-American....WINS yipping and ABC sizzling over current New Yorker cover....U. S. Tobacco has added WLW, Cincy, to the 483 Mutual stations carrying "Take a Number"....Edgar Kobak laying around his Pine Orchard (Conn.) retreat for three weeks....Paul R. Benson has left Young & Rubicam to become assistant director of research at Mutual....John Tillman narrating one-reel video films for Acme Television Features....Dick Brahm of WQXR bought a car from Harry Beethoven, N. Y. attorney.

Bob Shayon, "You Are There" producer, and the missus took off for the Coast last week following the show's season curtain-dropper. He'll stay over for the Radio & Television Directors Guild's national conference (being N. Y. local prexy) and return in time for "There's" return to air Aug. 22....New boy at the home of Robert Paul Smith, writer on the Jack Smith show....Ed Murrow has bought a 10-acre country place at Quaker Hill, near Pawling, making him a neighbor of Lowell Thomas and Gov. Dewey....Johnny Mince, clarinetist on the Arthur Godfrey show, welcomed twins (boy and girl) July 6 at Glen Cove, L. I. This seems to run in Archie Bleyer's oreh. Little over year ago, guitarist Remo Palmieri got a double visit from the stork.

Roger Krupp, spieler on "Just Plain Bill," has subbed for Ford Bond and Howard Claney during vacations on "Manhattan Merry-Go-Round," "American Album of Familiar Music," "Waltz Time" and "American Melody Hour"....David J. Miller, Jr., has left WFIL-TV, Philly, where he was chief engineer, to become tele operations supervisor at ABC....Herbert Bachman of ABC research has been named manager of ABC tele research....Dick Dudley, WNBC's new late-evening disk jockey, hopped out to Cleveland last Thursday (8) to wed Carol Corwin Portugal, radio actress....Murry Harris, WNBC's publicist, sailing Friday (16) on the Batory for a three-week looksee at England and France....Florence Pritchett, until lately WOR's "Barbara Welles," married Earl E. T. Smith, N. Y. broker, at Santa Barbara, Calif., Monday (12)....William Whitehouse of ABC's news staff upped to news editor.

Warren Hull's 17-year-old son, John, starting in to learn radio from the bottom up as a pageboy at ABC....Jack Barry pacted to emcee WNEW's takeaway, "You Can Lose Your Shirt," which tees off next Monday (19). Contestants, who'll ante up to $100 for the privilege of getting on, will include Bennett Cerf....Bob Dixon has taken over Johnny Olsen's emcee chores on WINS' "It's in the Bag" stanza from the Iceland eatery....Clarence Menser, ex-NBC program veepee, fell and broke his ankle last week in Florida, where he now resides....Tom McFadden, new WNBC topper, held staffers over for two long night sessions last week to prep long-range plans, including a batch of public affairs stuff.

Robert Hurleigh, chief of Mutual's Chi news bureau, devoted his full 15-min. web stint Friday (9) to a salute to everybody's radio-tele coverage of the two political conventions, noting the $2,000,000 overall tab....Symphony Sid's new WMCA nightowl show got a new theme number in a Victor platter, just being released, titled "Symphony in Sid," waxed by Illinois Jacquet's swing combo....WWRL, L. I. indie, released a survey of foreign language broadcasting in N. Y. to 1,000 agencies and advertisers....WNBC's Tony Provost is working with UN people on a man-in-the-street quiz to originate from Lake Success. Late summer teeoff is planned....Amzie Strickland and Mitzie Gould newcomers to "Helen Trent"....Virginia Gregori and Barbara Kline added to "Just Plain Bill" cast....Rosalind Green and Arnold Robertson with "Front Page Farrell."

In the latest shuffle of production assignments in the Compton agency radio department, David Leson has been switched from supervision of "Big Sister" to "Young Dr. Malone," with Kathleen Lane taking over the "Big Sister" stint....Harry Herrmann, co-producer of Kraft's TV series on NBC, arrives in Hollywood July 28 for a two-week stay. He's taking over Ed Gardner's home, car and boat. The comic at the time will be on European tour....Ford Bond, radio producer and announcer, off on a Grace Line South America cruise last week. He's due back July 26....Lily Blake, director of news and special events for WNYC, resumed her chores last week after a month's absence resulting from a minor operation.

Casey Allen plays the lead Saturday (17) on "Radio City Playhouse" on NBC....Larry Harding, who left the CBS producer staff here last winter to become program director of a Rochester (N.Y.) station, now has a promotion-exploitation firm there....Bea Wain and Andre Baruch, who do a Mr. & Mrs. disk series twice daily on WMCA, have signed for a series of nine recorded musical spots for Nedick, to plug a new drink product....Sylvia Dowling, a commercial writer for Young & Rubicam, is also assisting on production for the agency on the Life-NBC tele coverage of the Democratic convention.

Fenton Productions, N. Y., has been retained by the MacManus, John & Adams ad agency, Detroit, to handle its radio production needs. Agency handles the Pontiac and Cadillac accounts.

IN HOLLYWOOD . . .

Johnny Mulvihill to Gotham to head up General Artist Corp's radio-tele talent operations. Harold Jovien, who joined GAC's music booking ranks a year ago, succeeds him....James H. Love moved over from post as Coast production supervisor of State Department's International Motion Picture Division to film editor spot on KFI-TV....Jack Wormser added to KECA's writer-producer staff for the summer, pinchhitting for Frank Morris....Jay C. Flippen inked for "Opera Once Over Lightly" on KMGM. Kid-the-classics disk show flipped off Saturday (10)....Bill Spier of CBS easted for five-week vacation. Gil Doud directs "Sam Spade" during the hiatus....Edgar Kaiser, general manager of Kaiser-Frazer's Willow Run plant, in for sponsor party at CBS, marking kickoff of five K-F shows on that net....William Livingston and Frank Parker out of RKO with shutdown of that studio's radio department by Howard Hughes. They're going back into radio production.

Jane Powell was Radie Harris' first guest on the chatterer's first "Broadway and Vine" Coast-originated stanza for the summer over CBS Monday (12)....Corny Jackson named radio chairman of West Coast

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NBC'S 8% HIKE IN '48 BIZ PEAK

Radio Advertising: 1948

An ad agency was asked by a prospective client to submit a radio recommendation for one of its heavy-goods household products. After making a detailed study of the bankrolling of network program by-similar accounts, the agency estimated that it would cost the prospective client a minimum of $850,000 a year for time and talent to do as effective a network job.

The agency's masterminds, in further kicking the thing around, became dubious about the investment, for this particular product, paying off within a 13-week cycle, and browsed around for an idea that would have a better chance of holding the account once it got into the house.

The recommendation finally submitted was that the client appropriate for the agency's use the sum of $350,000 and the agency would guarantee to spot the product on an appended long list of giveaway programs and garner for the product so many accumulative minutes of commercial credits. Included in the presentation was a breakdown showing the amount of advertising the account would get for its $850,000 as compared to the greater accumulation of blurbing that would be derived from the giveaway tieup.

The $350,000 appropriation would be used principally for purchase of the product directly from dealers, thereby, as the agency pointed out, building up a valuable relationship between the manufacturer and its outlets.

Victory Bucks General in New Plea To FCC on Purchase Bid for WOV, N.Y.

Washington, July 13.

Victory Broadcasting Corp. (Ralph Weil, manager of WOV, N. Y.; Arnold Hartley, program director of WOV, and Joseph Leigh) last Friday (9) invoked the AVCO rule and presented a petition to the Federal Communications Commission protesting the sale of WOV unless they are considered as buyers.

General Broadcasting Corp. (Richard E. O'Dea, Herman Bess and Harry Reichenstein) had earlier petitioned to have Victory's bid set aside and their offer for the Italian-English language station approved.

Victory said it "will in all respects meet the terms and conditions proposed by General." The company pointed out the qualifications of the purported buyers who have raised the standards of the station in the last five years to a degree where they have received mention in every national radio award.

Invokes AVCO Rule

In 1941 the Commission ordered Arde Bulova and Harry B. Henshel, owners of both WOV and WNEW, N. Y., to sell controlling interest in one or the other station. Mester Bros. tried to buy WOV, but the Commission ruled against them managing the station, so Bulova and the principals of General arrived at an agreement. However, present management, as represented by Victory, claimed under

(Continued on page 34)

Generally Speaking

Goodman Ace ("Mr. Ace & Jane") says, come late August, he switches from General Bradley (for the Army) to General Foods (for Jello.)

It's for the good of the service, he says.

Negro 'Minstrel' Show Hits Snag

Scheduled to preem last Wednesday night (7) on NBC as the web's summer sustainer replacement for the Dennis Day Colgate show, the all-Negro "National Minstrels" program failed to hit the air following a last-minute squawk by the National Assn. for the Advancement of Colored People. NAACP protested that the Negro stereotype was too-heavily accented and also beefed about use of the word minstrel in the title.

Actually, NBC had sounded out Walter White, head of the NAACP, for an opinion rather than risk after-broadcast repercussions. The web played an audition platter for White the day before the scheduled preem, at which time he put the nix on the program. NBC expressed a willingness to change the title, but couldn't do anything about the Negro dialect.

As result, NBC did a reprise of convention highlights last Wednesday and is reformating the show into an all-Negro variety layout for debut at some later date. It's a Moe Gale package.

Oddly enough, NBC had a full lineup of stations for the replacement, including outlets all through the south.

NBC's 'or Else' To Grauer, Banghart On Dual Gabbing

Two of NBC's busiest spielers, Ben Grauer and Kenneth Banghart, are caught on the horns of similar, unhappy dilemmas. They've got to choose between staying with NBC or continuing with a couple of programs with which they've been prominently identified.

Grauer, it's learned, has been under pressure for some time from NBC to check off his stint with Walter Winchell on ABC, but has been able to fend off the move under an agreement by NBC at the time the Blue Network was divorced, that NBC staffers tied up with shows on the latter web could stay with them. Now, however, that Winchell is to become an ABC property, NBC is understood to have renewed its insistence that Grauer, who's reluctant to make the choice, decide between NBC and Winchell.

It's believed WW will make Grauer a tempting offer to continue their longstanding tieup, but whether it would be sufficient to match, in coin and prestige, Grauer's assignments and opportunities with NBC, is apparently questionable.

For NBC, Grauer currently is on the Chesterfield Supper Club, the NBC Symphony and "Living—1948." He also moderates NBC-TV's "Americana" quiz stanza.

Banghart succeeded in identifying himself prominently as "the voice of Ford" on the Ford Theatre this past season, only to have

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One-Shot 'Husband' Makes the CBS Grade

What started out as a one-shot filler last week, because "Our Miss Brooks" wasn't ready to hit the air—the Lucille Ball "My Favorite Husband" situation comedy—now shapes up as one of the brighter potentials on the CBS programming agenda.

Columbia has bought the show and starting July 23 it goes into the Friday at 9 slot on the network. When it did pinchhit duty Monday (5), it got top reception among the flock of new CBS premieres.

CBS UP TOO; REFUTES TVERS

As a further reflection of the networks' current "we're-in-business-to-stay" stance to offset the television drumbeaters, NBC has hit an alltime peak on billings for the first six months of 1948. Actually, the web is 8% over business recorded for the first half of '48.

In addition CBS points to the fact that, on the basis of present contractual commitments, it will show a 3% hike in business over last year for the first nine months of 1948. Further, the network claims the year-end will find the billings increased even higher.

Execs around the four networks have become increasingly annoyed in recent months over what they term the "AM downbeat boys" who apparently derive joy in spreading the gospel that "radio's washed up." As far as the guy who lays it on the line for a half-hour show is concerned say the nets, radio is kicking its well-heeled toe higher than ever.

In substantiation, they point to the newspaper-magaine-radio national advertising picture for the month of May. Radio, for example, is credited with an 8% advance in billings over the same month in '47, whereas index for all major media was up 7% over the previous year.

That radio business for May was 1% below the previous month (whereas in newspapers the gain over the previous month was 4%) is attributed to the start of the summer slump in radio. But on the basis of current agency-client activity, they aver, the upcoming broadcasting season will find all the established bankrollers again riding the coast-to-coast kilocycles, with some planning expansion in billings.

Ex-Con's Confidence Game Alerts Radio To Phonies Mulcting Dialers

Radio, and more particularly A. L. Alexander's "Mediation Board" on WOR-Mutual, picked up a minor black eye last week. It turned out, according to Attorney General Nathaniel L. Goldstein of New York, that an ex-convict who faked a hardluck story on Alexander's airer last Christmas, and subsequently was showered with $13,500 in cash and 2,200 boxes of clothing, food, etc., by sympathetic listeners, had paid off a $2,000 mortgage on his Connecticut home and spent an additional $9,000 on a new car and a Florida vacation.

Goldstein, with Alexander, asked the supreme court to appoint a special guardian to protect the interest of the ex-convict's son, a 10-year-old, in a $2,250 bank account. Court was also asked to name a receiver for another account of $381 in the names of the parents, Mr. and Mrs. John A. Walker. Two sums are all that is left of the contributed jackpot.

Alexander admits he didn't look very carefully into Walker's background before putting him on the air—but vows it won't happen again, if he can help it.

Sylvester L. (Pat) Weaver, Jr.

(Director of Radio-Television, Veepee, Young & Rubicam)

forecasts for

"Television and the Advertising Agency: An Era of Real Creative Patterning"

in

VARIETY'S

3d Annual Special

RADIO-TELEVISION NUMBER

Out This Month

U.S. 'Voice' Is Down to Whisper in Most Of Europe Because of Bad Reception, Competition, Sets and Its Poor Label

By DOROTHY HOLLOWAY

Paris, July 6.

The "Voice of America" is no more than a whisper in most of the free countries of Europe. This is the openly expressed view of radio toppers and men-in-the-street in Holland, Belgium, France and Switzerland. The Voice's only fans in these countries are listed in the following order: Hams, homesick Americans and the handful of chip-heavy Europeans who have high-quality shortwave receivers in working order.

Bosses of radio here and a host of just plain citizens made no bones about their belief that the "Voice" airers aren't pulling a big audience in countries outside the Russian sphere of influence — where, they go on to say, the reverse may well be true. These are the opinions of William Vogt, director of AVRO, official radio of Holland; Theodore Fleischman, boss of Belgium's Radio Diffusion; Louis Merlin, chief of Luxembourg's radio, the only commercial operation on the Continent, and several spokesmen for Radio Diffusion of France. Their views were reinforced by several Americans living on the Continent who have made it their business to investigate the situation. Outside the Iron Countries, the habit of listening, hypoed during the war years, hasn't carried over into the peace.

Radio moguls here list three big reasons for the cold shoulder our "Voice" airers receive—absence of any great and immediate threat to security coupled with a wide diversity of local press and Intra-European radio media bad reception from the U. S. and lack of high-quality dx receivers. The Swiss probably do more dialing on the shortwave spectrum because the mountainous terrain makes it difficult for them to get good local service. It was pointed out, however, that even here BBC has a definite edge over the "Voice" because of superior reception.

Uncle Sam's best chance of get-

(Continued on page 34)

Nancy Craig's Flying Disks

Nancy Craig, on a three-week trip through the west, is doing most of her early morning programs on WJZ, New York, via transcription and a few by direct line. She leaves St. Louis today (Wed.), will be in Chicago tomorrow (Thurs.) and Friday (16) and resumes her live shows Monday (19) in New York.

She left the home station July 1 and flew to Denver, where she did broadcasts July 2 and 5 in connection with the location premiere of Eagle Lion's "Canon City."

World Overtones To Overshadow NBC's Powwow

As radio powwows go, NBC's upcoming second annual convention, to be held at Sun Valley, Idaho, Sept. 22 to 25, will be unprecedented in character. On the theory that radio has achieved a status as the most vital of communications media today, and with the attending complexities of world affairs, NBC is blueprinting an agenda that will encompass considerably more than merely solving network affiliate problems.

In fact the chief accent of the convention will be put on talks by top-ranking Government officials, as well as by advertising chieftains. NBC figures that radio's role today far transcends that of putting a show on the air and requires participation in events that will shape the future peace of the world. As one exec put it: "Those affiliate squawks concerning station breaks, etc., that previously inundated convention agendas, can be handled just as easily by mail or on the phone. You don't need conventions for such issues."

NBC made a survey among its affiliates to determine what other matters should be highlighted. Television got the most hefty response, with the result that one complete day of the four-day meet will be devoted to analyzing the whole video picture. The new NAB code and the NBC code will also be projected before the delegates.

RWG Gets Pay Hikes For 40 Web News Staffers

Under a new agreement reached last Friday (9) between the networks and the Radio Writers Guild, staff news writers get a blanket raise of $33.75 per month, with severance pay and extra money for work done on holidays. Between 35 and 40 writers are covered by the agreement.

CBS, ABC and Mutual have accepted the terms, but the holiday pay clause still has to be worked out with NBC. The new pact is effective from July 1 through Sept. 30, 1949. The Guild originally sought the right to reopen the agreement to permit a cost-of-living salary boost, but finally compromised on a shorter-term deal.

An agreement covering staff script writers is still in negotiation.

Judy Starr Hurt in Crash

Chicago, July 13.

Judy Starr, radio songstress, suffered internal injuries and possible skull fracture Friday (9) in an auto accident north of Chicago. Singer, driving alone, careened off another car and smashed into a house.

She was taken to St. Francis hospital, Evanston, Ill., where her condition remains serious.

AFRA Votes New Stand-In Policy

New rule applying to rehearsal stand-ins has been adopted by the New York chapter of the American Federation of Radio Artists. Measure was adopted by referendum vote of the membership, after discussion at the last meeting, June 10. It becomes effective Monday (19).

Regulation calls for the use of a stand-in whenever any actor (or singer or announcer) is absent from rehearsal for more than 15 minutes. The stand-in is to be paid by the absent actor according to the following scale:

On commercial shows, $8.75 per hour, with one hour minimum, and $4.38 per subsequent half-hour.

On transcription shows, $7.90 per hour, with one hour minimum, and $4 per subsequent half-hour.

On sustaining shows, $4 per hour, one hour minimum, and $2 per subsequent half-hour. Employer may pay the fees at his option.

At the June 10 meeting the New York membership also voted authorization of a party or dance to raise fund to cover the cost of sending delegates to the annual national convention and resolved to make two issues of the local house organ, Stand By, available each year for statements supporting candidates for union office. A proposal that all membership meetings be automatically adjourned at midnight was deferred with the stipulation that it be the first order of business at the next meeting.

D.C. TV Due for Couple More Years Of Floundering; B.O. Not Yet Affected

(No. 5 in a series by VARIETY *correspondents showing how tele is projecting itself in the key cities around the country.)*

By HERMAN LOWE

Washington, July 13.

With fewer than 14,000 sets in operation in the Washington metropolitan area, television here is just beginning to come out of the taproom and into the home. It's still regarded as prime bait for the eating and drinking spots, particularly on nights when there is an important sports event. However, it hasn't been around long enough to make a real dent on boxoffices or to hypo them substantially, so that opinion is mixed here on just what effect it has on other fields of entertainment.

Here is the roundup:

Video seems to have no appreciable effect on the gate of the Washington Redskins, the town's powerful pro eleven. Griffith Park is sold out game after game for the 'Skins and it's figured that tele helps to take care of the overflow. Same is true for the baseball Senators. General belief is that video has hypoed the b.o. for pro wrestling which picked up last winter after the television cameras began to play on the rassiers. Some help is also figured toward pro boxing, which has never been too sensational in this area. The town has a good pro basketball team, whose home games were televised last winter but with no definite decision as to whether TV helped or hurt the gate.

So far as the picture houses are concerned, it's too early to tell. Morty Gerber, of District Theatres (large chain catering to all-Negro audiences) points out that when something like a Louis-Walcott fight comes along attendance drops as much as 80%. However, this isn't attributed to TV since most customers don't have video sets but do have radios. Generally, he believes, tele hasn't yet hit his business and "it will be a long time yet."

'Excuse For Poor Pictures'

Frank Boucher, president of D. C. Variety Tent, and manager of the K-B Circuit, has gone out to meet television half way. Operating on a tiein with Philco dealers, his Apex theatre distributed ballots on "why I like television" with the winner to get a $1,000 receiver. "Tele will supplement but never supplant pictures," says the confident Boucher. "All the exhibitors needs are good pictures. All this talk of the threat of television is merely an excuse for poor pictures."

There were hopes here that advance ballyhoo on the Republican National Convention would hypo the sale of television sets. This proved a complete disappointment. However, after people have witnessed such things as major fights and the convention via video, set sale has perked up.

One interesting angle is the belief that sports are getting shoved out of first place in importance. One television spokesman in this area figures popularity of programs in this order — variety shows, dramatic shows, news, sports.

The three operating stations here are running about 25 hours a week except in such unusual situations as the political convention weeks when all rules are off.

Much of the local advertising on tele comes from the retail dealers themselves. In the current hot spell, stations aren't trying to sell commercials as much as they are readying interesting packages for the fall when they figure the market should be much better. Considerable amount of experimentation in local shows is under it gets its television feet under it, working a "Hayloft" show (barn dancing, etc.), trying to cash in on the popularity of hillbilly stuff. Another new show is built around a ballad singer.

On a national basis, Washington tele stations figure they'll originate exactly what originates here on sound radio — news and commentary programs. All in all, it figures as a pretty safe bet that Washington TV will do a couple of more years of floundering before it hits its stride.

New Tele Business

Pioneer Scientific Corp. signed to sponsor a 10-minute Friday night comedy show featuring Buddy Young and Richy Victor over WBKB (Balaban & Katz, Chicago). Outfit will plug its Polaroid tele filter through the Cayton agency.

Harry Alter Co., Chicago distributors of major home appliances, inked renewal contract for sponsorship of a once-weekly wrestling show over WBKB. Agency is Malcolm-Howard.

WPTZ, Philly, has added two new summer accounts. The "Buten Weather Man" will telecast weekend weather conditions in nearby resorts during the vacation months. Eddie First is the "Weather Man." Account was placed by the Phil Klein Agency for M. Buten & Sons, paint manufacturers.

The Austin Co., Philly construction outfit, has contracted for a series of five-minute film programs to run during July, through Fuller, Smith and Ross.

WPTZ, Philly, renewals include the Stoney McLinn "Sports Scrapbook" for Gretz Beer, through Seberhagen, Inc.; Gray & Rogers signed up for 26 additional weeks for Barbey's Sunshine Beer; the J. R. Kupsick Agency renewed the spot campaign for Brentwood Sportswear, and the Grey Agency renewed for the BVD Corp. Gimbel Bros. renewed "Handy Man" for another 13 weeks.

Beneficial Saving Fund Society, the first Philly bank to use TV, increased its spot campaign on WPTZ, with an additional 26-week contract, through the Richard A. Foley agency.

Pioneer Scientific Corp., manufacturers of Polaroid television filters, inked to sponsor Thursday night wrestling matches over WABD (DuMont, N. Y.). Agency is Kayton, Inc.

General Time Instrument Corp., makers of Westclox, signed for a series of one-minute spots on WBKB (Balaban & Katz, Chicago). Agency is BBD & O.

N. Snellenburg, Co., one of the Philly's leading department stores, and Peirce-Phelps, distributor of Admiral television receivers, are co-sponsoring 18 daily announcements over WCAU-TV, Phillys, during Democratic convention. WCAU-TV felt that viewer interest could best be held during the convention by limiting commercial breaks to 20 seconds. Brown and Williamson Tobacco used a similar series of announcements during the GOP conclave, plugging Kool Cigarets.

Houseman's 'Chorus Girl'

"A Day in the Life of a Chorus Girl," an eight-minute short film for use as a 10-minute sponsored video show, will be produced by John Houseman for Tele News. Howard Teichmann is writing the script, with Houseman slated to direct.

It will be a semi-fictional documentary starring Gloria Stevens, chorus girl from "Inside U.S.A.," at the Century, N. Y.

Don Meier
(Sales Manager, WBKB, Chicago)
finds that
"TV Begins to Pay Off, Sponsor-Wise"
* * *
an editorial feature in
VARIETY's
3d Annual Special
RADIO-TELEVISION PREVIEW
Out This Month

Herb Moss TV Package Production Log Starts Rolling; 6-Way Spread

Herb Moss, who this past season directed the "Vox Pop" airer on ABC, is henceforth channeling his 1948-'49 activities into television, with a six-way package log already on the agenda.

Lineup includes a Phil Silvers audience participation show, packaged at $2,000, called "Laugh and Learn," built around a Silvers owned-and-operated school for dancing, music and magic. Silvers is being teamed with Charles Haywood. Joe Stein and Will Glickman are the scripters.

Moss also has a $2,250 package for Mel Allen called "Meet Your Hero," in which kids from all walks of life are given a chance to meet their favorite sports hero. Yasha Frank is doing the scripting on this one.

Lennen & Mitchell has optioned another Moss package, "Great Talent Hunt," priced at $1,850, which William Morris agency is handling. Jerry Lewis and Dean Martin, the nitery comics, have been packaged for a situation comedy with an audience participation gimmick. ABC web has optioned "Sing for Your Supper," packaged at $1,500, with Warren Hull as emcee and originating from either the Astor hotel roof or the Terrace Room of the New Yorker. It's also a participation show, with Harry Ommerle handling.

"Television Workshop," with a $900 price tag, has students doing scenes from established plays and judged by other students. Lee Strasberg is the "teacher." Another $900 Moss package is "Crossword Varieties."

GEN. MILLS READIES MAJOR TELE PLUNGE

General Mills, which recently announced its intention of staying out of television for the immediate present, is apparently switching its plans. Indications are that the food processor, one of the top spenders of radio, is about to enter the video field in a major way.

Ed Smith, the firm's director of radio, was in New York last week for confabs with tele execs of both its agencies, Dancer - Fitzgerald - Sample and Knox Reeves. A complete survey of video availabilities and prospects was made.

Inside Television

Press agents who contact newspapers around the country for radio-tele interests report that television has presented an assignment problem in some towns. Attempts by picture editors or reviewers to move in on the new medium have been meeting, say the pa.'s, with stiff opposition from presiding radio editors.

Contention set up by the radio eds is that any entertainment that comes into the home by electronic device remains within their province and that only time the film confrere should be permitted to concern himself with video professionally is when the thing is shown in public places, like picture houses. In some instances, film reviewers have tried to justify their expansion tactics by pointing out that private scanning is an old custom of theirs since they do most of the reviewing in projection rooms.

Harper's magazine is conducting a television survey of its subscribers. Questionnaire asks not only about the make and price of the set the subscriber owns or plans buying, but inquires what stations are most tuned, quality of reception, quality of programs, number of viewers in family, viewing hours, etc.

If the Toni Co. decides on a tele serial it will be film rather than live, with Julian Funt as scripter. Video shows would not, however, duplicate Funt's scripting for "Nora Drake," but consist of a separate series. Toni officials believe that at this stage of tele development one time live shows are a waste of coin.

John Gibbs, eastern radio representative of Berg-Allenberg, is working with the agency's Hollywood office to set up production units to make television films in Hollywood. The idea is to use talent on the B-A list to produce the films, with Gibbs selling the setup to sponsors, through ad agencies in New York.

Television Reviews

AT LIBERTY CLUB
With Jacqueline, Gordon Gaines, Sharon De Vries, D'Artega
Writer: Sy Frolick
Director: Roger Muir
15 Mins.; Thurs.; 8 p.m.
U. S. RUBBER
NBC, from New York
(Fletcher D. Richards)

"At Liberty Club" is based on a sound video idea of presenting variety bills in an informal dress. This type of show, however, is only as good as the performers on it. As such, this quarter-hour session needs strengthening. The talent on this show rarely rises above mediocrity despite lots of effort to make it appear otherwise. Brightest thing about the session is the handling of the U. S. Rubber plug via a brief puppet and cartoon sequence.

Show has a cafe setting in which Jacqueline plays hostess to assorted guests who stroll in and take their turn on the floor. Jacqueline, a Parisienne singer, also chanteuses a couple of numbers with only a mild impact. Comedy is supplied by Sharon DeVries, a zany operatic soprano. Her takeoff on "Romeo and Juliet" on the preem show (9) was frenzied but dull when it wasn't in questionable taste. Program was topped off by a pleasant romantic ballad rendered by baritone Gordon Gaines with D'Artega backing up on the organ. *Herm.*

RATES HIGHEST
With Jack McCarthy, m.c., Bill Corum, guest
5 Mins., 8:10 p.m.
R & H BEER
WPIX, New York

A tame little idea, this, that won't hurt anybody's feelings and that spans five minutes with guileless speed. When caught Friday (9), it preceded the pickup of the Giants-Dodgers game from the Polo Grounds.

Basically, the charade contained in "Rates Highest," which, incidentally, is the sponsor's trade slogan, is as surefire as any device having to do with ratings or preferences. In baseball, especially, it implies plenty combustibility. Again, it's one of those things that will probably get the bartender reaching for the bungstarter to quell an argument.

The program calls upon the listener to declare by ballot which of three players filling the same position on the Giants, Yankees and Dodgers teams rates as top man. On the program caught the candidates were of second-base allocation, namely, Jackie Robinson, of the Dodgers; Stuffy Stirnweiss, of the Yanks, and Bill Rigney, Giants.

Jack McCarthy, who m.c.'s the five-minuter, first cases the guest of the evening, a sportswriter, for his No. 1 choice and then pitches the ballot idea to the viewers, with the explanation that the diamondeer garnering the most votes will be included in the program's picture gallery of the all-star team representative of Greater New York. Telecasting of photos of candidates in question is part of the routine. To give the thing a little more zip the program could make these closeup shots of the candidates in action.

Product is amply plugged within the five minutes. For the fadeout McCarthy and his guest are confronted with a tray of R & H suds, and the pair go through the gesture of clinking glasses as a transcription rolls off the R & H theme song, "Dormez Vous" (Go to Sleep). A natural inference from the themer, incidentally, is that the brewer is competing for prospects with Sanka Coffee. If that's the angle, the request sounds a little misplaced on this budding medium. *Odec.*

PLACES, PLEASE!
With Barry Wood, Mary LaRoche, Olga Suarez, Bob DeVoye, Bernie Layten
Producer: Barry Wood
Director: Ralph Levy
15 Mins.; Mon.-Wed.-Fri., 7:45 p.m.
Sustaining
CBS, from New York

This new backstage tele series, giving featured performers, bit players and chorines from Broadway shows and niteries a chance at some individual stuff, has a warming, informal quality that makes attractive video. Playing on the average audience's yen to get behind the scenes, and masking the program carefully with a disarming, easygoing style, Barry Wood, as producer-singer-emcee, has hit on a familiar formula, but hit it satisfyingly.

A piano player accompanying an artist through a number, while other cast members limber up in the background; a performer ambling down the aisle of a deserted theatre onto the rehearsal stage; a couple stagehands moving props during the act—all this is worked in artfully to good impromptu effect. Talent picked for the airer, judged by the show caught Monday (12), although not outstanding, is satisfactory. Singer Mary LaRoche lazied through a ballad, and dueted for finale with Wood; Wood had a number of his own as well; Olga Suarez did a modern dance bit; Bob DeVoye had another, and latter two did a dance together.

Program is easy on the eye, ear and brain these dog days, and okay. Current week's shows, Monday (12), Wednesday (14) and Friday (16), were on 6:45 p.m. schedule due to the Democratic Convention. Subsequent programs will be at the series' regular time, 7:45-8 p.m. *Bron.*

TELEVISION CHAPEL
With Rabbi Louis I. Newman, Cantor Nathan G. Meltzoff; Joseph Yasser, organist; others
Director: Edward Stasheff
Prod. Assistant: Clay Yurdin
30 Mins.; Sun., 5 p.m.
Sustaining
WPIX, N. Y.

This is television's first weekly religious program, and WPIX is doing a surprisingly good job of showing that such a series can be both educational and entertaining. As an out-and-out public service show, for which there can be no financial returns, the station rates plenty of credit. But for making it a show that will also attract viewers for its entertainment quality, that credit is earned even more.

WPIX has set up a special chapel in its studio, which is used for nothing but this program. Format revolves so far strictly around actual religious services, with the Catholic, Protestant and Jewish faiths rotating, and the fourth week every month given over to a different denomination, such as the Greek Orthodox or one of the colored faiths. Present plans call for special shows at the holiday periods of any of the denominations, with remote pickups from churches and synagogues also scheduled in the future.

Show caught (11) featured Reformed Jewish services, with Rabbi Louis I. Newman of Temple Rodeph-Sholom (N.Y.) conducting. Markings in the chapel were naturally changed to conform to the Jewish theme. Assisted by Cantor Nathan G. Meltzoff, organist Joseph Yasser and various soloists, Rabbi Newman presented the most important Hebrew prayers, translating them into English for the benefit of non-Jewish viewers. Although they were dignified in keeping with the serious theme of the show, the services were interesting enough to appeal to all lookers.

Director Ed Stasheff and his assistant, Clay Yurdin, handled their cameras well, spotlighting the soloists neatly to heighten the haunting quality of the Jewish prayers. It's too bad that some of the other stations which included religious programming in their original applications to the FCC have never followed through on those plans. *Stal.*

Tele Follow-Up

Columnist-emcee Ed Sullivan dished up a consistently good brand of vaudeo Sunday night (11) over CBS - TV, captioned "Toast of the Town." Certainly Skitch Henderson, the Costello Twins, Joe E. Howard, Joey Adams with Tony Canzoneri and Mark Plant, and Lena Horne, supplemented by what is seemingly a permanent line of six, and also a Post Office Quartet, made for a sock lineup. Basically each act is standard and seemingly nonchalant about the new iconoscope medium. Adams was particularly insouciant, mildly mugging his way to a strong personal click. The layout's stumbling block was in the too-leisurely pace, with Sullivan's too-leisurely emceeing a factor.

From the teeoff, the personable maestro-pianist Henderson made for a good entr'acte. The Costellos (femmes), with their acro-dancing segued into the venerable Howard's "I Wonder Who's Kissing Her Now," and of course the songsmith's leading of a community sing rarely misses. That goes also for his cakewalk, the camera doing right by his nimble shoes, despite the vet songsmith's 78 years. Miss

(Continued on page 32)

CHEVVY INTO HIGH TV GEAR

NBC Has the Edge

Trade comment is more and more vocal concerning advantages enjoyed by NBC, through its RCA manufacturing connection, in the development of television. NBC can pour millions into TV program service and worry very little about immediate TV advertising revenues, since the sales of RCA receiving sets will be highly profitable. Meantime, CBS, its chief rival, must finance highly expensive television entertainment from either radio-provided funds or current advertising contracts.

William S. Paley has steadfastly resisted all proposals, many made as early as 1930, for CBS to establish a set-manufacturing arm. Neither in the case of radio sets nor more recently in the case of television sets has he figured that CBS should spread out. ~~CBS' sole excursion into industrial production has been through~~ phonograph records.

TV's 'Break Even' Timetable Put Back to '50 by Phillips

Possibility that a television station may be able to break even financially, which had been looked for some time this year, is not probable now until at least 1950. That's the opinion of Lawrence Phillips, director of the DuMont tele network whose WABD (N.Y.) had been figured to be the first to reach that magic black ink status.

Chief reason for the delay, according to Phillips, is the new FCC regulation requiring a station operating as long as WABD to program at least two hours daily on a seven-day per-week operation and to total 28 hours weekly. That, Phillips said, means an expansion in both personnel and facilities, with an attendant increase in the payroll. Also responsible for the continuation of financial losses, Phillips said, are generally increased programming costs; a more competitive market in N. Y. with the addition of new stations, and stronger demands on the part of viewers for better program quality.

He pointed out that there's been a great increase in interest in tele by advertisers. "The courting stage has passed," he said. "The girl has said, 'I will.' But even so she hasn't set a date for the marriage." Where a broadcaster has control over operating costs and programming costs, both of which are up, he said, he still can't break even until the income matches those two factors. And income, he pointed out, is in the hands of the advertisers. Most clients now are in the process of setting up their ad budgets for the new season, so that a better guess on potential income will be possible within the next 60-90 days.

Breakeven point additionally, Phillips said, is dependent on when advertisers think that tele will aid their sales. That means, he declared, that time charges must reach a point where they're profitable both to the advertiser and to the station. High rates in an area with comparatively few sets may be equitable to all concerned. For example, he said, a station such as WNHC-TV (DuMont affiliate in New Haven), may charge comparatively high rates because it's the only station in the area. Advertiser is thus assured of a virtual monopoly in viewers and can count on a good sales impact for all his commercial plugs.

In competitive situations, such as N. Y., programming operations of individual stations may have a serious effect on other stations. Citing such costly shows as the "Texaco Star Theatre," he declared that "we may be moving into a situation where the expense parade is led by one of two advertisers. As a result, the viewer may be spoiled to the extent that he won't bother tuning into anything but high-budgeted shows and will bypass sustainers on other stations." Phillips refuted that idea, however, declaring that show business, including tele, is not dependent on money but on entertainment quality, knowhow, imagination, etc.

CBS STOPS 'STOOP'

CBS pulled "Col. Stoopnagle's Stoop," a half-hour stanza, after a single performance. It got its single airing June 30.

Arthur Moore was the producer and writer.

J. R. Poppele
President, Television Broadcasters Association
details
"Moral Responsibility Cited as Challenge to Television"
* * *
an editorial feature in the
3d Annual Special
RADIO-TELEVISION NUMBER
of
VARIETY
Out This Month

Session Set For Channel Beefs

Washington, July 13.

Testimony on specific proposals for individual cities and television channels was completed Friday (9) in the Federal Communications Commission's channel redistribution and reallocation hearings. General appearances were postponed until July 26-27. The future hearing should prove interesting as several companies are proposing to present arguments for more channels, higher frequency television and directional antenna.

Chairman Wayne Coy and Commissioners Rosel Hyde and George Sterling sat in the hearings last week while the attendance continued to dwindle. Applicants presented their own regional problems.

The FCC Bar Assn and many of the attorneys involved asked Chairman Coy for a later hearing on the legality of the proceeding and to protest the basic principle of FCC's allocation plan. Coy assented.

Attorneys say the FCC may be overstepping its powers in allocating channels throughout the country and not giving an individual hearing to any proposal by an applicant. The only appeal an applicant has is in a large rules meeting such as is now taking place, whereas the attorneys say they would like to appear individually before the Commission and be heard in the same manner as with standard stations. Presentations of the findings of experts employed by the applicants should be heard in detail and judged on their merit, the lawyers contend.

GE Mulls Duplicating ABC Quizzer on TV

General Electric is considering sponsorship of simultaneous telecast of its radio quizzer, "What's My Name?" Thursday nights on ABC. Increased talent cost would be relatively small for a show of that type.

Understood the results of the simultaneous AM-FM performance of the "Breakfast Club" program is a factor in the bankroller's interest.

450G BUDGET 'JUST A START'

Chevrolet, which has been in television up to its hubcaps for the last three years, will soon plunge into the medium up to its roof.

Group of 184 local Chevvy dealers within reach of N.Y. tele stations' transmitting signals have already allocated $450,000 to TV advertising for the remainder of 1948, sewing up among other things, rights to the N.Y. Yankees' pro football games next fall. Chevvy parent company's 1949 budget is now being planned and its TV allocation may double the dealers' figure. Auto company has signed to bankroll the Yanks' games for 1948,-'49 and '50.

Chief factors in the car company's greatly-expanded tele activity are its ad agency, Campbell-Ewald, and the agency's tele veepee Winslow H. Case. In a realignment of the agency last week, prexy Fletcher Richards, who had headed up C-E of New York, left to start in business for himself. Formerly a subsidiary company, C-E of New York is now a branch of the parent C-E agency which headquarters in Detroit. As the first step in its new program, the N.Y. outfit has set up shop in a suite of new offices devoted strictly to TV. Other media will be handled later as the N.Y. office expands to other floors in the building, but for the present the interest is centered almost exclusively in TV.

Plans for investing that $450,000 budget in addition to the Yankee football games, according to Case, include the sponsorship of 14 stake races from various N. Y. tracks; dramatic series on the NBC-TV over WCBS-TV; a half-hour east coast web, which will probably run each Monday night starting about Sept. 1 and for which at least half of the total budget budget has been earmarked weather spots on various N.Y. outlets, and a special one-shot Christmas Eve benefit show for underprivileged children. Latter will take place in the WNBT (NBC, N.Y.) studios, where a party given the moppets, with top-name entertainers on hand, will be televised.

Yanks for DuMont

Yankee games are to be aired over WABD (DuMont), which televised the games last year under sponsorship of Spring Mill Fabrics, Inc. Bill Slater will repeat as announcer. All seven home games will be picked up, with as many of the out-of-town games as are available. Cost of the dramatic series is to be partially shared by dealers in other cities on NBC-TV, who are now forming local associations for their entry into tele. Under the agency's guidance, meanwhile, the dealers are building a reserve fund for sponsorship of other special events that may turn up.

Chevvy's resurgence of interest in tele, after lying comparatively low with sponsorship only of the Telenews Newsreel in eight cities for the last year, points up the advantages in tele for auto manufacturers. Ford has long been one

(Continued on page 32)

MARTIN GOSCH SELLS 2 NEW TELE SHOWS

Martin Gosch, whose "Tonight on Broadway" television series recently ended a run on CBS-TV, has sold two new video shows, one to Dumont and the other to CBS-TV. First is a comedy series to co-star Zero Mostel and Joey Faye, to start in about four weeks on WABT (Dumont), probably in a Sunday night spot.

The other will be a dramatic series with the radio school and drama workshop of the Neighborhood School, N. Y. It will start in August on CBS-TV. Both shows will be sustainers.

Other television news on page 5.

A Paradox! A Broadway Turkey Becomes a TV Hit to Set New Vogue

F. M. FLYNN
President of WPIX
details his views on
'Programming Trends of the Indie TV Station'
* * *
an editorial feature in
VARIETY'S
3d Annual Special
RADIO-TELEVISION PREVIEW
Out This Month

NBC's 6-Station Coast Telenet

Hollywood, July 13.

An NBC six-station Coast television network is in the offing, though many "ifs" and "buts" loom in the horizon, it was learned throubh Hal Bock, net's Coast video director.

Net's Coast standard broadcast stations: KOMO in Seattle, Washington; KMJ, Fresno Calif., and KFSD, San Diego have applied to the FCC for tele licenses while affiliate in Portland, KGW, has been granted its construction permit. San Francisco TV station, KRON-TV, (SF Chronicle) has been inked by NBC as tele outlet and net will operate its own KNBH here.

Bock stated that though no papers have been signed with the stations which has applied for tele licenses, as they have not yet received the go ahead from the FCC, but there is nothing to stop them from nodding as they pass one another. With the inception of affiliated stations in Portland, Seattle, Fresno and San Diego, NBC will have 35 owned, operated and affiliated video outlets.

With western and eastern chains operating, NBC will have a good start on nationwide network, which according to Sid Strotz, NBC- v-p, is not likely before 1953.

'Howdy' Snares Its 1st Sponsor, Polaroid; Tootsie Rolls Also Sweet on It

"Howdy Doody," hour-long puppet show aired Tuesdays, Thursdays and Saturdays on the NBC television network, snagged its first sponsor this week when the Polaroid Co. pacted to bankroll a 15-minute segment of the show on Thursdays. Signing of Polaroid was the first indication that NBC is willing to break the program into individual segments for sale to participating sponsors.

Despite the evident slowness with which sponsors are being lined up for "Howdy," the show may be slotted across-the-board on the NBC-TV web in the near future. Emcee Bob Smith, who also

(Continued on page 32)

TED COLLINS EYES SITE FOR TV STATION

Ted Collins, Kate Smith's manager and producer, is looking over Dallas and Boston as possible sites for a television station.

He hasn't decided between the two cities as yet, however, and has no application before the Federal Communications Commission. It's understood he may not make a decision until October or November.

It's his own project, with Miss Smith not figuring in it. Some months ago Collins was reportedly contemplating a venture in FM networking, but he's apparently shelved this plan.

Legit playwrights whose efforts flopped miserably on Broadway are finding both a reprieve from critics' pannings and unexpected money in television. And while that money now doesn't average more than $250 per performance for any play televised, it's believed possible that the day may come when a playwright may make more from TV than he now does from having his show produced on Broadway.

Paradoxical situation of a poor Broadway play becoming a very good tele vehicle was first sighted by Owen Davis, Jr., NBC-TV's program procurement director, and with a play written by his w.k. father. J. Walter Thompson ad agency's tele department, seeking a show for the weekly "Kraft Television Theatre" on the NBC-TV web, approached Davis, Sr., to buy his "No Way Out." Admitting that the show had flopped on Broadway, Davis didn't want to see it revived and it took considerable persuasion on the part of the JWT boys before he consented to its being televised.

Came the telecast, however, and to the playwright's considerable surprise, the show received excellent viewer reaction. Many lookers wrote the network, praising it as one of the better plays to be presented in the series. Davis, Jr., then realized that the same situation had held true for several other shows which had died a quick death on Broadway, including such non-successes as "Dark Hammock," penned by Mary Orr and Reginald Denham; "The Wind Is Ninety," written by Capt. Ralph Nelson, and others.

The Secret is Out

Reason, according to the NBC-TV exec, is that playwrights, writing for the stage, throw too much extraneous material into a show in order to pad it out to a two-and-a-half-hour three-acter. Wordiness slows the pace, the show gets panned and flops. Because the average TV play never runs more than one hour, however, most of this extraneous material can be trimmed. This leaves only the most salient points in the work and, as a result of the switch in media, the former Broadway flop becomes a TV click.

Since tele demands only that a play should hold viewer interest for an hour, the renewed availability of many Broadway turkeys opens up an entire new field for TV properties. According to Davis the successful adaptation of many Broadway shows, including short-termers such as these, would tend to disprove the idea that a good TV show can only be one that's written specifically for TV. Scanning the non-success as well as the Broadway clicks means the agencies and broadcasters have a much bigger job, but, because so many more plays may be found for TV, the extra work is well worth the effort.

Another advantage in the unforeseen situation is that many of the plays in this so-called mediocre group were never sold to Hollywood. Hence, according to Davis, it's much easier to obtain tele rights to them. In the same way, he pointed out, broadcasters may find an unexplored field of story properties in the many novels that never made the bestseller lists. Too much verbiage, which might have limited sales on the book, can be trimmed out of the tele adaptation and, if the story has any merit, the broadcaster can come up with a good show.

DuMont's N.Y.-to-Hub

DuMont Network is building its own relay system on the way to Boston. The DuMont relay already extends to New Haven, Conn., where the web's affiliate, WNHC, has been receiving program for several weeks.

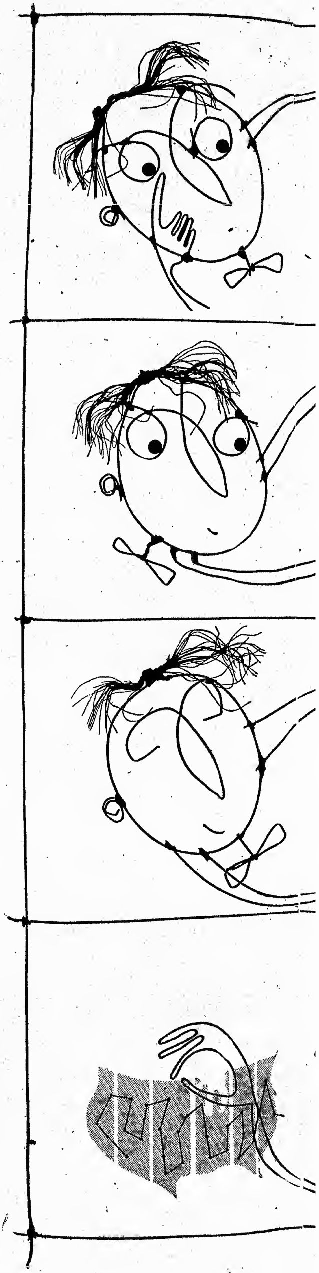
DuMont starts feeding programs to WNAC-TV, Boston, this Sunday (17), but over AT&T's microwave relay.

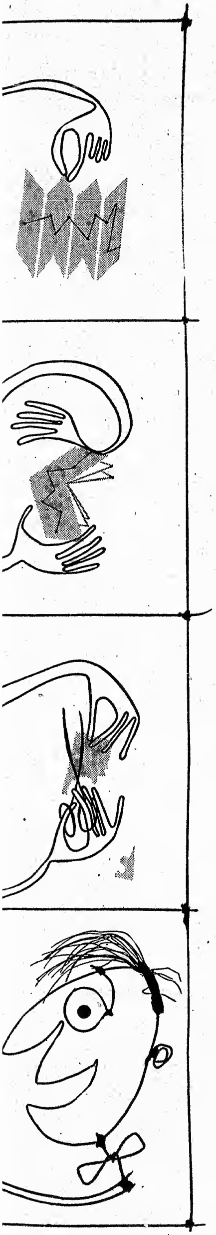
from

36 cities

to

48 states





For several years, Hooper co-incidental ratings have reflected popularity of programs among telephone homes in the major cities where all four networks have affiliated stations. Now, for the first time, the new U. S. Hooperatings measure the entire nation—telephone and nontelephone, urban and rural.

When the entire nation is measured, NBC's leadership widens—the new U. S. Hooperatings give NBC 17 of the top 20 nighttime programs and all ten of the top ten daytime programs.

Great as NBC's lead is in 36 cities, it is even greater in 48 states.

top 20 evening programs

FIRST U. S. HOOPERATING SURVEY MADE JAN.-FEB., 1948

1. Fibber McGee & Molly.......................NBC
2. Truth Or Consequences.......................NBC
3. Charlie McCarthy.......................NBC
4. Jack Benny.......................NBC
5. Fred Allen.......................NBC
6. Radio Theatre.......................
7. Bob Hope.......................NBC
8. Amos 'n' Andy.......................NBC
9. Your Hit Parade.......................NBC
10. Bandwagon.......................NBC
11. Music Hall.......................NBC
12. Aldrich Family.......................NBC
13. Burns & Allen.......................NBC
14. Red Skelton.......................NBC
15. Mr. District Attorney.......................NBC
16. Godfrey's Talent Scouts.......................
17. Fannie Brice.......................
18. Date With Judy.......................NBC
19. Duffy's Tavern.......................NBC
20. Bob Hawk.......................NBC

top 10 daytime programs

FIRST U. S. HOOPERATING SURVEY MADE JAN.-FEB., 1948

1. Right To Happiness.......................NBC
2. Backstage Wife.......................NBC
3. Stella Dallas.......................NBC
4. When A Girl Marries.......................NBC
5. Portia Faces Life.......................NBC
6. Young Widder Brown.......................NBC
7. Ma Perkins.......................NBC
8. Lorenzo Jones.......................NBC
9. Pepper Young's Family.......................NBC
10. Just Plain Bill.......................NATIONAL BROADCASTING COMPANY

MEL TORME SHOW
With John Brown, Sidney Miller
Writers: Harmon Alexander, Ben Perry
Producer: Frank Danzig
30 Mins.; Tues., p.m.
PHILIP MORRIS
NBC, from New York
(Biow)

As summer sub for the Dinah Shore-Harry James show, program braintrusters for the Philip Morris account have cooked up a situation comedy series with crooner Mel Torme as filling and icing. Recipe for this show calls for a fast mix of familiar boy-and-girl gags and some vocalizing by Torme. The singing is far and away superior to the gagging; but, unfortunately, there's lots more of the latter than the former on this show. The scripters are sticking too close to their files with the result that the comedy has a routinely mechanical quality. The elastic in the snappers is spent. It's doubtful whether this show could survive in the more competitive fall atmosphere.

But Torme gives the impression that he could grow into a comedy-singing personality under proper handling. He's a credible sophomore type equipped with a pleasant speaking voice and an adequate sense of timing. Besides, Torme's stylized vocalizing can carry a show single-handedly if necessary. In this show, he's spreading three numbers over the half-hour.

Preem stanza (6) opened on a college campus with Torme playing a not-too-smart student soda jerk in the local drug store where the usual college characters congregate. There's a smart-aleck sidekick who's continually outfoxing him, a dumbdora gal in the throes of an unrequited love for Torme, and a cantankerous boss. Within this triply warmed-over setting, the scripters found it utterly impossible to be original. The lines and situations are saturated with that "this-is-where-I came-in" tired feeling.

Plugs for the tobacco product are triphammered along a sloganized groove of non-logical content but psychological effectiveness. *Herm.*

BALLET TIME
With Reed Severin, Maya Deren
Producer-director-writer: Severin
55 Mins.; Sat., 5 p.m.
WNYC, N. Y.

"Ballet Time" is a new summer series discussing "music for the dance." The show admittedly is an interesting idea. However, the inaugural program by no means can be termed representative of the whole series—or at least let's hope it isn't. Opening shot confined itself exclusively to religious and secular music of Haiti.

These weird strains were recorded on the spot last spring by Maya Deren, who was on hand Saturday (10) to make a lucid explanation of the noises. Other commentary was supplied by Reed Severin, conductor of the show, and former critic for Dance Magazine. Haitian music is chiefly interpreted by drums, and while the bulk of it may be very "exciting" to Severin the average listener is more apt to be impressed with its monotony.

Some of the recorded samples stretch out inordinately long and it's doubtful whether any but the faithful would be able to endure the tom-tom effects for a full 55 minutes which this stanza runs. A little of this Haitian hotcha goes a long way. Meanwhile, according to Severin, throughout the summer various unusual novelties will be offered covering all fields of dance supplemented by guest experts who will be interviewed in connection with the topic at hand. *Gilb.*

CBC SUMMER MUSICAL
With Howard Cable and orch, Giselle, Bernard Johnson, guest star; John Rae, announcer
Producer: Jackie Rae
30 Mins.; Thurs., 9:30 p.m.
CBC from Toronto

In a program keyed for summer listening, Canadian Broadcasting Corp. is presenting a half-hour show from Toronto wwhich does better than just fill in time. Tying show together is some smooth continuity delivered neatly by announcer John Rae. Howard Cable, who has done well in the commercial field, handles the music.

On show caught Cable presented an original number composed and arranged by himself, "Ritual Camp-Fire Dance." Number deserves more listening. Other numbers arranged by Cable included "Midnight In Paris" and "Why Shouldn't I?" in which he was able to inject much schmaltz.

Thrush on show is Giselle, who has a pleasant enough voice. Best of her numbers was her "Grandfather's Clock." A duet with guestar baritone Bernard Johnson was pleasing, as well as Johnson's own numbers. *Allen.*

SUSPENSE
("The Last Chance")
With Cary Grant, Paul Frees, Sheppard Menkin, Hermand Waldman, Maxine Marx, Fred Campbell, John T. Smith, Daws Butler, Berry Kroeger, Stanley Farrar; Lud Gluskin, conductor; Lucien Moroweck, arranger; Frank Martin, announcer
Writer: Larry Marcus
Producer-Director: Anton Leader
30 Mins.; Thurs., 9 p.m.
AUTO-LITE
CBS, from Hollywood
(Newell-Emmett)

The Auto-Lite sponsorship of "Suspense" merges an advertiser and a program that had bumpy careers last season. The ignition supply firm had its troubles bankrolling a Dick Haymes show against the Al Jolson-Kraft stanza and the rest of the Thursday night lineup on NBC. And "Suspense" had its misadventures in shifting to full-hour format, becoming a regular vehicle for Robert Montgomery, and having its original producer, William Spier, succeeded by Anton Leader.

The present setup promises a somewhat better situation for everyone concerned. The show itself is back to half-hour length, which seems best for a trick-formula series of this sort. It has a policy of using various stars, thereby permitting greater story flexibility than possible when every script must suit the same star (although a single star in the same, continuing characterization may tend to build a following). Finally, in Leader it has a producer-director of demonstrated ability. As for Auto-Lite, it seemingly has better prospects of bucking the comedy-variety competition on NBC with a dramatic thriller series than with a musical program. Finally, this is another CBS sale of its own production to a client.

The premiere of the series, last Thursday night (8), offered Cary Grant in Larry Marcus' adaptation of a Lou Lusty skin-tingler titled "The Last Chance." A yarn about a crooked gambler tracked down by the unseen, relentless brother of one of his victims, the piece was a first-person narrative-into-flashbacks, with a phone conversation to set the climax and terse, eloquent sound effects for the grisly payoff. It was artfully scripted (with only a couple of tiny holes), skillfully produced and persuasively played. Grant was excellent in the long part of the harried prey, while Stanley Farrar, Sheppard Menkin and Fred Campbell were effective in supporting parts.

The Auto-Lite commercial pattern was unusual for a dramatic show. There was an opening plug in the form of a dramatized commercial (father, mother and son at a service station and listening to the broadcast on their car radio), a sponsor-identification cut-in at approximately 10 minutes, and another major dramatized plug at the close, with a sign-off jingle. It was good integration of commercial and program, though the dramatized idea may quickly wear out, if continued. *Hobe.*

THE SOUND AND THE FURY
With Joe Mulvihill, narrator; Jesse Firs, Genevieve Weaver, Clarence Kavanaugh, Vi Kavanaugh, Robert Bennett, John Rose, Al Henderson, Lawson Deming
Writer-Producer: Tom O'Connell
30 mins.; Mon., 7:30 p.m.
WORKERS FOR WORLD SECURITY
WTAM, Cleveland

Through a joint endeavor of radio, a civic organization, and AFRA, WTAM is presenting a series of eight programs aimed to illustrate the immediate need for concerted action to organize popular opinion against war.

The "Workers For World Security" foots the talent fee, the station gives the time and participating AFRA players yield slightly financially to put the entire venture across.

Writer and producer is Thomas E. O'Connell. Production-wise, the series "Sound And The Fury" is good with the sound effects and musical bridges tying in neatly.

Joe Mulvihill, as narrator, does an accreditable job. In the chapter, "The People . . . Yes," Karamu players Jesse Firs, as Gabriel Jones, and Genevive Weaver, as Mary, are outstanding. Clarence Kavanaugh, Vi Kavanaugh, Lawson Deming, Al Henderson and Robert Bennett handle their roles with proper quality and dexterity.

In pressing for his desired effect to show the need to outlaw a future war that may eventually create a super-state, O'Connell writes with too subtle a pen. Hence, in adapting "The People . . . Yes" for radio, the final effect is that of a radioshow well done; a "Buck Rogers" yarn that entertains for 30 minutes and fades into the past. The writing and handling of the show become so subtle that it floats over the heads of the bulk of the listeners. *Mark.*

MY FAVORITE HUSBAND
With Lucille Ball, Lee Bowman, Hal March, Veola Vonn, Jay Novello, Jancy Scott, Wilbur Hatch orch
Writers: Frank Fox, William Davenport
Director: Gordon Hughes
30 Mins.; Mon. (15), 9 p.m.
Sustaining
CBS, from Hollywood

CBS has come up with the sleeper of the summer semester. Booked in for a one-shot filler on July 5, "My Favorite Husband," based on the "Mr. & Mrs. Cugat" novel-mag series, with Lucille Ball and Lee Bowman in the lead roles, hit the situation comedy jackpot with such satisfactory results that it gets a permanent network berth starting July 29.

In terms of summer radio (or year-round radio for that matter) here is adult, smart scripting that never attempts to play down to its audience and is always in good taste. That's a tough parlay to achieve and probably can be attributed to the Frank Fox-William Davenport team-up on the writing end. Fox and Davenport are on a summer sabbatical from the "Ozzie and Harriet" program, which means they check off the new CBS sustainer when Ozzie returns in the fall. That's when the real test for "Favorite Husband" will come.

As it shapes up now, the "Cugat" adaptation is slick radio that handles the triangle nonsense in a manner, when not closely grooved to the Ozzie pattern, that's reminiscent of the better drawing room comedies in legit and the early Capra pix. That's sock for radio—but they achieved it on the July 5 broadcast.

Cast was excellent right down the line, with Miss Ball, Bowman (who goes off after the one-shot), Hal March, Veola Vonn and Jay Novello playing with just the proper restraint. *Rose.*

THERE'S ALWAYS A WOMAN
With Pat O'Malley, narrator; Cathleen Cordell, Jim Boles, John Larkin, Ruth York, Rosemary Rice; Sylvan Levin and orch
Writer: John Haggart
Director: Martin Magner
Producer: Wynn Wright
30 Mins.; Fri., 8 p.m.
Sustaining
Mutual, from New York

This series of half-hour dramatizations is aired "in cooperation with" Personal Romances magazine and comes off as a not very successful attempt to highstyle material of soap-opera caliber. Pat O'Malley serves as regular narrator, with a different cast each week.

Last week's (9) episode started off promisingly, with the premise that "when a man marries again, its because he adored his first wife." It was a "Rebecca" sort of thing, in which a second wife found herself fighting a losing battle against the ghost of a "perfect" first wife and mother, kept alive in spirit mainly by her adoring teenage daughter. As the story was unfolded, by a generally competent cast under at least adequate direction, the developments strayed further and further from the plausible. The daughter showed up with a fiance who had been the second wife's lover in Honolulu; the daughter tried to push her stepmother into the river where her own mother drowned, and the second wife ran off with her step-daughter's fiance, leaving her unhappy husband with the advice to cure his "sick" daughter.

Other sequences in this series, which has been on for several weeks, may come off better. Being confined, however, to the sudsy, romantic yarns of the cooperating mag, the stanza can only hope to lure that segment of escapists who buy this type of reading. *Doan.*

Follow-up Comment

Beatrice Lillie, guesting Thursday night (8) on the U. S. Army's "Roll Call" program on NBC from New York, did a virtual one-woman show, despite inferior material. Herb Shriner also appeared on the stanza for a standard comedy monolog, but otherwise the English comedienne had to carry the broadcast, with Burgess Meredith, permanent m.c. of the series, playing straight man and a girl named Hildy Palmer having a few lines as Miss Lillie's maid. According to the network boys, this was to have begun the regular format of the series, a special pattern having been used for the previous week's appearance of Irving Berlin and Marlene Dietrich. However, it's difficult to figure how other guests could adjust to such a formula, since even the accomplished Britisher failed to make it integrated entertainment. Using the fact that

(Continued on page 48)

RADIO X
With Grover A. Whalen, Mayor F. H. La Guardia, others; announcer Jack Farren
Producer-director: George Wallach
Writer: David Karp
80 Mins.; Thurs., 8 p.m. (one shot)
Sustaining
WNYC, N. Y.

With New York's municipally-owned station WNYC moving into its 25th year last Thurs. (8), the outlet ambitiously attempted to telescope the history of the preceding years into an 80-minute documentary. Highlights of the chronological cavalcade were recorded excerpts of several of F. D. R.'s fireside chats and a number of the late Mayor F. H. LaGuardia's talks to the public.

While portions of the airer were charged with nostalgic interest to the listener, the cold statistics as related by several narrators proved rather dull. Format had a group of voices shout the individual years in unison, a narrator recalled the station's milestones and to further point up bygone incidents intermittent recordings of notable events were spliced into the program.

WNYC's 1924 inaugural was flashbacked with a short recording of the opening day's fanfare. Grover Whalen handled the two-hour function, while guests were John Boles, Vincent Lopez, the Happiness Boys as well as other pioneer radio names. With this out of the way, a narrator reviewed the station's accomplishments, including the Masterwork Hour, its reporting of the 1929 stock market crash, its opera matinee and other "public service" features.

In view of the foregoing pats on the back, it was considerably amusing to hear the recorded voice of LaGuardia, who commented at a new transmitter dedication in 1937, that his administration had "found it (WNYC) in a dilapidated condition both physically and morally." At any rate the colorful LaG personally did much to advance the station's listenership. For through his frequent talks to the people in subsequent years, he *was* WNYC.

Otherwise the cavalcade noted that the station had pioneered with its talking book for the blind, its broadcasts of city council meetings, stressed that it had originated more than 600 programs from the N. Y. World's Fair, recounted its wartime activities and United Nations coverage. Nor did the script overlook mention of WNYC's Peabody, VARIETY and Ohio State awards for individual program excellence.

For the finale, Seymour Siegel, station director, paid tribute to other New York outlets for their felicitations and expressed confidence that the coming year would result in greater growth for radio.

Writer David Karp was up against a tough task in trying to compress so much into a limited time segment. His script, however, handled the situation well enough. Where improvement could have been made was in the script's presentation. One way of overcoming the monotonous narration would have been through employment of short musical bridges with themes adapted to the mood of the incident about to be touched upon. *Gilb.*

SERENADE TO AMERICA
With Ted Dale and orch; Kay Armen, guest soloist; Ray Morgan, announcer
Writer-Producer: Clay Daniel
30 Mins.; Thurs., 7:30 p.m.
BENSON & HEDGES
WNBC, N.Y.
(Kudner)

WNBC staffer Clay Daniel mixes waxed music and live announcements, and turns out a quality production for Benson & Hedges' Parliament cigarets. The caught sequence last Thursday (8) was a memorial to George Gershwin, devoted entirely to selections by the late composer. Overall production was firstrate. And it was particularly pleasant to listen to a musical airer free of bursts of studio audience applause following every number and intro.

Daniel uses some sort of studio device to achieve liveness in grooving the disks, for Ted Dale's neatly contrived orchestrations came through with the clarity and fullness of a live pickup. Kay Armen exhibited nice control, range and enunciation in piping such faves as "Summertime," "They Can't Take That Away from Me," and "The Man I Love." Orch's contributions ranged from "Strike Up the Band" to selections from "Porgy and Bess."

Ray Morgan's plugs for Parliaments are only slightly ingratiating, but the copy is a bit long-winded and somewhat overzealous—as when smoking these cigs is described as "one of the supreme pleasures in life." *Doan.*

MOREY AMSTERDAM SHOW
With Shirley Mitchell, Charles Irving, Betty Garde, Jackson Beck Millard Mitchell, Art Carney, Ginny Powell, Hank Sylvern Orch
Writers: Sid Zelinka, Louis Meltzer
Producer-Director: Irving Mansfield
30 Mins.; Sat., 9 p.m.
Sustaining
CBS, from New York

CBS can pretty near stand pat on this one. In projecting Morey Amsterdam with a coast-to-coast showcase, the network has come up with one of the more promising among the fresh talents in the radio comedy field. In the "Morey Amsterdam Show" which preemed Saturday night (10) in the 9 to 9:30 p.m. segment, CBS seems to have found the proper formula to accentuate the uninhibited, let-yourself-go brand of zanyism that's peculiarly Amsterdam's own.

Long familiar to New York listeners via his WHN cross-the-board show, and his Sixth avenue nitery, Amsterdam, with a fairly good assist on the CBS script-production end, has sharpened (and cleaned up) his routine for maximum comedy values, suggesting that the web's months of preparation in adapting an Amsterdam formula for the bigtime kilocycles may pay off, even in the fall-winter sweepstakes competition.

From here on in, of course, a lot will depend on the show's scripters, and on the basis of last Saturday night's initialer, Sid Zelinka and Louis Meltzer seem, save for a few hard-to-take moments, to have hit the proper tempo. Show is practically a stooge's delight, and with such capable supporting performers as Shirley Mitchell, Charles Irving, Millard Mitchell, Betty Garde, et al., in and out of the half-hour frolic, the yok payoff is considerably heightened.

In addition there's a proper stress on variety, with Ginny Powell as the featured vocalist and Hank Sylvern's orch going around twice for an effective break-in on the continuity.

Irving Mansfield direction and overall production maintained good pacing. *Rose.*

PERSONAL AUTOGRAPH
With Jim Ameche, Dinning Sisters (3), Rex Maupin's orch; Helen Humes and the Sportsmen (4), guests; Herb Newcomb, announcer
Writer: Leonard Knopf
Producer-director: Hunter Reynolds
30 Mins.; Sun., 4 p.m. (CDT)
Sustaining
ABC, from Chicago

Show heard had the Dinning a musical with double guest spots and a "Pen-and-Inkling" writein to vary the mixture as before. As a warm weather offering it's okay.

Show heard (4) had the Dinning Sisters demonstrating their flair for chime without passion, while Jim Ameche linked numbers together with dialog that waxed spry without getting cute. Orch backed well, shimmering the strings to good effect throughout. Standout in the guest spot was Helen Humes, sepia songstress who rode the rhythm in good style via two standards. The Sportsmen were okay in a calypso and a pop.

"Pen-and-Inkling" contest offers 10 albums to listeners who identify a vocalist heard via platter and send the "best" statement as to why the vocalist should trill on "Personal Autograph." Vocalist to be identified at this session was obviously Peggy Lee, but the announcer left nothing to chance by adding, "Do you think you have it pegged?"

Idea behind the title is that guests sign musical John Hancocks in the listeners' precious little non-existent autograph book. Judging from the present popularity of giveaway shows, most listeners would prefer having the signature on a check. *Baxt.*

MAN ABOUT MANHATTAN
With Wayne Howell
10 Mins.; Mon. thru Fri., 6:35 p.m.
WNBC, N. Y.

This is a hybrid disk jockey show jammed into an open 10-minute spot for local airing on WNBC. Wayne Howell fills this session with a combination of light chatter and pop tunes serving to illustrate occasional gags. Sometimes the light chatter becomes a bit heavy-handed but, on the whole, Howell maintains a breezy pace. This spot will undoubtedly improve as Howell eases up on the straining for laughs.

On the kickoff show (12), Howell dropped such uncasual comments as "Senator Pepper threw some salt into the Democratic wounds," then stopped to apologize for the bad pun. Some of the sound effects backgrounding his gab also were corny. But Howell has a likable personality, nonetheless, and the couple of musical selections were firstrate. *Herm.*

H'wood Makeup Pretties Politicos

Philadelphia, July 13.

WFIL-TV pulled a smart bit of exploitation by importing a top Hollywood makeup specialist to do the faces of Democratic party big shots before they go under the television lights. Station brought in Hal King, director of Max Factor's makeup department, to repair the ravages of time and smoke-filled rooms by prettying up the Democrats about to be telecast.

Prior to making appearances before the Convention hall audience and the additional millions on video, party officials can receive preliminary makeup and camera tests in the special WFIL-TV studios set up for the purpose in the Bellevue-Stratford hotel.

Idea for makeup tests stemmed from observations made during the GOP telecasts, when that party's key figures in many cases showed to distinct disadvantage due to the harsh lighting.

WFIL-TV equipped a studio in the Bellevue and all Democratic leaders have been invited to discover exactly what type makeup is best suited to their individual facial characteristics. Men and women getting the tests will appear under the lights and before the TV cameras in one room, with their images to be projected in an adjoining room, there to be viewed by party associates and specially prepared TV monitors.

In addition, WFIL-TV will have staffers on hand to coach the politicos and offer advice on the most effective video techniques. Tests are offered as a special service and won't be telecast.

Network-wise, biggest splash is being made by NBC-TV, which has imported its staff makeup artist, Dick Smith. As a matter of fact, with pre-convention news dull and deadly, Smith's presence here was a blessing for the NBC video staff, which made hay with a Saturday (10) show on TV makeup. With Peter Roberts handling the commentary chore, Smith did a 15-minute show with models and on Bob Stanton, showing proper makeup for TV. Though this was the first departure from the straight and narrow for web convention coverage, there is likely to be a lot more of the same unless the news comes out of its current doldrums.

Other nets report similar consciousness of the importance of helping nature in front of the tele cameras. ABC's Pauline Frederick is offering her interview subjects the benefit of a special Elizabeth Arden makeup kit, being tried out here for video.

Memos on the Demos

By FLORENCE LOWE

Philadelphia, July 13.

Life-NBC plans to use a kinescope recording of the Dewey-Warren acceptance speeches immediately after the Democratic Presidential and Vice Presidential acceptances are televised, tieing it all into one complete story... Margaret Arlen, CBS commentator, couldn't get a cab to her hotel when she arrived in Philadelphia at the height of the preconvention rush. So, when she heard the lucky occupant of a hack direct the driver to the same hotel she was headed for, she asked him if she could hitch a ride. He was willing—and she and some of her net coworkers climbed into the back seat with James Caesar Petrillo. Just what part the AFM boss is taking in the Demo proceedings isn't known, but he's around... Edward Arnold copped a seat of honor on the speakers' platform during Sen. Alben Barkley's keynote speech Monday night. The "Mr. President" of ABC, who was a spectator at the GOP meet also, says he's an impartial observer... More net brass in on opening day, including NBC's Charles Denny and CBS' Earl Gammons and Frank Stanton ... Ike and Leon Levy, local CBS biggies, competed with Convention Hall doings Monday night by throwing a party in connection with the Ike Williams-Beau Jack bout ... Drucie Snyder, Secretary of Treasury's offspring, who has her own radio show back home in Washington, being televised all over the place. Monday, when the power failed at the Bellevue-Stratford, Miss Snyder climbed six flights of stairs to keep her date on DuMont... DuMont, incidentally, didn't bother moving its tons of tele equipment into Convention Hall this time. They've set up a remote control system, with wire strung from the mobile unit parked outside the hall to the studio inside. Much cheaper, they say, and just as good... The indies, though far from feeling they have an ideal setup admit they have a better technical break current session with more of them on the platform ... Warner's KFWB again operating very actively and efficiently with Clete Roberts and N. Lewin ... Latter team broadcast the departure of James Roosevelt from L. A., hopped a plane and picked him up again as he arrived in Philly by train... John Cameron Swazy, NBC newscaster, climbed into what he thought was a company car, so it was quite a shock when the chauffeur asked, "Is the Senator coming too?" Seems he picked a good one—vice presidential hopeful Sen. Alben Barkley's car.

With the prospects for the circus atmosphere and general current of excitement on which tele capitalised in the GOP meet practically nil at the current Democratic Convention, web video producers spent most of the time before the Monday gavel thinking up gimmicks and planning for more personality telecasts... Concrete step in this direction made by ABC, which increased number of mobile units from two to five, in an effort to dig for color and news items... One mobile unit, earmarked for WENR-TV in Chicago, was nabbed by the net's convention staff for use here before being shipped west ... ABC doing a lobby pickup at Bellevue-Stratford, National Democratic hdqs... Ed Chester, recently transferred from CBS shortwave and Latin America, being broken in here in his new role of director of news and especial events for TV... Margaret Arlen, looking around for a good spot for her femme interviews, nabbed the hotel florist shop on its Sunday off, after CBS engineers pronounced it acoustically perfect... General lack of interest in the current convention, contrasted with the big doings fortnight ago, has resulted in less network brass on hand... Margaret Arlen, WCBS commentator, commuting to N. Y. daily this time. In her pre-convention week end here, la Arlen chalked up interviews with Jim Farley, James Roosevelt, Helen Gahagan Douglas and Mrs. Emma Guffey Miller, official convention hostess . . . Life-NBC's famed "Room 22," outfit's convention Hall studio, boasting silver paint on the ceiling, which was added for extra reflected light ... Another new wrinkle in the Life-NBC bailiwick are five monitor sets to watch the competition ... Ben Grauer, NBC newscaster, got a new seersucker suit, if nothing else, from his GOP tele stint. A friend, who thought he looked rumpled around the edges during his telecasts, got his measurements and sent him the new suit for use this time... NBC, with a combined AM-TV staff of 200, stole a march on the other webs by teeing off on Wednesday (8), and did 10 video and 16 radio pre-convention shows ... ABC chalked up a first when Ted Malone nabbed James Farley for "Democrats in the Lobby," net's simultaneous AM and TV show, and debuted the Demmie leader on tele... Paul Mowrey, ABC national director for tele, is responsible for addition of a news editor assigned to the pool to keep video announcers informed of political developments outside Convention Hall... As result of research during the GOP confab, CBS has assigned three newsmen, Ed Murrow, Quincy Howe and Doug Edwards, exclusively to television, because poll showed audience found fast change of faces confusing... Charles Collingwood, CBS West Coast correspondent who headquarters at KNX, L. A., brought his frau, Louise Albritton, east this trip.

Willard E. Walbridge
(Sales Manager, WWJ-TV, Detroit)
writes on
Other Important Factors Than Sales in TV's Payoff to Sponsor
* * *
an editorial feature in
VARIETY'S
3d Annual Special
RADIO-TELEVISION NUMBER
Out This Month

Tele Gawkey Kid

Continued from page 1

sense. There's no question about this being professional.

Round-Robin First Time

Yesterday (Mon.), first day of the Democratic Convention, marked the most intensive series of tele broadcasts in the history of video by NBC, according to its claim. For the first time a round-robin telecast—originating in New York, Philadelphia and Washington—was held. High ranking Democrats went over the co-ax in all three cities. Total of 17 video cameras was used in the three cities, including those employed in the tele pool shows at Convention Hall. All NBC non-pool shows were handled in cooperation with Life, same as during the Republican Convention.

One show was a direct pickup from inside the White House. This was held up for about 10 minutes due to a blowout of power in the Bellevue-Stratford which faded the cameras and backed up the programming.

Following the long day of sessions, NBC took its tele camera into the Hotel Barclay where Mrs. Pearl Mesta, noted Washington hostess, was throwing a big party for politicos.

CBS is doing eight big special shows for the Democratic Convention, half of what they did at the Republican meeting. The net figures no more than one for the Wallace Convention. CBS has developed one unique gimmick. It has turned all its TV commentary over to only three men—Ed Murrow, Quincey Howe and Doug Edwards. The net made a survey which showed that the public didn't care for frequent changes in commentators.

DuMont has been operating with its straight, comprehensive coverage, which includes a mobile unit at Convention Hall and the studio at the Bellevue. When the power blew out at the Bellevue yesterday the net was just winding up an interview with Sen. Carl Hatch, of New Mexico.

ABC's 75G Added Nick

ABC expects its commercial program rebates to cost the web nearly $50,000 more during the current Demo convention than they did for the GOP powwow.

Reason is that the net found delayed regional playbacks of convention sessions, interspersed with live pickups, during the Republican confab resulted in confusion for listeners. This time all convention pickups are going through live.

Cancellations during the GOP meet ran to approximately $27,000. The nick in billings for the Demo coverage is expected to be close to $75,000.

Man With 3 Ears

Philadelphia, July 13.

Martin Hoade, directing NBC's kinescope recordings at the Democratic convention here this week, practically had to grow himself another ear to handle his job.

Hoade walks around the floor of Convention Hall with three earphones on his head. Since he has the usual quota of only two ears, he's forced to switch them continually back and forth. One of the phones is a direct wire to NBC headquarters in N. Y., another runs to the NBC control booth in the hall and the third goes to NBC's "Room 22" in the hall, where the web conducts its TV interviews.

Nets Won't Do So Handsomely, But Will Give Wallace Confabs Good Coverage

Philadelphia, July 13.

With the Democratic Convention not yet to the point of nomination speeches, radio is rushing to completion its plans for the Henry A. Wallace New Party Convention. The Wallaceites descend on Philly for a three-day convention July 23-25. The webs will do less handsomely by Wallace in both AM and video coverage.

Tentative plans for television are for a network pool handled by the Philadelphia affiliates and with little or no special events. The tele groups hope to whittle costs down substantially. For the Republican and Democratic confabs, the 15 participating tele. stations will be charged roughly $5,000 a station for the Philadelphia programming. A tentative price of $900 per station has been set for the Wallace convention. With the hope that this can be shaved even more, in the way of cutbacks, for instance, CBS will eliminate its studio at the Bellevue-Stratford but will maintain a studio at Convention Hall. No mobile unit will be brought here.

Ball Park Background

Only new deal in tele and sound radio coverage, however, will involve wiring of Shibe Park, home of the baseball Phillies and Athletics. Wallace will make his acceptance speech in the big ball park, on Saturday (24) night, thus moving the locale to the site not used by either the Republicans or Democrats.

The third party managers plan to tie the Wallace appearance in with a fund-raising drive which would feature considerable circus hullabaloo. Hope is to get Hollywooders and other show business folk to take part in this.

Radio coverage will be less comprehensive, but with the nets planning three fairly intensive days, however, the individual stations and small regional nets which have had representation at the Republican and Democratic shows will be missing with few exceptions.

ABC, for example, is keeping all installations at Convention Hall, and most of its headquarter suite at the Bellevue. In addition, special facilities will be installed in Shibe Park. Among the ABC commentators assigned will be Elmer Davis, Baukhage, Walter Kiernan, Ted Malone, Martin Agronsky, Earl Godwin, Don Gardiner and Tris Coffin.

CBSS' News Roundup

On Friday, first day of the convention, CBS figures to handle the opening day in a news story roundup in the evening, which will be the plan generally followed by the other nets. The webs expect to broadcast nominations and balloting as they occur on Saturday afternoon. Acceptance speeches may go over all nets in toto.

One thing messing up advance planning by the nets has been the inability or unwillingness of the Wallace people to give definite times and schedules. Thus far about the only thing to which the nets could pin down Walter Frisbee, in charge of Wallace Convention publicity, was that the nomination speeches would be made between 10 and 11 p.m. EDT, on Saturday night of the convention. This has enabled the webs to do some definite planning for the Shibe Park share of the show.

It Worked!

Philadelphia, July 13.

CBS veepee Earl Gammons, in from Washington to keep an eye on the Demos, marched into Convention hall sporting his GOP convention badge as credentials. He said he just wanted to see if it would be spotted. It was.

A guard admired the "beautiful badge" and commented, with some awe, that it was the first of its kind he had seen. Then he bowed Gammons into the hall.

Video, Newsreels In Hot Exchange Over Hot Lights

Philadelphia, July 13.

Feud between video and the newsreels goes on apace at this convention, the television boys biting back at the newsreelers whom they accuse of spreading some slurring stories at the G. O. P. sessions.

Latest comeback of the TV crowd is that the hot bright lights are solely for the benefit of the reelers and that video could operate with much less light in Philly's convention hall.

"They are blaming television for the heat caused by the bright lights in the hall," said one tele spokesman. "Fact is, with the image orthicons, we don't need nearly this much light. We are actually taking the rap for the newsreels which need the light. This is the same volume of light which has been used for years at conventions for the benefit of the reels. It was used before we were televising conventions."

LEE HATS CANCELS PEARSON ON DEMS

Washington, July 13.

Drew Pearson's scheduled television newscasts of the Democratic National Convention over the DuMont network were cancelled last week. Lee Hats, through Weintraub agency, sponsored a nightly appearance of Pearson during the Republican conclave and had contracted for time when the Demos met.

Pearson told VARIETY that the agency decided to cancel because it was not satisfied with the production facilities in Philadelphia's Convention Hall. He said he and the agency felt tele had to be improved a lot and better facilities provided before it would warrant the amount of money expended.

LEFTWICH, JR., TO CBS-TV

Alexander Leftwich, Jr., vet radio, stage, film and TV director, has been named a producer-director for CBS television, effective next Monday (19). His first assignment will be on "Face the Music," 15-minute musical now aired across the board on the CBS-TV web.

In another CBS-TV assignment, Robert L. Bendick this week was named assistant director of news, special events and sports for the web.

John H. Platt
(Kraft Foods Veepee, in Charge of Advertising)
warns
"'Don't Underestimate the Power of a Woman'—Food Companies' Slant on Tele Advertising"
* * *
an editorial feature in
VARIETY'S
3d Annual Special
RADIO-TELEVISION NUMBER
Out This Month

Demos Write 'Free Radio, Tele' Plank Into Party Platform

Philadelphia, July 13.

The Democratic committee drafting the party's 1948 campaign platform has, it was learned today (Tues.), incorporated a plank recognizing radio, television as being on the same level with the press from the standpoint of guarantees of freedom.

Inclusion of the free radio-tele plank was disclosed as the committee worked to put finishing touches on the platform in hope to announcing it either tonight or tomorrow (Wed.).

The Republicans, for unknown reasons, did not write such a plank into their platform. They did have one in 1944, however, whereas this is the first time the Demos have recognized this right for radio and TV.

Monitoring the Foreign Countries

(Following is news of radio in various nations as monitored from their official broadcasts by the U. S. Government.)

Washington, July 13.

Berlin: U. S. Military Government's new 75,000-watt shortwave transmitter, RIAS, which began service this week in Berlin, is headed by William Friel Heimlich, former program director for WOSU, Ohio State University's station. Heimlich, who left the intelligence branch of the Berlin command as a colonel last October to assume a civilian post with the occupation forces, said the new station will serve eastern Germany and Berlin as a "weapon in the fight for freedom." Heimlich went on active duty as a reserve officer in 1941 and served in France and Germany. From the beginning of the American occupation he has been the G-2 staff officer for the Berlin command.

France: The National Assembly, studying the credits of the French Broadcasting Co., pointed out the need for giving radio a status insuring it independence and impartiality. The President of the Higher Radio Council also said that French television technique is two years ahead of foreign countries and that France should be able to develop this branch of industry.

The Secretary of State discussed French broadcasts to foreign countries and the system of exchanges now practiced. Exchanges are now being made with 43 countries. All credits for radio were finally adopted.

England: Talks between representatives of the BBC and the broadcasting organizations of the other Brussels-pact countries, France, Belgium, the Netherlands, and Luxembourg, opened July 2 in London. The conference is considering broadcasting cooperation to interest listeners in each other's country to serve the cause of European understanding.

Denmark: A conflict arose between the East and the West at the International Radio Congress in Copenhagen concerning Spain's access to the Congress. France pointed out the necessity of achieving European unity . . . radio waves know no frontiers, it said.

During the Congress two plans were submitted for the wavelength areas. A Dutch plan made room for more stations, while a Russian plan would afford better listening conditions. Several delegates had not received copies of the Dutch proposal, so the President suggested the technical committee begin work with no conclusions until all delegates have received copies.

India: The Shillong and Gauhati stations of All-India Radio began broadcasting July 1. Shillong will operate on 205.48 meters and Gauhati on 384.6 meters.

"Cowboy Hymns"

"Cowboy Hymns," by The Texas Rangers, is the first album of its kind! This exciting new album by Bibletone features six outstanding cowboy hymn selections.

Just one more accomplishment of The Texas Rangers, America's largest and finest group, playing and singing Western tunes! They've built a national reputation that can be put to work for your client, through their top quality transcribed tunes. It's appropriate that The Texas Rangers music is transcribed vertically for high fidelity... America's only vertical cut transcriptions of Western music. You'll find them ideal for either FM or AM. They are priced right for your market, and your station.

Wire, Write or Phone for Complete Details

THE Texas Rangers

AN ARTHUR B. CHURCH PRODUCTION KANSAS CITY 6, MO.

Tele Followups

Continued from page 26

Horne whammed for the finale with "Do I Love You?" and "Honeysuckle Rose," with Henderson at the ivories and the Illinois Jacquet band for accomp. But that cacaphonous finale by the sepia bandmen was a chaser; mayhaps it "raised the roof of Carnegie Hall," as Sullivan announced, but for home consumption it's a surefire trailer for Anacin.

In actuality, "Toast of the Town" is more of a nitery than a vaudery show. Seemingly the intent is to showcase potentials for future horizons, Sullivan announcing that Miles and Winchell got contracts as result of showcasing on his program last week.

Incidentally, there are occasional flashes of good camera usage, such as Howard superimposed on the community sing; the double silhouets of the Costello Twins, giving them a foursome appearance in their terps, and the like. On the other hand, the left camera gave a decidedly dusky appearance to all acts; the right camera (right from the audience) was on the light side. Miss Horne particularly suffered from the camera technique.

Whatever it is that converts a top vaude and legit performer into a standout television entertainer may be still undefined, but William Gaxton doesn't have it. Star of a number of Broadway clicks, Gaxton took over as emcee on the "Texaco Star Theatre" on the NBC-TV web July 6 with almost negative results. Granted that he would have had to be a sock comedian to equal Milton Berle's excellent work in the Texaco emcee spot, Gaxton fell far short of the mark. His only saving grace was an okay rendition of several of the songs he helped popularize—and he partially killed that good effect by bragging about the fact to the audience.

With Gaxton throwing a damper on the entire hour, the other performers nonetheless scored consistently, maintaining the high entertainment factor the show has evidenced since first it took the air. Especially standout were Rose Murphy, with her stylized singing, and Jack Pearl with his oldtime vaude routine. Beatrice Kraft dancers looked good but evidently hadn't had enough camera rehearsal. With only Miss Kraft and two men in the company, they went out of camera range too often to make it look as though their routines had been reset for tele's limitations.

Drive-Ins in Pullout

Albany, July 13.

The first experiment in Albany radio criticism of motion pictures ended last week when Paul Bruce Pettit, instructor in stagecraft at N. Y. State Teachers' College, resigned after broadcasting five nights a week via WROW for seven months.

The Fabian-Hellman Mohawk and Saratoga drive-ins, which had been sponsoring the reviewer for six weeks, bowed out, whereupon the station switched Pettit's air time from 6:45 to 7:15. Believing the latter spot to be a poor one—in view of other programs tried there—Pettit resigned.

Departure of the critic-educator was not unwelcome from the viewpoint of many theatre and distributor men. Pettit's pointed criticisms—perhaps the most consistently direct uttered here—did not strike too responsive a chord with them.

Theodore C. Streibert

(President of WOR)

advances some arguments in favor of

"Regional TV Networks"

* * *

an editorial feature in the 3d Annual Special

RADIO-TELEVISION NUMBER

of

VARIETY

Out This Month

RAYMOND TAKES WRAPS OFF 3 NEW DISKERS

Kermit Raymond Radio Productions this week took the wraps off a trio of new plattered programs, starring Jackie Gleason, Fred Robbins and Frank Gallop.

Gleason vehicle is a quarter-hour five-a-weeker titled "It's a Great Show," in which he goes backstage at Broadway legits, niteries, sports arenas, etc., to interview the star performer, working a slice of the show itself midway into the pickup.

Robbins has been packaged in an hour-long, six-days-weekly "Robbins' Nest" disk jockey stint which offers guestar interviews as an added attraction. Gallop's disker is a five-minute, six-times-weekly comedy routine with guest comics.

K-R outfit is continuing to add outlets for its "Hollywood Open House" series, latest being an unusual deal whereby Kaiser-Fraser, via the Weintraub agency, will bankroll the helf-hour variety stanza (marketed as a once weekly program) on a five-a-week basis for 10 weeks over KFI, Los Angeles. Show is being spotted in hiatus-vacated spots of toprated NBC shows.

"Open House" also has been sold to the Rural Radio Network of seven upstate N. Y. stations.

WGN Chalks Up 3 Sales To Shake Chi Doldrums

Chicago, July 13.

Tele biz came out of the doldrums here last week, with WGN-TV chalking up three sales. WBKB also scored via purchase of the Bud Young-Richy Victor comedy show by Pioneer Scientific Corp. (polaroid television filter). Ten-minute weekly show was sold for 13 weeks.

New trio of WGN-TV bankrollers are Patricia Stevens, modeling, to sponsor four Sunday showings of "Cross Question," starting July 18; Commonwealth Edison, to sponsor the seven-a-week WGN-TV Newreel for 13 weeks; and Peter Fox Brewing to sponsor four showings of "Sportsmen's Corner," starting July 16.

Philco Appoints Moran As Special Video Rep

Philadelphia, July 13.

John J. Moran, former sales manager of the accessory division of Philco Corp., has been appointed special television representative for Philco.

Moran, who joined the company in 1936, will assist Frederick D. Ogilvy, manager of television sales, in Philco's expanding program as new TV stations go on the air. He'll also aid distribs in territories where video is just getting under way.

FM's 'Come on In'

Washington, July 13.

The FM Assn. board of directors has voted to extend associate memberships to retail dealers of FM receiving sets, in an expansion program.

J. N. (Bill) Bailey, FMA executive director, said the original operation was mainly promotion, but the association will now advise members on the "general problems incident to FM operation."

Bailey addressed the annual Leadership Conference of the National Electrical Retailers Assn. today (13) in Chicago. More than 4,000 retail dealers belong to NERA.

CIRCLING THE KILOCYCLES

Philadelphia—Robert Z. Morrison, Jr., former manager of NBC's radio-recording division in Washington, D. C., has joined the sales staff of WFIL. Morrison will be in charge of new business for WFIL's AM, FM and TV outlets.

Louisville—D. C. Summerford, WHAS assistant technical director, has resigned to take position of technical director with Mid-America Broadcasting Corp. of Louisville, which is now installing new 5-kw station on 1080 kc. New AM airer recently announced appointment of Joe Eaton as general manager. Eaton was with WHAS for 18 years, 10 of which he served as commercial manager.

Washington — Washington Evening Star's WMAL and WMAL-TV expect to approve final plans on a new office building and radio-tele studio within next two weeks. Star has the lot at 12th and K sts. Austin Co., of New York, is architect and builder.

Baltimore—WMAR-FM is picking up and rebroadcasting a BBC program which originates only 45 miles away, in Washington, after the shortwave signal has crossed the Atlantic and returned. Program is BBC's "Radio Newsreel," which calls in its Washington correspondent and other foreign reporters. WMAR-FM's antenna atop the O'Sullivan building snags the signal as it's flashed back from London.

Denver — A fourth consecutive national award for excellence in radio writing has just been won by KLZ's only femme newswriter, Lucille Hastings. At its annual meeting, held last week in St. Paul, the National Federation of Press Women announced that its first award for preparation of a radio newscast had again been won by Miss Hastings.

St. Louis—May Schaller who is "Cousin Emmy" on the KMOX hillbilly early a.m. program last week was sued for divorce by her husband, Elmer Schaller, a farmer, Lenzburg, Ill., 20 miles from St. Louis, who alleges she was anything but the kind, pleasant person radio dialers believes her to be. The couple were married three years ago and separated last March 19.

Houston — Glenn H. McCarthy, wealthy oil man and new prez of the Shamrock Broadcasting Co., which has taken over KXYZ has announced the following staff members as new officers of the organization. Fred Nahas, exec veepee; Reese Reinecker, present station manager, vice prez and general manager; Terry Lee, program director and sales manager, veepee, and Earl R. Scholton, secretary-treasurer. Technical supervisor will be Gerald R. Chinski.

Chevvy

Continued from page 27

of the heaviest spenders in the medium and plans to bankroll football games in practically every TV city in the fall.

According to Case, "radio has always been a questionable medium for durable goods, such as automobiles. We could never put our finger on exactly what radio could or could not do. Television, though, is the greatest medium ever to come down the line for us." He declared that TV today is just about on the borderline, ready to pass over from a medium for experimentation into one that will actually pay off in the way of increased product sales.

Under the supervision of Case and Leo Langlois, C-E specialist in tele programming and production, the agency has worked up some novel filmed plugs in the way of glorified singing commercials. Running one to one-and-a-half minutes, they use the Chevvy name only as a prop on which to hang entertainment. For example, Langlois said, one of them features Janie Ford, Tony Russo and the David Lambert chorus in a song especially written for the plug, which will background films of a boy and girl cruising around in a Chevvy. Instead of plugs, Case said, the commercials will represent virtual miniature musical comedies.

As the 1949 Chevvy budget is drawn, the agency will expand its tele activities. Entire copy-writing staff in the Detroit homeoffice, Case said, has been indoctrinated with TV knowhow, having been rotated in various phases of tele work. Some of that personnel will be moved to the N.Y. office, which will also recruit tele personnel in the east.

Howdy Doody

Continued from page 27

does several daily radio shows for WNBC, is having a studio built in the basement of his New Rochelle, N. Y., home, from which he plans to air his 7 a.m. show daily. As soon as the studio can be equipped for TV, it's planned to move "Howdy" there and add two more days per week to the puppet's schedule.

Sweets Co., maker of Tootsie Rolls, is talking of picking up a 15-minute segment of "Howdy."

Installation of a studio in his home will enable Bob Smith to continue his five-a-week eyeopener show while expanding his chores on "Howdy." WNBC feels Smith is too valuable a property in the ayem spot opposite CBS' Arthur Godfrey and agreed to the at-home pickup so Smith could return to bed after the show and catch a few more winks before starting "Howdy" rehearsals at 2 p.m. Under present arrangements, Smith crawls out at 4:30 a.m. and comes into Radio City for his WNBC stint, and stays up the rest of the day.

Plans also are to record his Saturday "Triple B Ranch" stint so he'll have weekends off.

8% Pay Hike for Hub's Westinghouse Stations

Boston, July 13.

Salaried workers, supervisors and management representatives of the Hub's Westinghouse stations which include WBZ, WBZA, WBZ-FM, WBZ-TV and WBOS, have been granted an 8% pay raise, the third in two years.

Based on a 40-hour week, the increase is retroactive to June 13.

A.U.* offers Socko Curric in Audio-Video

WHEN they have stars in their eyes and ask your advice about learning radio and TV . . . tell 'em about The American University's accredited courses in Radio-Television for a college degree. Tell 'em nobody comes out a polished pro, but they get the skills and technics, plus a B. S. It's solid stuff. Time spent now learning the abc's is good biz for radio and TV hopefuls.

COURSES: • *writing* • *speech and mike technic* • *music* • *news writing* • *acting* • *announcing* • *production* • *sales* • *management* • *public service programming* • *policies and regulations* • *related courses in public relations, journalism, business administration, advertising and the social sciences.*

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Quaker Oats Nixes Olsen As 'Honeymoon' Emcee; Fears Confusion on Plugs

Chicago, July 13.

Because of a nix from Quaker Oats, which until recently hired him as m.c. of its "Ladies Be Seated" daytimer on ABC, Johnny Olsen was cancelled out as m.c. of the network's new "Second Honeymoon" series, after being scheduled for the assignment. Quaker Oats pressured ABC to keep Olsen off the new series, for fear there might be confusion of sponsor identification, since "Ladies" and "Honeymoon," have contiguous time spots. ABC hopes to persuade Quaker Oats to ease its opposition before long.

Meanwhile, Bert Parks is temporarily handling the "Honeymoon" program, with Olsen slated to m.c. the new ABC evening giveaway series, "Get Rich Quick," starting Monday (19). He also continues his "Rumpus Room" disk jockey series across the board on WJZ, N. Y., and shortly starts a television version of the same show one night a week on WFIL-TV.

Trammell Fetes Strotz Prior to Coast Safari

Niles Trammell, NBC prexy, tossed a farewell cocktail party last week for Sid Strotz, the web's No. 1 television man, and Mrs. Strotz, who left for a two-month stay on the Coast. Number of network execs attended.

Hal Bock, who will head up the Coast phase of NBC tele operations, preceded Strotz to the Coast early last week after several months' indoctrination period at New York headquarters.

TEDDY WILSON SPREADS

Teddy Wilson, sepia pianist, is joining the ranks of two-station performers. He's just been pacted to do a 15-minute stint on WOR, N. Y., Saturdays at 4:45 p.m., starting July 24.

He also has a cross-the-board stanza on WNEW, N. Y. indie, at 1-1:15 p.m.

SCHNOZ, MOORE, COHAN WIN WRITER'S SUIT

Los Angeles, July 13.

Jimmy Durante, Garry Moore and Phil Cohan won a decision in Los Angeles superior court where they had been sued for $10,000 by Jack Douglas, radio writer, charging breach of contract.

Douglas declared he was fired without cause from his $1,250-a-week job on the Durante-Moore radio show in 1946. Defendants said the writer refused to revise a script and walked out after the fourth week.

Prep '3 Men on Horse' As Arnold Stang Show

Arnold Stang is being sought for the lead in "Three Men on a Horse," radio version of the John Cecil Holm comedy, which Mildred Fenton is readying as an independent package. The program is aimed for a fall start, with Holm doing the adaptation.

Currently starring in "Always Albert," situation comedy sustainer on CBS, Stang plans to leave the show after his eight-week contractual commitment, even if it continues beyond the summer. He'll also presumably resume as a comedy stooge on the Henry Morgan show if and when it gets another sponsor.

Stang has been offered a film-for-television series of 30-minute shows, to be produced in New York, start'ng in the fall. Mickey Schwartz, formerly with Paramount, will produce it independently.

DIXIE WEB ELECTS

Houston, July 13.

Phil Dusenberry, manager of KRIC, Beaumont, is prez of a new five-station web, which will be known as the Dixie Network.

Other officers are Virgil Evans of KREL, Baytown, veepee, and King Robinson, KATL, Houston, secretary-treasurer. Besides the three outlets above, other members of the web are KOLE, Port Arthur and KOGT, Orange.

Mpls. Star Takes Whack At FCC for Exceeding Power on Libel Rule

Minneapolis, July 13.

Federal Communications Commission took another editorial beating from the Minneapolis Star which assailed the FCC in its regular editorial columns for "stepping far beyond its authority" in ruling that a station may not censor libelous material from political broadcasts.

"The FCC is not a legislature," the editorial declares. "It has no power to create or amend law, but only to administer the law given it by Congress. And Congress gave it no powers over the laws of libel. Its views on the long-established principle that all who participate in the furtherance of libel are themselves liable are no more than wishful thinking. They would be a cold comfort to a broadcaster haled into a law court on a libel charge."

Until the next Congress can straighten things out, the editorial asserts, the broadcasters are in an awkward position—all the more so with a Presidential campaign coming up this year. It wonders what will happen if some crackpot, for example, with a personal estate worth no more than $250, gains access to a microphone as the head of a political clique and proceeds to libel some prominent citizens. "Does the FCC really believe that the libeled persons would have recourse only against the crackpot?" it asks.

Taylor Longhair Disker May Cross Board for WOR

"Deems Taylor Hour," new transcribed longhair music stanza with the w.k. music critic in the role of highbrow disk jockey, may get a 30-minute cross-the-board slot on WOR, N.Y. A wine company is reported interested in bankrolling the program.

Series is being packaged by Radio Features, affiliate of the Schwimmer & Scott ad agency, with Maurie Robinson, former NBC associate director, directing and producing.

Inside Stuff—Radio

NBC is quietly prepping a two-reel promotional film, at a cost of $75,000, depicting the web's growth from crystal set days to its present AM-FM-TV spread. The film, in 16m with sound, will be printed for screenings before civic organizations, business and trade groups, ad agencies, advertisers and others.

Camera work is being done by RKO-Pathe, whose New York studios were recently leased by NBC for television purposes.

Web hopes to finish the film in time to premiere it at the NBC convention at Sun Valley, in September. Clearance also is being sought—from the musicians' union, newsreels (some clips are used) and top NBC stars who have film contracts—so the film can be televised on NBC-TV. Ben Grauer will narrate the two-reeler from copy prepared by Phil Reisman, Jr., of RKO-Pathe. Shooting script was drafted by Jack Snow of NBC. Roy Porteous is NBC contact man on the project.

Reason that Ballantine Beer hooked both WBZ-TV and WNAC-TV, Boston, in its teleeast of the Beau Jack-Ike Williams bout Monday (12) was because of the Siamese arrangement which prevailed between them that particular evening. The two outlets had committed themselves to carry the Democratic convention via AT&T's microwave relay and since the convention broadcast would have to be cut off for the ring event one of the stations would find itself without a program. The dilemma was solved by booking them both for the fight.

The Ballantine emanation from Philly represented the most extensive intermixture of network affiliates to date. WFIL-TV, which originated the event, is tied up with ABC, while WABD, New York, and WNHC, New Haven, are DuMont releases, WBZ-TV and WTVR, Richmond, have NBC franchises, WMAL-TV, Washington, is strictly also ABC, while WNAC-TV and WMAR, Baltimore, maintain arrangements with both ABC and CBS.

John Byram, eastern story editor of Paramount, and William Brown Meloney, producer-husband of Rose Franken, unexpectedly did an over-the-coffee broadcast last weekend with Ed Fitzgerald, something they not only had never thought of doing, but also the kind of program they'd never even heard.

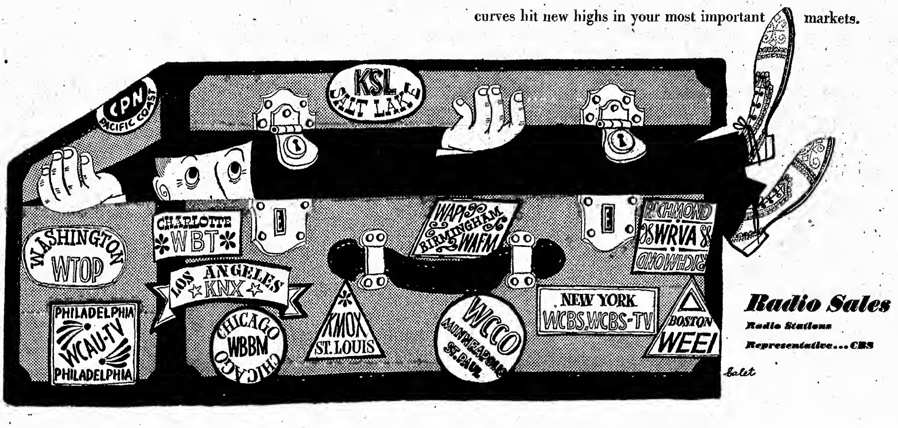
Incident happened when Pegeen Fitzgerald was taken ill and was unable to do the regular Sunday morning show with her husband, over WOR, New York, but piped from their home in New Canaan, Conn. The Fitzgeralds had dined the previous night at the Meloneys, so when Mrs. Fitzgerald became ill she was put to bed there. Next morning, as she hadn't recovered, Meloney and Byram, his weekend guest, were shanghaied for the broadcast.

Radio and Television Directors Guild is mulling a proposal by Robert Lewis Shayon, new prexy of the N. Y. local, that the guild stage a fullscale satirical revue on broadcasting at RTDG's annual ball. Shindig is slated for Nov. 12 at the Hotel Astor, N. Y.

Shayon's suggestion was that radio needs a counterpart of the Washington news correspondents' annual gridiron dinner and that the directors are the logical group to stage such an annual show. Guild's council has endorsed the idea, the tentative thought being that RTDG would pay union tabs for performances and nominal fees for material used in the sketches, blackouts, etc. Nicki Burnett, the guild's national exec secretary, already is receiving scripts from interested writers, directors, actors and others.

Sixty nights in a suitcase

Radio Sales Account Executives travel 750,000 miles a year to visit the stations they represent. As they live out of their suitcases, they work for *you*. For they get first-hand information which otherwise you would have to go out and get for yourself. They bring back to you face-to-face facts about the people, the programs and the selling power delivered by each station they represent. It means that without ever leaving home, you can get inside information on how you can make your sales curves hit new highs in your most important markets.



Radio Sales
Radio Stations
Representative... CBS

'Voice' a Whisper in Europe

Continued from page 25

ting his radio shows widely heard in Western Europe, according to sources here, is to have them aired locally by the various radio administrations. This could be done by exchange of disks and scripts, with the countries of Europe obviously not willing to be entirely on the receiving end of such an arrangement.

Louis Merlin, boss of Luxembourg radio, sums up the feeling of most of the radio execs. With the multiplicity of local press and radio services in Western Europe there's no reason why "people should put up with static and fading to get news of America on the shortwave." Merlin goes further than most of his government radio colleagues in adding that the "Voice of America" label is bad. As he sees it, Europe is tired of propaganda and is apt to resent programs bearing this tag. The same shows without the label could be aired under local auspices in Europe and their chances of being heard "improved 100%."

U. S. Point of View Still Felt

Though our dx voice is muffled, there's no doubt that the U. S. point of view is widely felt in Europe. Desperate need for the Yankee dollar by most of the former occupied countries isn't discouraging infiltration of U. S. info by any means. For example, in France the tremendous importance of American news services is everywhere evident. AP, UP, and INS tags are seen daily in the dozen or so Paris papers which daren't depend solely on less chip-heavy France Presse for full coverage of world news. Ditto is true, according to officials here, for the influence which the American Embassy, UN and UNESCO staffers exert on official French organs. For example, a U. S. staffer is heard daily on the official French radio in the role of a disk jockey playing American music, adlibbing about U. S. life and customs. American jazz and film stars have almost as much vogue as U. S. cigarets in the French capital.

In Belgium, the radio administration has a 14-man monitoring service which picks up news from U. S. and other overseas radio and incorporates it into the half-dozen daily newscasts sent out over the local Flemish and French radio systems.

Both Dutch and Belgian radio men expressed a desire for more radio material from Uncle Sam for local airing. In Holland, the shortage of dollars has required closing of the radio and info office that country formerly maintained in New York. As a result, radio boss Vogt mourned the fact that Hollanders had no means of hearing the voice of the Mayor of Amsterdam when he participated in the Golden Jubilee ceremonies in Manhattan last month.

There are few good shortwave sets in Holland capable of picking up the "Voice of America" airers, Vogt said. As is true in most of Europe, the average citizen has a tough enough time getting food and lodging for his family, much less buying "luxury" items like expensive radio sets. Holland, in fact, bulwarks home radio listening by providing a cheaper central radio system tied in with telephone service for those without receivers of their own. While shortwave set ownership in Belgium is moving up compared to prewar years, there's little indication of any but sporadic dialing of "Voice" airers.

Situation in France is probably true for most of the other former occupied countries. Average salary is about 30-50,000 francs a month or the equivalent of $100 to $160. Most sets being manufactured here include both long and shortwave bands but officials estimated that a high-quality receiver capable of tuning the "Voice" programs from America would top $100 and would probably run much higher.

WOV

Continued from page 25

the AVCO rule that their offer should be considered.

Victory is requesting a hearing and according to the petition is confident that a grant of its application would "better serve the public interest, convenience and necessity than would a grant of the application of General."

General has proposed to pay Bulova and Henshel $200,000 in cash, the 10% of common stock in WNEW now owned by O'Dea, and documents releasing Wodaam Corp., (Bulova and Henshel) from all claims involved in two pending actions brought by O'Dea.

Victory advises that Leigh will pay $155,000 in cash; Weil, 24,000, and Hartley $21,000, and that O'Dea will transfer to or on behalf of Victory the identical considerations he would transfer to or on behalf of General.

Attorneys for Victory indicate they think the Commission will set an early hearing date for purposes of settling the question of sale. FCC regulations prohibit ownership of majority stock in more than one station in a city, and are anxious, attorneys say, to settle the case of Bulova ownership.

Writer Wanted
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TELEVISION SERIES
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154 West 46th St.
New York 19, N. Y.

Ochs Ducks Out of CBS For Ward Wheelock Post

Ace Ochs is resigning from CBS end of this week to join the Ward Wheelock agency. He'll move to the Coast to take over direction of the Campbell Soup "Club 15" cross-the-board musical on Columbia.

Patti Clayton (Mrs. Ochs) is checking off the CBS "Sing It Again" show to join her husband.

Ochs recently was switched from the web's radio production department into television and wrote-produced-directed the "Face the Music" TV program.

ABC Sets Night Whirl For 'Get Rich Quick'

"Get Rich Quick," new giveaway stanza with Johnny Olsen emceeing, has been set for a nighttime ride on ABC after having been stymied out of an afternoon cross-the-board spot because the delayed playback schedule would cut Coast dialers off the show's phone call list.

Now the stanza is slotted in the 9:30 Monday night period, to start next week (19), and will go through live to the Coast.

Format has studio and listener (via phone) contestants competing in various games for cash prizes.

Fran Harris
(Director of TV and Motion Pictures, Ruthrauff & Ryan)
foresees
"66,000,000 Audience for Commercial Plugs by End of '48"
* * *
an editorial feature in the
3d Annual Special
RADIO-TELEVISION NUMBER
of
VARIETY
Out This Month

Kaycee Promotion Mgr. Nicked for $77.50 In Anti-Truman Prank

Kansas City, July 13.

Johnny Fraser, promotion manager for WHB here, is poorer by $77.50 as a result of an escapade in which he essayed the role of a political prankster in Independence, Mo., President Truman's home town.

A large, black "Ex" appeared in front of the title before the Truman name on a 24-sheet proudly erected by the Chamber of Commerce of Independence on a highway leading into the city. An informer telephoned the sheriff's office to report the license number of a station wagon at the scene of the painting, and the number was traced to Fraser.

He appeared in the magistrate court of J. J. Brady in Independence and pleaded guilty rather than await a week's delay for a trial. The charge was unlawfully and willfully defacing the property of another. Brady said he would overlook the political aspects of the case, but he couldn't overlook the fact it was a prank in the President's home town and assessed a fine of $25 plus $2.50 costs. Previously Fraser had paid $50 to T. H. Parkman, a partner in the sign firm from which the C. of C. leases the roadsign, and a prosecuting witness.

When asked by the court for an explanation, Fraser merely said, "It's just one of those things." Philadelphia.

PRIME 'TAKE IT' AS BIGTIME GIVEAWAY

Hollywood, July 13.

"Take It or Leave It" looks set to go whole-hog for the fabulously successful giveaway format this fall. Martin Straus, chairman of the board of Eversharp, was here last week gandering new twist for the top-rater worked out by the Biow agency, whereby listeners will get the same break as studio audiences, with emcee Garry Moore utilizing the phone gimmick.

Move is designed to keep "Take It" up there with the top 15 in the Hooper Derby. Five of the first 15 on the last Hooperatings, including the Eversharp show, were audience participationers. The pen layout, in forth position, was topped only by "Stop the Music," in second place. Jackpots on the new show are slated to top anything offered by radio heretofore, including those big $20,000 takes that are now commonplace.

Evelyn Peirce Resigns As Compton Supervisor

Evelyn Peirce, supervisor of daytime radio at the Compton agency, has resigned effective Friday (16). However, with a vacation coming to her, she actually left the office last Friday (9). She'll rest for a month or so in Vermont, then decide between several prospects. She is still not fully recovered from injuries received in a recent auto crash.

There will be no formal successor as daytime supervisor, but Storrs Haynes, manager of the agency's radio department, will take over a large part of Miss Peirce's duties, with the remainder divided among several others. Before joining Compton five years ago, Miss Peirce was in the production end of the Broadway theatre.

Producer—Director—Writer
Available August 1
Ten years New York network experience. Imaginative in the creation of new shows. Desire agency connection in New York or Hollywood. Highest professional recommendations. BOX 145, VARIETY, 154 West 46th St., New York 19, N. Y.

From The Production Centers

Continued from page 24

Community Chest for 1948-49. Committee includes Lewis Allen Weiss, Walter Bunker, Marvin Young, Jack Van Nostrand, Bob Ballin, Justin Dart and Wayne Tiss....Tony Stanford, "Duffy's Tavern" producer, back at Young & Rubicam after a month east....Frank Morris of KECA Chicago-bound on vacation....Edward Arnold back following his last "Mr. President" broadcast from Manhattan....Tom Luckenbill of Esty agency in from New York to confer with Jimmy Durante and Phil Cohan on their fall stint for Camels.

Johnny Jacobs, announcer for Gene Autry show, takes over emcee spot on "Teen and Twenty Time," following death of disk jockey Mauri Cliffer. Show, owned by Cliffer's widow, is up for sale....Snag Werris joined the regulars—Roger Price, Leonard Stern and Sid Fields—on ABC's "Comedy Writers Show"....Ruby Irwin, Young & Rubicam scripter, and Bernie Smith, writer on the Groucho Marx show and Coast rep of "We, the People," to Chicago, where they'll be hitched Friday (16)....KTLA is right on top of the Carole Landis case. Thursday (8) they telecast "Road Show," 1941 United Artists release starring Miss Landis. Next Thursday (15) they'll beam "Men Are Not Gods," Rex Harrison starrer of 1937. Latter will be first in the Sir Alexander Korda series inked by station for telecasting....Lawrence Tibbett, Jr., signed by Clint Stanley of Ken Dolan agency for male lead in "The Gale Robbins Show," situation comedy tele layout that tees off on KTLA next Wednesday (21).

IN CHICAGO . . .

Harry Kogan bowed out as an ABC musical director last week.... Maurice Lynch, general manager of WCFL, bedded at Little Co. of Mary hospital, Worth, Ill...."RCA-Victor Show" emanates from here Aug. 15....Henry Livezey, manager of NBC guest relations, recovering from an appendectomy....Anne Hershey, songstress on "Music From the Heart of America," and Charles Ockert, an insurance man, plan marriage this fall....Hooper's Chi office closes July 12-25 for vacations....Bob Hurleigh, WGN news chief, is author of "Taxes, Taxes, Taxes" in the current issue of Partners....New engineering lineup at ABC has Bill Cummings as operations supervisor, Bob Whitnah as chief of TV and FM, and Byron Speirs as recording supervisor.

The King's Jesters launch a new series on WBBM Aug. 9....Sidney Strotz, NBC veepee, here this week to gander the net's midwest TV affiliates....Don McNeill calls off his presidential campaign via a "Breakfast Club" broadcast at New Philadelphia, Ohio, in mid-August ...."Hint Hunt" set to originate from Syracuse, N. Y., for one week, starting Aug. 16....Caesar Petrillo, WBBM maestro, has penned a new tune, "Back in the Heart of the Hills"....Mathilde Ernestine, freelance scripter, off to interview UN delegates for background material to be used in a projected series of anti-communist shows....Soprano Nancy Carr has her second network hearing Saturday (17) via Mutual's "Chicago Theatre of the Air"....Del Gay, former Burton Holmes staffer, has joined Television Advertising Productions as photo director.... Maestro Freddy Martin press-partied in connection with the WGN teeoff of his recorded "It's Show Time in Hollywood"....Jack Fulton leaves WBBM's music staff Friday (16) to take over the baton at the Chicago theatre.

AFRA

Continued from page 23

other locals, particularly Los Angeles where a branch of the Artists Committee is active, the liberal forces will now hold either the controlling strength or at least an influential voice in national affairs in the union.

The 104 delegates elected to represent New York at the national convention Aug. 26-29 in Boston are Karl Swenson, 391; Nelson Case, 378; Clayton Collyer, 359; Ted Osborn, 345; Betty Garde, 343; Ben Grauer, 342; House Jameson, 330; Anne Seymour, 328; Dan Seymour, 328; William P. Adams, 321; Staats Cotsworth, 318; Parker Fennelly, 315; Ted de Corsia, 313; Vinton Hayworth, 313; Myron McCormick, 312; Ed Begley, 312; Minerva Pious, 309.

Jay Jostyn, 305; Virginia Payne, 301; Carl Eastman, 301; Bill Quinn, 300; Ed Herlihy, 298; Robert J. Prescott, 297; Frank Gallop, 296; Dwight Weist, 296; Jim Boles, 295; Eric Dressler, 295; Alice Frost, 291; Arnold Moss, 291; Ned Wever, 288; Margaret Speaks, 288; Vicki Vola, 287; Alan Brunce, 286; Elizabeth Morgan, 284; Alex McKee, 280; John McGovern, 280; Walter Gustafson, 279; Lucille Wall, 278; Jackson Beck, 277; Kenneth Roberts, 277; Walter Kinsella, 276; Everett Sloane, 275; Santos Ortega, 273; Lon Clark, 272; Sydney Smith, 272; Ann Thomas, 272.

Peggy Allenby, 269; Horace Braham, 268; Kenneth Banghart, 267; Edwin Jerome, 267; Jack Arthur, 265; George A. Putnam, 263; Hope Emerson, 262; Tom Shirley, 260; Ian Martin, 259; James Van Dyk, 259; Leon E. Janney, 254; Irene Beasley, 253; Muriel Kirkland, 252; Lanny Ross, 252; Richard Stark, 252; Ralph Camargo, 251; Alice Yourman, 251; Jack Costello, 248; Mitzi Gould, 247; James P. McCallion, 247; Adelaide Klein, 246; Matthew Crowley, 241; Pert Kelton, 241; Hester Sondergaard, 241; Eugene Lowenthal, 238; Frank Butler, 237; King Calder, 236; Ernest Chappell, 235; Joseph De Santis, 235; Joseph Curtin, 234; Ralph S. Bell, 233; Helen Claire, 233; Alan Hewitt, 233.

Ed Wragge, 231; Clifford Carpenter, 229; Wendell Holmes, 228; Kay Raht, 228; Irene Hubbard, 227; Billy Redfield, 226; Martin Begley, 225; Helene Dumas, 224; John W. Larkin, 224; Alex Scourby, 224; Howard Claney, 222; Marian Shockley, 222; Robert Dryden, 221; Ezra Stone, 221; Gertrude Warner, 221; Les Damon, 220; Stefan Schnabel, 219; Philip Loeb, 217; Joan Shea, 215; Mason Adams, 215; Fran Carlon, 215; Florence Freeman, 215; Mary Jane Higby, 214; Warren R. Parker, 214; Amanda Randolph, 214.

As indicated by the relatively light vote, there was little election campaigning by either the Independents or the AC. A group of individuals in each faction decided on its slate of candidates, but except for one letter sent out to the membership by supporters of Miss Pious, the electioneering ended there.

Minneapolis—Tony Moe, former promotion director of KELO, Sioux Falls, S. D., has been named head of promotion and press info department at WCCO, succeeding Carl Ward, transferred into station's sales department. Moe entered radio in 1937 at KSOO.

MBS' 'PAGE' TO CHI MEANS HEATTER OFF

"Behind the Front Page," Sunday night series on Mutual for Mutual Benefit of Omaha, is reported about to be moved to Chicago, with Gabriel Heatter replaced as m.c. Reason for the shift is understood to be the desire of the Chicago office of Ruthrauff & Ryan, agency on the account, to handle the production itself instead of letting the New York office do so. Another angle is the determination of the sponsor's advertising director to revise the format of the program.

The insurance billings were taken to R & R by the executive who previously handled the account for the Meyerhoff agency. The business has been with the Chicago office of R & R, with Heatter becoming the radio spokesmen when the firm sponsored his "Brighter Tomorrow" show. When that was dropped he continued as m.c. of the "Headlines" series.

Buffalo—Arthur Simon, exec veepee of WKBW here and former manager of WLIB, N. Y., obtained a release from the Buffalo station effective June 28. His future plans haven't been announced.

M-G-M—
"On the Island with You"
"This Time for Keeps"
Mgt.: LOU CLAYTON

RADIO GIRL FRIDAY
Experienced script writing, continuity, production, promotion; all-around assistant to harried exec.
Box 7345
Variety, 154 West 46th St.
New York 19, N. Y.

SEE END-OF-SUMMER DISK TRUCE

Pluggers Suppressing Chi Move To Retaliate Vs. Pubs Cutting Down

National offices of the Music Publishers Contact Employees union acted drastically last week to suppress an incipient movement among Chicago members to retaliate against publishing firms that have been cutting down their plugging staffs. Mort Schaeffer, the union's midwest regional director, was instructed by New York to summon all Chicago cardholders to a meeting and warn them that any further pursuit of such tactics would put their membership in jeopardy.

The MPCE's action stemmed from a report that certain Chicago contactmen had taken it on themselves to urge orchestra leaders and station librarians to refrain from listing the current plugs of publishers who have been shearing their payrolls. Bob Miller, MPCE executive secretary, who conveyed the national's message to Schaeffer, pointed out to the latter that the union was "violently opposed to any form of recrimination" and that any behavior which was inimical to the union's prestige would be met by hauling up the self-appointed retaliators on charges.

Mus-Art Tieup With GAC Seen Hypo to Band Biz

Important figures in the band-selling business have expressed the opinion that out of the merger of the Mus-Art Agency with General Artists Corp. could evolve a state of competition which would be stimulating to the field as a whole. With the high-powered personnel acquired through the takeover in a position to deal in much stronger attractions than it had been accustomed to, the expectation is that GAC will now be better able to give Music Corp. of America, the most powerful agency in the field, some real competition.

Contained in this line of anticipation is the thought that the calibre of operator as represented, for instance, by Russ Facchine, Jack Whittemore, and Lyle Thayer, M-A partners, can, if reinforced with talent and organization, produce the sort of ideas which would be of benefit to the entire business. It is commonly believed among band executives that one of the things that the business seems to be suffering from most is a lack of initiative and a tendency to accept the situation as just going through one of those stages, and without anybody trying to crash through the general letdown with new ideas.

The feeling now is, and the source includes top MCA executives themselves, that the GAC newcomers will strike out in forceful fashion to bore into many a situation held heretofore exclusively by MCA by sheer ability to interest the hotel operator in new ideas on band and floorshow presentation. With a more potent organization behind them, these same ex-Mus-Artites will also, it is figured, be able to bring in other properties and thereby strengthen their approach in hotel and cafe dealings.

Col. Records Stresses 5 Tunes for Ballyhoo

Columbia Records has picked out five of its current releases on which to concentrate a cross-country ad campaign, with the dealers co-oping on costs.

The platters are Toni Harper's "Candy Store Blues," Arthur Godfrey's "Turkish Delight," Doris Day-Buddy Clark's "It's Magic," Frank Sinatra's "Just for Now" and Jerry Wayne's "I'd Love To Live in Loveland."

Music Men's 13th Annual Golf Tourney on Aug. 18

The Professional Music Men stage their 13th annual golfery this year at Bethpage, Farmingdale, L. I., on Aug. 18.

As in the past the music publishers, bandleaders, singers, phonograph companies, radio stations, picture companies, etc., donate prizes.

Carolinas Absorbed 5,000,000 Records Per Year Before Lag

Charlotte, July 13.

Before sales went on the tobaggan North and South Carolina, according to Charlotte distributors, absorbed 5,000,000 phonograph records a year, making the area, despite its low income rating, one of the most remunerative for the disk industry below the Mason-Dixon line. Its 7,000 jukeboxes further attest to a high per capita absorption in recorded musical fare.

These distributors report that hillbilly and race and jive records continue to lead the demand, with sentimental ballads running about nip and tuck with the latter two categories. For example, Decca has so far this year sold 54,800 copies of Ted Weems' "Heartaches" in the two states, while "Walking the Floor Over You," a hillbilly number, has chalked up a sale of 58,000 copies.

Biggest single draw in this market is Victor's hillbilly warbler, Eddy Arnold, with Southern Radio Corp. here having a standing order of 12,000 copies, sight unseen, of anything he turns out. Close rivals are Capitol's Tex Williams and Decca's Ernest Tubb.

Dicker West Orch For Strand 'Bank'

Alvy West and his unit are dickering for an appearance with the "Break the Bank" radio show on the stage of the Strand, N. Y., late in August. It would be the band's first theatre date in the east.

Currently doing a five-a-week radio series with Jerry Wayne on CBS, West is booked to play a six-week return date starting Sept. 23 at the Hotel Edison, N. Y.

PETRILLO MEETS WITH RECORDERS

Despite James C. Petrillo's turndown last week of the "Institute Plan," submitted to him by the major recording companies, there seemed to be some optimism in these quarters that a way will be found out of the impasse by the end of the summer. That the American Federation of Musicians chief hasn't shut the door completely against acceptance of some compromise of the plan was indicated by the fact that Petrillo and members of the record industry committee are slated to meet within a few days to draw up a joint statement on the union's reaction to the plan.

There's a strong belief still prevalent that the big turn which will lead to the lifting of the recording ban will take place after Labor Day. Employment has been dropping precipitously in all fields where musicians are employed, and the reasoning in these quarters is that Petrillo, faced with

(Continued on page 41)

Jobbers Report Slight Increase In Sheet-Selling

Sheet music jobbers report that business has been picking up during the past week. They say that even though the hike is very slight there's cause for optimism, principally because the jump in the number and size of orders is not of a regional but nationwide complexion.

The break in the lethargy which had prevailed in sheet music since early April became first noticeable the middle of last week, with the drift becoming somewhat of a flurry by Monday morning's (12) mail.

The flow of orders is apparently not reflecting a concerted interest in any particular numbers, or even the top-selling tune, which circumstance has led to a surmise in jobber quarters that dealers have, as the result of a sudden counter pickup, slid down to bare inventory and are rushing to replenish their stock.

BBC Strike Looms As Result of Cuts, With Staff Orchs Also Set To Go Out

London, July 13.

Cabinet intervention is being demanded by Members of Parliament into the ban on British Broadcasting Corp. broadcasts organized by the Musicians Union which has forced radio chiefs to decide to cut the Light Program to five hours a day from Aug. 1.

Unless the government steps in within the next three weeks, the strike will definitely take place. A complete stalemate has been reached and no conciliatory moves are coming from either side. The union demands a 10-shilling increase on the present 50s fee for a studio broadcast.

BBC program planners estimate they can preserve the Home and Third Programs and reduce the Light Program to 6-11 p.m. with a possible full Light Program on Sunday, by the introduction of Continental broadcasts. But the union is keeping its trump cards secret, stating only that the cuts will be far greater than Broadcasting House at present imagines.

Key points are the 10 BBC staff orchestras, ranging from the BBC Symphony to the Welsh Light, which have as yet been considered exempt from the strike. Now it's understood the union may call them out at the last minute, leaving the BBC with no orchestras at its disposal.

Both the BBC staff dance-bands, conducted by Stanley Black and Billy Ternent, will definitely come out on strike, the union says. Originally they were believed to be exempted.

RCA 20% Off

RCA Victor's distribution of royalties on pop records for the quarter ending April 30 is about 20% under what it was for the previous quarter, it was revealed last week. It's the first appreciable drop from that company since the recording business started on its boom in the early '40s.

Payments from Decca, Columbia and Capitol are not due until Aug. 15.

Irish Musician Setup Tangled, With Burn Due To Continent Imports

Dublin, July 6.

With musicians being imported from the Continent for Radio Eireann's symphony orch and other combinations, local tooters are getting hot under the collar. Some vacancies in radio orchs were kept for Irish citizens, but station officials said there was not sufficient local talent on tap. Musicians cracked back that the pay prospects weren't so hot either.

Recent government changes have brought a new Minister for Posts and Telegraphs (James Everett) and as controlling authority for radio he's getting the eye from the local Petrillo—Pat Malone, secretary to the Federation of Irish Musicians.

Malone says he's going to straighten out the tangle and is getting together with Everett to define exact status and conditions of employment. A possible pay hike and less playing time also are likely to figure on the agenda for their talks.

Jack Fulton New Batoneer At Chicago Theatre

Chicago, July 13.

Jack Fulton takes over the baton at the Chicago theatre, making the second change within six months there.

He replaces Henry Brandon, who took over from Lou Breese when vaudeville went over to the State-Lake, Jan. 20. Fulton starts July 16.

Himber Would Compete With Peatman System

While the Music Publishers Contact Employees union and a few recalcitrant publishers continue locked in an argument over the elimination of Dr. John Peatman's method of rating radio song performances, Richard Himber is moving into the field immediately with a checking service of his own. The bandman claims that he has sold several publishers on his method of rating plugs, and announces that Morty Keith, in the publishing business on his own and formerly on Chappell's contact staff, will head up the project. Himber has tagged it the "RH System."

Himber, whose band is now at the Biltmore hotel, N. Y., explains that his pattern for rating radio plugs will contain features that no other previous method has incorporated. Through his system, Himber holds, the publisher of a tune will know within two weeks whether the number has a chance of going somewhere, as compared to what he describes as Peatman's much slower method. With Peatman, according to Himber, it takes two months before the pub can get a broad enough plug picture upon which to base an evaluation.

Himber's sheet will cover radio performances, local and nationally, from 8 a.m. to 1 a.m. Ratings will be determined according to the fol-

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Desmond Sells Eight Pre-Ban Disks to M-G

Johnny Desmond has sold eight privately-recorded masters to M-G-M Records. He waxed the disks last winter, before imposition of the AFM recording ban. Deal, signed last week, calls for Desmond to get back the money he spent to make the records, plus the standard royalty on sales.

Singer currently has two regular radio shows, "The Teen-timers" and Raymond Paige's "Musicomedy," and a five-a-week video series on CBS-TV.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities, and showing comparative sales rating for this and last week.

Week Ending July 10

National Rating This wk.	Last wk.	Title and Publisher	New York, G. Schirmer, Inc.	Chicago, Lyon & Healy	Detroit, Grinnell's	Kansas City, Jenkins Music Co.	Los Angeles, Morse M. Preeman	San Francisco, Pac. Coast Music Co.	Boston, H. N. Homeyer	Indianapolis, Pearson's	St. Louis, S. L. Music Supply Co.	Seattle, Capitol Music Co.	San Antonio, Southern Music Co.	Minneapolis, Schmidt Music Co.	TOTAL POINTS
1	1	"You Can't Be True" (Biltmore)	2	1	2	1	1	1	1	3	1	1	1	1	116
2	2	"Woody Woodpecker" (Leeds)	1	3	4	2	3	2	2	7	3	2	2	2	99
3	4	"My Happiness" (Blasco)	3	2	7	3	2	..	6	1	2	5	3	4	83
4	3	"Nature Boy" (Burke-VH)	6	6	1	4	4	4	7	10	4	4	4	5	73
5A	7	"Little White Lies" (BVC)	4	..	3	7	6	3	10	6	9	..	5	..	46
5B	5	"Toolie Oolie Doolie" (C.K.Harris)	7	7	..	5	9	..	5	..	5	3	6	6	46
6	8	"Now Is the Hour" (Leeds)	..	4	..	8	5	..	..	..	7	..	8	8	26
7	6	"Dickey Bird Song" (Robbins)	..	8	..	9	7	7	..	..	8	8	7	10	24
8	9	"Haunted Heart" (Williamson)	5	10	8	6	8	10	..	..	10	10	9	..	23
9A	15	"Love Somebody" (Kramer-W)	..	..	6	..	..	..	..	2	..	..	..	..	14
9B	11	"Put 'Em in a Box" (Remick)	..	..	..	..	..	..	..	5	..	..	..	3	14
10	14	"Sabre Dance" (Leeds)	..	..	..	..	..	5	..	4	..	..	..	..	13
11	12	"Tea Leaves" (Morris)	..	..	..	..	..	..	3	9	..	..	..	..	10
12	..	"Tell Me a Story" (Laurel)	..	..	..	..	..	..	..	..	..	6	..	7	9
13		"Tree in the Meadow" (Shapiro)	..	..	..	..	..	..	4	..	..	..	..	..	7

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is based on information gathered from disk-spinners across the nation and is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2, and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country.

WEEK ENDING JULY 10

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	Pub.		New York: Paul Brenner—WAAT	New York: Ted Lawrence—WHN	Chi.: Ernie Simon—WJJD	L. A.: Ira Cook—KFAC	K.C.: Bob Kennedy—WHB	Boston: Ranny Weeks—WCOP	San Ant.: Bud Whaley—KMAC	Mpls.: Jack Thayer—WLOL	Seattle: Bill Griffiths—KOL	Cincy: Bill Dawes—WCKY	Miami: Jack Williams—WGBS	Denver: Ray Perkins—KFEL	Charlotte: Bert Spencer—WAYS	Port. Me.: Scott Colton—WCSH	Phoenix: Dick Gilbert—KTYL	Atlanta: Don Mitchell—WCON	Syracuse: Ed Murphy—WSYR	Louisville: Del Roy—WKYW	Pitt.: Jan Andre, Phil Zinkand—WWSW	D.C.: Eddie Gallaher—WTOP	N. O.: Fred Jackson—WWEZ	St. L.: Blaine Cornwell—KXLW	Det.: Warren Kelly—WJR	Port. Ore.: Sammy Taylor—KWJJ	TOTAL POINTS
1	2	16	K. Griffin-J. Wayne	Rondo	You Can't Be True, Dear	Biltmore	ASCAP	5	..	4	6	2	..	..	..	2	3	2	1	2	..	..	..	..	2	3	4	..	..	2	3	113
2	1	8	Kay Kyser	Columbia	Woody Woodpecker Song	Leeds	ASCAP	..	..	1	..	1	6	4	..	3	..	..	2	..	3	..	5	2	1	..	6	..	7	4	1	108
3	4	22	Dick Haymes	Decca	Little White Lies	BVC	ASCAP	1	3	..	9	4	..	..	..	1	..	..	..	..	..	..	7	..	..	..	2	5	5	3	2	79
4	5	10	D. Day-B. Clark	Columbia	Love Somebody	Kramer-W	ASCAP	7	1	..	..	..	..	3	5	..	..	8	8	..	..	8	8	10	..	1	9	8	6	7	..	65
5A	11	5	Al Trace	Regent	You Call Everybody Darling	Mayfair	ASCAP	..	5	3	..	..	..	..	3	..	6	6	..	..	..	..	..	..	..	..	1	..	1	8	..	55
5B	22	2	Mel Blanc-Sportsmen	Capitol	Woody Woodpecker Song	Leeds	ASCAP	..	..	..	1	..	..	..	1	..	1	1	..	..	..	..	..	..	..	4	..	3	..	..	..	55
7	3	15	King Cole	Capitol	Nature Boy	Burke-VH	ASCAP	4	..	..	2	3	..	..	8	..	..	..	9	..	..	..	10	4	..	..	..	..	..	1	8	47
8A	7	17	Jon-Sondra Steele	Damon	My Happiness	Blasco	ASCAP	8	..	6	..	5	..	..	..	..	..	4	3	..	..	..	..	..	..	..	..	..	..	..	4	36
8B	16	7	Ella Fitzgerald	Decca	My Happiness	Blasco	ASCAP	..	..	..	4	..	..	5	..	..	5	..	..	..	..	..	2	3	..	..	..	..	..	..	..	36
10	6	7	Spike Jones	Victor	William Tell Overture	Tune Town	BMI	10	..	..	..	..	..	..	2	10	4	..	..	..	..	..	..	8	3	..	..	..	9	..	10	32
11	13	15	Gordon Jenkins	Decca	Maybe You'll Be There	Triangle	ASCAP	9	..	2	..	..	..	..	10	..	..	..	..	..	..	9	4	..	..	..	..	2	..	..	..	30
12	9	16	Andrews Sisters	Decca	Toolie Oolie Doolie	C. K. Harris	ASCAP	..	..	..	..	6	..	..	..	..	..	7	7	..	..	10	3	..	..	..	..	..	..	..	5	28
13	8	7	Pied Pipers	Capitol	My Happiness	Blasco	ASCAP	..	..	..	..	..	2	..	..	..	..	..	..	..	..	6	..	..	7	2	..	..	..	..	..	27
14	..	2	Dick Haymes	Decca	Nature Boy	Burke-VH	ASCAP	..	..	..	..	..	..	2	..	..	..	..	4	..	1	..	..	..	..	..	..	..	..	..	..	26
15A	12	6	Art Mooney	M-G-M	Blue Bird of Happiness	T. B. Harms	ASCAP	2	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	7	10	..	..	7	..	..	..	22
15B	36	17	Tex Beneke	Victor	St. Louis Blues March	W. C. Handy	ASCAP	3	..	..	..	8	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	5	8	22
17	14	4	Vera Lynn	London	You Can't Be True, Dear	Biltmore	ASCAP	..	..	..	..	..	..	..	..	..	..	..	5	..	..	1	..	..	..	..	..	6	..	..	..	21
18A	17	16	Art Mooney	M-G-M	Baby Face	Remick	ASCAP	..	..	10	..	9	..	6	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	18
18B	33	7	Dick Haymes	Decca	You Can't Be True, Dear	Biltmore	ASCAP	..	..	..	..	..	4	..	9	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	18
18C	44	5	Doris Day	Columbia	Its Magic	Witmark	ASCAP	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	1	8	..	..	..	..	..	..	18
21	31	6	Peggy Lee	Capitol	Caramba Its the Samba	Martin	ASCAP	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	9	5	..	..	10	..	..	..	16
22	24	21	Perry Como	Victor	Because	Chappell	ASCAP	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	3	6	..	14
23A	..	3	Ray McKinley	Victor	Put 'Em in a Box	Remick	ASCAP	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	12
23B	18	5	Vaughn Monroe	Victor	Maharajah of Magador	Mutual	ASCAP	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	8	..	..	12
25A	35	3	Andrews Sisters-D. Kay	Decca	Woody Woodpecker Song	Leeds	ASCAP	6	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	10
25B	15	14	Freddy Martin	Victor	Dickey Bird Song	Robbins	ASCAP	..	..	7	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	10
25C	..	1	Vaughn Monroe	Victor	Cool Water	Cross-W	ASCAP	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
25D	40	6	Sportsmen	Capitol	You Can't Be True, Dear	Biltmore	ASCAP	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
25E	..	1	Dinah Shore	Columbia	Stepping Out With My Baby	Berlin	ASCAP	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	10
30A	..	2	Vaughn Monroe	Victor	What Do I Have to Do	BVC	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
30B	45	3	Toni Harper	Columbia	Candy Store Blues	Leeds	ASCAP	..	9	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	9
30C	..	3	Dick Haymes	Decca	Its Magic	Witmark	ASCAP	..	..	..	3	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
30D	51	7	Emil Cote	Algene	Tea Leaves	Morris	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	8	..	..	..	..	9
30E	..	6	Rosetta Howard	Columbia	Ebony Rhapsody	Mills	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	9
35A	..	1	John Laurenz	Mercury	Tea Leaves	Morris	ASCAP	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
35B	..	3	Vic Damone	Mercury	I Have But One Heart	Barton	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	8
35C	..	1	Kay Kyser	Columbia	Little Girl	Leeds	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	8
35D	..	1	Tony Martin	Victor	Its Magic	Witmark	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	8
39A	26	5	Perry Como	Victor	It Only Happens When I Dance	Berlin	ASCAP	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
39B	30	5	King Cole Trio	Capitol	Put 'Em in a Box	Remick	ASCAP	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	7
39C	..	2	Dinah Shore	Columbia	Little White Lies	BVC	ASCAP	..	..	..	..	..	10	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
39D	..	1	John Laurenz	Mercury	Oh How I Miss You Tonight	Bourne	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	7
39E	..	1	Wayne King	Victor	Anna Rosa	Santly-Joy	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	7
39F	38	2	Patti Page	Mercury	Tomorrow Night	Bourne	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	7
39G	..	1	Spike Jones	Victor	The Man on the Flying Trapeze	E. B. Marks	BMI	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	7
46A	..	2	Frank Sinatra	Columbia	A Fellow With Umbrella	Feist	ASCAP	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6
46B	..	2	King Cole Trio	Capitol	My Fair Lady	United	ASCAP	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6
46C	..	4	Peggy Lee	Capitol	Don't Smoke in Bed	Barbour-Lee	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	6
46D	..	1	Perry Como	Victor	Rambling Rose	Laurel	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	6
50	..	1	Monica Lewis	Signature	Tree in the Meadow	Shapiro-B	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	5
51	..	1	Frank Sinatra	Columbia	Down to Virginia	Jefferson	ASCAP	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4
52	..	1	Stan Kenton	Capitol	How High the Moon	Chappell	ASCAP	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3

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Inside Orchestras—Music

Columbia and Decca Records are taking full advantage of Majestic Records' bankruptcy by unshelving old Eddy Howard etchings made for them when he was vocalizing with Dick Jurgens' before the war and when he was sideman-vocalizer with George Olsen orch. Columbia is releasing an album made by Howard nine years ago along with the Jurgens' platters on which Howard will get 100% billing. Decca is digging back even deeper into its old biscuit barrel, dusting off for release the old Olsen platters on which Howard will also get top placement. Howard, on his own, was credited with just about keeping Majestic diskery going, until label was dragged down into bankruptcy. Obviously, Col. and Decca are seeking to capitalize on Howard's name and the slack in getting his disks out.

WMAK, Nashville, in its initial broadcast of its "Star Dust Spin," a disk stanza, raised the question as to what became of a record that Dinah Shore and the late Glenn Miller cut in London during the war. The job was done in HMV's studios and the understanding had been that the proceeds were to be split between American and British Army Relief. The raiser of the query was Edward M. Kirby, program v.p. of WMAK, who at the time was a colonel in charge of radio for U. S. Army public relations. Kirby thinks the master ought to be pulled out of the vault and platters made available over here, if only as a collector's item.

"I'll Never Smile Again" has replaced "Sierra Madre" as the underside of Decca's biggest selling disk of the year, "Little White Lies," waxed by Dick Haymes. Label explains that the strategy is not new. After "Lies" started on its surge, the company realized that it not only had a smash but a standard seller on its hands, and figured that to help prolong the life of this one it would be better to have another former hit as a mate. In other words, the buyers would have two big songs instead of one. "Smile" was a top seller in 1941.

John G. Peatman
(Director, Office of Research)
Writes on
Music and Television
* * *
An Editorial Feature
in the
3d Annual Special
RADIO-TELEVISION
NUMBER
of
VARIETY
Out This Month

MAXINE SULLIVAN SET FOR LONDON CASINO

Maxine Sullivan has been booked to open at the London Casino July 26, taking off by plane next Tuesday (20). After closing in London singer will play Ireland and Scotland.

She closes at the Penthouse, N. Y., and is due back in this spot, whose supper club policy she introduced successfully, the latter part of September.

Harry Fox Admits He's Stumped On Royalty System for Television

Steel Pier Ballroom Burns; 15G Damage

Atlantic City, July 13.

Steel Pier's Marine ballroom, on far end of structure a quarter of a mile at sea, escaped destruction by fire last week when recently installed sprinkler system automatically turned in an alarm and blocked flames until arrival of fire department.

Blaze started shortly after 2 a.m., while members of Tex Beneke's band were leaving pier. They rushed out with firemen and grabbed their instruments. Firemen later said damage amounted to $15,000, fire starting due to cigaret carelessly tossed.

It was the second fire in a week for George Hamid. Blaze started on end of his other pier, known as Hamid's Million Dollar, during early hours of June 30. This sustained little loss.

Efforts of Harry Fox, agent and trustee for music publishers on mechanical rights, to collect a fee on theatre and 16m film rented for television purposes has, as he admitted last week, met so far with confusion and frustration. About all Fox has actually accomplished is to add to the many worries already piled on video station operators. As the result of a communication Fox recently circulated among them, some operators are afraid of becoming involved in litigation over their use of such film.

In trying to establish some system of asserting his clients' rights in the film being booked around in television, Fox has found himself confronted with several perplexing problems. The main one has been the fact that ASCAP has already given such stations the right to perform the soundtracks on this old film, whereas a number of publishers who have instructed Fox to get after such usages contend that they had not assigned their TV rights to ASCAP. Even though the mechanical right is separate from the performing right, the question arises whether stations under the circumstances can be held liable for the mechanical rights of played film.

Fox's circular letter to video stations teed off with the statement that it had come to his attention that many musical features and shorts which were being televised had originally been licensed strictly for theatre and home use, and that the copyright owners involved had not included television rights in the license. The letter went on to ask that the station make certain when booking musical films that the latter are properly covered with a TV authorization from the music's copyright owner.

Glad to Cooperate

Answers that Fox has received to date from stations have invariably been to the effect that the communicators would be glad to cooperate with him if he in return would furnish them with a list of films that have been properly licensed, or advise them which films aren't covered by a TV license. This reaction has only served to stymie Fox more than ever, since there is no way in which he can come up with any such information.

He hasn't the least idea of the films that are being made available for television, even though he's certain that in no instance where in past years a license was issued for theatre or home use did the authorization include television rights. Fox now admits that all he can do is grope his way through the situation and perhaps arrive at some solution through the hit-and-miss method. Fox also finds himself stymied from proceedings through the producers of the films themselves since in the majority of cases they are now out of business and the films have passed through several ownerships.

Fox believes that copyright owners can establish order for themselves in the video field as regards the use of film if they prevailed upon ASCAP to adopt for that medium a system which has prevailed for years on radio performances. Video station, according to Fox's suggestion, should be required to furnish ASCAP with a log of the numbers broadcast with the name of the film, if such is the source.

Fists Fly at Meet Of AFM's 802

For the second time in two weeks a meeting of the membership of Local 802, American Federation of Musicians, blew up in a row Monday (12). The bitterness between the regime of Pres. Richard McCann of 802 and the opposing Unity party this time actually culminated in sporadic fistfights on the floor. Following the meeting, Unity again addressed to AFM prexy James C. Petrillo a protest against McCann's alleged arbitrary action in refusing to abide by decisions made at these membership gatherings.

The proceedings opened with a motion by David Freed censuring the incumbent administration for "illegal action by the executive board." Debate took on a pyrotechnic complexion and McCann suddenly asked for a voice vote on adjournment and then declared the meeting at an end. Echoing his stand of two weeks previous, McCann asserted afterwards that attendance had been "packed" by the rival party and that anyway, said the local's prez, he had yet to hear from Petrillo on his (McCann's) protest on Unity action of June 14. At a meeting staged that day on the local's floor the Unity group put through a resolution demanding that the administration restore to their jobs four union executives who had been fired, and another, ordering that McCann and his cohorts refrain from distributing between Oct. 1 and Dec. 15 monies from the fund allotted 802 by the AFM from the latter's recording and transcription royalty fund.

McCann's announcement that the meeting stood adjourned was greeted with boos and catcalls. As he and his supporters moved out of the Palm Garden meeting hall, groups of members engaged in violent argument, and in a few moments fists were flying. A call was put in by some unidentified person to a nearby police station, and when squad cars appeared on the scene the fisticuffs and the general uproar had ended.

McCann has contended that 802's executives had every right to dismiss the four men, namely Max Arons, Herman Tivin, Henry Maccaro and Al Manuti, on grounds they were not performing their duties efficiently. On McCann's original packed-meeting protest to Petrillo, the latter overruled him but deferred acting on the appeal against the two June 14 resolutions. Stand taken by McCann on the distribution of the royalty coin is that to do otherwise prior to a holiday period would be contrary to the membership's best welfare.

Songsmiths Abroad

Songsmiths Abner Silver and Benny Davis are set for a two-month holiday in Europe, taking them from London to the Riviera. They sail July 23 on the Nieu Amsterdam.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities, and showing comparative sales rating for this and last week.

Week Ending July 10

National Rating This wk.	National Rating Last wk.	Artist, Label, Title	New York—(Liberty Music Shop)	Chicago—(Hudson-Ross)	Detroit—(Grinnell's)	Kansas City—(Jenkins Music Co.)	Los Angeles—(Denel's Mus. Shop)	San Francisco—(Sherman-Clay)	Boston—(Boston Music Co.)	St. Louis—(S. S. Kresge Co.)	Seattle—(Sherman-Clay)	Minneapolis—(Don Leary)	Omaha—(Schmoller & Mueller)	Indianapolis—(Pearson)	TOTAL POINTS
1	1	KAY KYSER (Columbia) "Woody Woodpecker Song"	1	..	10	1	..	1	3	1	1	2	2	1	87
2	2	K. GRIFFIN-J. WAYNE (Rondo) "You Can't Be True, Dear"	4	..	1	2	2	3	1	10	4	1	3	7	83
3	5	SPIKE JONES (Victor) "William Tell Overture"	3	5	2	7	..	..	6	..	2	4	..	5	54
4	3	DICK HAYMES (Decca) "Little White Lies"	2	..	..	3	8	2	9	3	6	..	..	3	52
5A	8	DORIS DAY-B. CLARK (Col) "Love Somebody"	8	1	6	8	..	8	..	7	8	..	..	6	36
5B	6	JON-SONDRA STEELE (Damon) "My Happiness"	6	..	..	5	..	..	2	5	..	..	1	..	36
6	7	ANDREWS SISTERS (Decca) "Toolie Oolie Doolie"	9	..	..	4	9	9	10	4	9	..	4	..	30
7A	4	KING COLE (Capitol) "Nature Boy"	5	..	..	..	3	4	..	..	..	..	5	..	27
7B	9	PIED PIPERS (Capitol) "My Happiness"	..	4	..	..	..	6	..	..	..	3	..	4	27
8	12	AL TRACE (Regent) "You Call Everybody Darling"	..	3	3	..	..	..	..	2	..	..	..	..	25
9	10	PEE WEE HUNT (Capitol) "12th St. Rag"	..	2	4	..	..	..	5	..	..	..	..	..	22
10	11	TEX BENEKE (Victor) "St. Louis Blues March"	..	..	8	..	..	5	..	..	5	..	..	..	15
11	14	ELLA FITZGERALD (Decca) "My Happiness"	..	..	..	..	5	..	..	..	3	..	..	..	14
12	11	FREDDY MARTIN (Victor) "Dickey-Bird Song"	7	..	7	6	..	..	..	..	..	..	..	..	13
13	..	DICK HAYMES (Decca) "It's Magic"	..	..	..	..	4	..	7	..	..	..	..	..	11
14A	..	MEL BLANC (Capitol) "Woody Woodpecker Song"	..	..	..	..	1	..	..	..	..	..	..	..	10
14B	..	PATTI PAGE (Mercury) "Confess"	..	..	..	6	..	..	..	..	6	..	..	..	10
15	..	ART MOONEY (M-G-M) "Bluebird of Happiness"	..	..	..	..	..	..	4	..	..	9	..	..	9
16	..	KING COLE TRIO (Capitol) "Put 'Em in a Box"	..	..	..	..	7	7	..	..	..	..	..	..	8
17A	..	PERRY COMO (Victor) "Haunted Heart"	..	..	5	..	..	..	..	..	..	..	..	..	6
17B	..	BLUE BARRON (M-G-M) "You Were Only Fooling"	..	..	..	..	..	..	..	..	..	5	..	..	6
18A	14	LARRY CLINTON (Decca) "Dickey Bird Song"	..	..	..	..	..	..	..	6	..	..	..	..	5
18B	..	NICK DE FRANCES (Col) "Tea Leaves"	..	6	..	..	..	..	..	..	..	..	..	..	5
19A	15	ART MOONEY (M-G-M) "Baby Face"	..	..	..	..	..	10	..	..	..	..	8	..	4
19B	15	ANNE VINCENT (Mercury) "You Call Everybody Darling"	..	..	..	..	..	..	..	..	..	7	..	..	4
19C	14	GORDON JENKINS (Decca) "Maybe You'll Be There"	..	7	..	..	..	..	..	..	..	..	..	..	4
19D	..	BERT SHESTER (M-G-M) "Fiddle Faddle"	..	..	..	..	..	..	..	..	..	10	..	3	4
19E	..	BULL MOOSE JACKSON (King) "I Love You, Yes I Do"	..	..	..	..	..	..	..	..	7	..	..	..	4

FIVE TOP ALBUMS	1	2	3	4	5
	PROGRESSIVE JAZZ Stan Kenton Capitol	INSIDE U.S.A. B. Lillie-J. Haley Victor	SONG HITS OF OUR TIMES (7 Albums) Decca	EMPEROR WALTZ Bing Crosby Decca	ALBUM NO. 3 Al Jolson Decca

Rialto, Dixie Sue 4 Star On Unpaid Royalties

Hollywood, July 13.

Rialto and Dixie Music, both New York firms, have filed suit against Four Star Records in the Los Angeles federal court for a total of $63,750 which the two publishers claim due them in royalties. The papers also ask for an accounting.

Dixie, which assigned its claim to Rialto, states in its complaint that Four Star waxed 12 of its numbers but made no accounting, nor paid any royalties. Rialto's own claim, which names $60,000, is for "Sweet Thing," which Four Star used as the underside of the "Deck of Cards" platter.

Jocks, Jukes and Disks

By Ben Bodec

Dinah Shore—"This Is the Moment," "Love That Boy" (Columbia). On the basis of "Moment" Miss Shore still rates as queen of the pop sisterhood. The etching is a blend of technical brilliance, dramatic wallop and melodic color, with all this adding up to a performance that should tickle the disk counter's carriage trade in a big way. Sonny Burke's lush string backing rounds out a production that shines with quality. Even the mate, a hot rhythm ditty, comes over with a sparkle all its own.

Dick Haymes—"Every Day I Love Lou," "Hankerin'" (Decca). Haymes will have to take a back seat when it comes to comparing his version of "Hankerin'" with Gordon MacRae's, but in "Every Day" he's got what sounds like a three-way bellringer (jukes, counters and performances). Woven into this catchy jingle is a light, playful touch that makes it sound as though it were written with the Haymes personality in mind.

Gene Austin—"Keep a Knockin'," "My Blue Heaven" (Universal). Objection raised from competitive quarters about Austin's re-recording of his smash seller of all time, "Heaven," for Universal will probably turn out a tempest in a teapot. The item on this platter that does pack a solid sales nudge is the perky "Knockin'". Les Paul's support is in itself worth the price of admission. If the number can get the exploitation breaks, the Austin tag will again be heard frequently around the trade.

Patti Page—"Ready Set Go," "Gotta Have More Money" (Mercury). Neither of these comes up to the winning flavor of "Confess" and "Tomorrow Night." This femme counterpart to Frankie Laine is, however, on the way to major appointments in her field. Her batting average so far runs strongly in her favor. Both items in the latest release are hard-punching rhythm things with a Harlem idiom, with the instrumentalizing of the George Burnes Quartet on "Ready" really sharp stuff.

Andy Russell—"I Kiss Your Hand, Madame," "Just For Now" (Capitol). There's a swell bundle of melody and phrasing in the romantic standard and a smooth exhibit of lyric jungling with Dick Redmond's current number.

Frankie Carle Orch—"I Don't Want to Meet Any More People," "That Five O'Clock Feeling" (Columbia). The melody of "People," which Carle likewise inked, is slightly reminiscent of "Sunrise Serenade," a facet which in itself lends heaps of promise for the newcomer. "People" not only makes soothing orchestral fare but gives Marjorie Hughes a springboard for one of her best vocals to date. Nan Wright has the task of whipping the words of the coupling, conventional dance music, by contrast, into an attractive romantic narrative.

Beryl Davis—"Where Flamingos Fly," "I'm Waiting for Ships That Never Come In" (Victor). Miss Davis rides the British import with a fine sensitivity in both melody and phrasing, proving also at her relaxed best. The coupled oldie has the benefit of a delightly Toots Camarata background.

Kay Starr—"Mama Goes Where Papa Goes," "Many Happy Returns of the Day" (Capitol). "Mama," the type of shout song to which she seems to have a strong affinity, doesn't add much to Miss Starr's stature. The stylist, however, hits the bullseye in sentimental appeal with the attached oldie. There's no question about her power as a heart singer, and the only flaw in this singular talent is a slight harshness in the low notes. The path to the top might be immeasurably eased if she sidetracked her leaning for race stuff and specialized in ballads.

Tommy Roberts—"Where Flamingos Fly," "Evelyn" (M-G-M). Si Oliver's whilom vocalist applies a neat gloss to "Flamingo" and infuses the underside with much melodic pleasure. Roberts' sturdy baritone seems headed for a snug niche in the business.

Nellie Lutcher—"Cool Water," "Lake Charles Boogie" (Capitol). The Lutcher lisp performs a slight case of mayhem on the haunting strains of the western but is her hurricane groove when she applies her digits to the engaging beat of the "Lake Charles" instrumental, which she also cleffed. Interpolated during the boogie-woogie blitz is the information that the number is named after the place she was born.

Korn Kobblers — "Twenty-five Chickens, Twenty-five Cows," "I Want To Be a Cowboy in the Movies" (M-G-M). "Twenty-Five" bears the imprint of solid comedy hokum and should take big with the country trade. The lyric makes its laugh points skillfully and the melody has a nice, rompy lilt. "Cowboy" is less entertaining, with the surplus of gunshot effects marring the comic possibility of the verses.

Tommy Dorsey Orch—"Baby, Baby, All the Time," "Judaline" (Victor). "Baby" may not only ring up something of a hit for Dorsey but swing the spotlight on his staff chirper, Lucy Anne Polk. This miss with the slightly fogbound larynx and sexy style appears to have come upon the right song. Anyway, she wraps it up in torrid fashion, and the band's frantic interlude imparts an appropriate dash of spice to the affair. The flipover "Judaline," with Stuart Foster on the vocal, finds Dorsey's sliphorn in a sweetish mood.

Platter Pointers

Mary Small (Apollo) pours tonal quality and heart appeal into the Vic Mizzy-Mann Curtis chant, "My Home, My Home," and doubles the good impression in her treatment of "Lullaby of the Leaves" . . . **Johnny Mercer and the Pied Pipers** (Capitol) cook up a tasty morsel of modern musicality out of "Limehouse Blues" . . . **Skitch Henderson** (Capitol) strikes a nobby level of dansapation in "Mine," and Nancy Reed's lyricizing enhances the impact . . . **Hall Sisters** (Victor) reinforce their standing as one of the better harmony teams of the business with their delivery of "A Man Could Be a Wonderful Thing" . . . **Art Mooney** (M-G-M) makes a pleasing mixture of sweet ballading and rhythm pyrotechnics from "There's Music in the Land" and "Chillocothe," the latter featuring the Galli Sisters . . . **Jeffrey Clay** (Dana) moves up several rungs in the crooner division with his ingratiatingly contrived "Isn't It A Crazy World?" The lahel has built up the side into an excellent production offering.

My Favorite Five

By EDDIE GALLAHER
(*WTOP, Washington*)

"Black Moonlight" (Bing Crosby).
"Night and Day" (Frank Sinatra).
"If I Loved You" (Perry Como).
"Love Is the Sweetest Thing" (Ray Noble Orch).
"Rosenkavalier Waltzes" (Eugene Ormandy).

Disk Jockey Review

"THE ELEVEN-HUNDRED CLUB"
With Joe Mulvihill
45 Mins., Mon.-thru-Fri., 11:15 p.m.
Sustaining
WTAM, Cleveland

Against a nightclub atmosphere, Joe Mulvihill does just what is expected of a late-hour disk show—he plays records with a minimum of jabber and alleged comedy. Frequently, he interviews stage or radio personalities and his technique keeps the stanzas at a moving, entertaining clip.

He employs a somewhat different introduction—the sound of a musical group warming up. It arrests the listener's attention. Then, the music—and lots of it. Show runs 30 minutes three nights a week. *Mark.*

Himber System

Continued from page 35

lowing uses: one point for a sustaining instrumental, two points for a sustaining vocal, three points for a commercial instrumental and four points for a vocal on a commercial program. The logging, Himber says, will be done by an office organized by Keith and himself, and the service will be sold for a fee of $50 a month to advertising agencies as well as publishers. He anticipates a list of 50 subscribers.

Himber points out that his method will go a long way toward making it unnecessary for contactmen to romance orchestra leaders, and that the point system of his will increase employment among songpluggers since it will need more men to service orchestra leaders and vocalists. The contactmen's main reason for urging the discontinuance of the Peatman sheet is that rating systems and the publicizing of performance reports militates against the songplugger's best interests, since radio program people have a tendency to pick only from tunes on such lists and to show a disinclination to accept anything that hasn't been exploited sufficiently to make one of these weekly sheets.

Publishers who oppose the discontinuance of the Peatman survey argue that it would be presumptuous for the union or the industry to figure that, if such a collectively-supported report were put out of business, program producers would not be open, even to subscription, if necessary, to another similar service. If the thing is important, those who have become accustomed to referring to it for guidance will, say these publishers, find some means to fill their want.

Band Reviews

GUY LOMBARDO ORCH (14)
With Carmen Lombardo, Lebert Lombardo, Kenny Gardner, Don Rodney, Lombardo Trio (Rodney, Fred Higman, Cliff Grass)
Hotel Waldorf-Astoria, N. Y.

It's about time the crying towels came out again and the professional critics started telling once again how Guy Lombardo is pushing back the band biz 20 years. It's about that long since Lombardo has been around with his brand of schmaltzy dance rhythm.

The professional critics, from a strictly musical standpoint, feel that Lombardo has long since passed the accepted standard of what a current hit band should sound like, and they're again being what too often professional critics are inclined to be. They're being smug, single-minded, arbitrary. Yet, they've got to bow to those who count most—the public. The public has long since professed a distinct preference for the too-simple rhythms of Lombardo and his Royal Canadians. The public comprises the paying customers, in case the pro critics are prone to forget.

Let's look at the record.

For 20 years Lombardo has been on top, or near it, in the sale of disks. For 20 years he's been among the top-grossing bands in the hotel dining rooms. And there have been radio, pictures, theatres.

There have been great-grossing outfits through the years, and all through this period Lombardo, with his sticky, corny beat of the raccoon-coat era, has maintained his standing right up there on top despite what today is accepted as a passe style.

Listen to a recording of a Lombardo band of 20 years ago, and listen today. There's hardly any difference in style; today, perhaps, it's only a more polished arrangement.

The insouciant leader is always a prime draw, with his unaffected batoning, and now at the Starlight Roof of the Waldorf, where he's playing one of his frequent repeat dates, Lombardo can be seen and heard playing to a patronage that one doesn't find in most dance spots. No swingsters here. There's hardly any variance in that one-two beat, with that quavering background of loppypops and jellybeans, the kind of sugar-coated confection that has lost little taste over the years for the Lombardo prom followers of the '20s.

Brother Carmen Lombardo is confining his activities to fluting these days, with that wavering voice something of his professional past; brother Lebert on the trumpet also makes his presence felt, and there are the Lombardo Trio, plus Kenny Gardner, who does a neat job of tenoring, and Don Rodney, who baritones in doubling from the guitar.

The band is comprised of an instrumentation that's highly geared for the sweet style it has used for two decades, including twin pianos, guitar, bass, drums, three brass, three sax, tuba and a mellophone.

Lombardo is in here until Aug. 4, when Freddy Martin comes in, and there can't be any question as to the biz he'll do. Not for current-day youngsters, perhaps, but for the customers who were youngsters 20 years ago Lombardo still remains a sock draw. It's the youngsters of 20 years ago who are keeping Lombardo in championship speedboats. *Kahn.*

JOHNNY GUARNIERI QUINTET
Claremont Inn, N. Y.

Long the leader of a trio, pianist Johnny Guarnieri expanded his crew several months ago to a quintet. Here at the city-owned Claremont's open-air bandstand the tenor sax (Bob Stuart); drums (Frank Garisto), string bass (brother Leo Guarnieri) and guitar, (Guy Smith) combo is doing a good job.

It's a smooth aggregation built around Guarnieri's pianology, widely known and respected by name-band and jazz musicians alike. Here, however, the need is for dance music and Guarnieri and his boys are equally proficient in dishing out a waltz as they are at a rhumba or samba. But they never groove themselves. Guarnieri's playing points up the fluid musicianship.

It all boils down to a sweet, highly listenable product that's equally okay for dancers as well as the dinners. *Gilb.*

CAB CALLOWAY ORCH (7)
With Mary Louise
Rag Doll, Chicago

Latest maestro to hit the saloon concert circuit with a small combo, Cab Calloway has done so without harm to his brand of musical showmanship. Septet, labeled the Cab Jivers, is made up of two reeds, two brass and three rhythm. Calloway fronts with his usual jitbug routines and roams up and down the range in well received vocals. All in all, it's an okay performance.

Odd fact is that Calloway, so long identified with jive, has become something of a musical conservative. The motions are still there, but musically it's fairly conventional stuff. Fronter still lacks a novelty song to frame his vocal style with the boff provided in the '30's by "Minnie the Moocher."

Calloway's terp-fronting retains all its drive and vigor. Songstress Mary Louise sells well. And the band itself is nicely relaxed.

Maestro's go at "Nature Boy" in both straight and hoke singing was preceded by ballet clowning that got laughs. In "Minnie the Moocher" he had the aud yelling back hi-de-ho's. One of his best is an arrangement of "Manana," in which Calloway dons sombrero and serape, slouches on a chair, and exchanges gags with the pianist. *Baxt.*

RAY PEARL ORCH (12)
With Shirley Rae
Muehlebach Hotel, Kansas City

Ray Pearl band is becoming a landmark around the Terrace Grill, supper spot of Muehlebach. This is fourth consecutive year Pearl has done a month's stand. Outfit is long on the sweet and soft style, and as such probably can repeat annually. Biz is holding up well enough with Pearl.

Pearl's sweet style is generated by three reeds, two trumpets, two trombones, bass horn, guitar, piano and drums. Saxes carry the lead, setting pace on volume, a happy arrangement for this room. Otherwise the crew is pretty much standard business-man bounce.

Pearl goes in for emphasis on vocals, with at least five hands who can handle the mike. Shirley Rae chirps both ballads and rhythm numbers in moderately good style. She's the fifth femme vocalist with the outfit within the past year. From the side men, Pearl can call Eddie Santini, Pat Boffman, Bob Hardy and Pat Herman for vocals. Santini and Boffman divide rhythm and novelty numbers, Hardy and Herman handle ballads. There's considerable getting together between these four for duo, trio and quartet work, widely varying the band's vocal fronting.

Leader works hard on the stand, a house requisite here, and crew sums as well-rounded for hostelries and ballrooms. *Quin.*

Spike Jones' New Tour

Hollywood, July 13.

Spike Jones starts a new tour in late August after a two-week honeymoon in Honolulu with his bride, songstress Helen Greco.

Bandleader opens at the Cal-Neva lodge, Las Vegas, Aug. 27, and then has a series of dates on the Coast up to Oct. 1, when "Spotlight Revue," the CBS airer, resumes.

VARIETY 10 Best Sellers on Coin-Machines

Week of July 10

1.	WOODY WOODPECKER SONG (7) (Leeds)	Kay Kyser ... Columbia
2.	YOU CAN'T BE TRUE DEAR (14) (Biltmore)	Griffin-Wayne ... Rondo
3.	MY HAPPINESS (9) (Blasco)	Jon & Sondra Steele ... Damon
4.	YOU CALL EVERYBODY DARLING (2) (Mayfair)	Al Trace ... Regent
5.	TOOLIE OOLIE DOOLIE (12) (Chas. K. Harris)	Andrews Sisters ... Decca Vaughn Horton ... Continental
6.	LOVE SOMEBODY (4) (Kramer-W.)	D. Day-B. Clark ... Columbia
7.	WM. TELL OVERTURE (6) (Tune Town)	Spike Jones ... Victor
8.	LITTLE WHITE LIES (18) (BVC)	Dick Haymes ... Decca Tommy Dorsey ... Victor
9.	NATURE BOY (13) (Burke-VH)	King Cole ... Capitol
10.	IT'S MAGIC (3) (Witmark)	Dick Haymes ... Decca Doris Day ... Columbia

Coming Up

PUT 'EM IN BOX (Remick)	King Cole ... Capitol
BLUEBIRD OF HAPPINESS (T. B. Harms)	Art Mooney ... M-G-M
HEARTS WIN (Miller)	Petty Trio ... Universal
BLUE SHADOWS (Santly-Joy)	Bing Crosby ... Decca
HAUNTED HEART (Williamson)	Jo Stafford ... Capitol Perry Como ... Victor
TELL ME A STORY (Laurel)	Sammy Kaye ... Victor Ames Bros. ... Decca
DICKEY BIRD SONG (Robbins)	Freddy Martin ... Victor Larry Clinton ... Decca
SERENADE (Leeds)	Buddy Clark ... Columbia
MAYBE YOU'LL BE THERE (BVC)	Gordon Jenkins ... Decca
HEARTBREAKER (Leeds)	Andrews Sisters ... Decca Ferko String Band ... Palda
FOR EVERY MAN A WOMAN (Melrose)	Tony Martin ... Victor
MAHARAJAH OF MAGIDOR (Mutual)	Vaughn Monroe ... Victor Tony Pastor ... Columbia
RUN, JOE, RUN (Preview)	Louis Jordan ... Decca
BABY DON'T BE MAD (Paramount)	Frankie Laine ... Mercury

[*Figures in parentheses indicate number of weeks song has been in the Top 10.*]

Introducing

"TWO GUYS FROM TEXAS"

THE NEW WARNER BROS. PICTURE WITH THE

Song HITS of the YEAR!

EV'RY DAY I LOVE YOU
JUST A LITTLE BIT MORE

HANKERIN'

I DON'T CARE IF IT RAINS ALL NIGHT

THERE'S MUSIC IN THE LAND

AT THE RODEO

I NEVER MET A TEXAN

I WANNA BE A COWBOY
IN THE MOVIES

Recorded by the Following Artists:

BLUE BARRON
TEX BENEKE
MINDY CARSON
DICK HAYMES
HARRY JAMES

JOHNNIE JOHNSTON
ART KASSEL
BEATRICE KAY
KORN KOBBLERS
GUY LOMBARDO
GORDON MacRAE

HAL McINTYRE
JOHNNY MERCER
VAUGHN MONROE
ART MOONEY
JO STAFFORD

ON CAPITOL — COLUMBIA — DECCA — MERCURY — MUSICRAFT — MGM — VICTOR RECORDS

HARMS, INC.
Harry Garfield, Prof. Mgr

REMICK MUSIC CORP.
Johnny White Prof Mgr

M. WITMARK & SONS
Nat Freeling, Prof Mgr

RCA BUILDING — ROCKEFELLER CENTER — NEW YORK 20 N. Y.

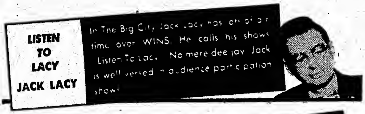
American Publisher of 'Intermezzo' Sued on Film Deal, Accounting

Carl Gehrmans Musikforlat, original publisher of "Intermezzo," brought suit in N. Y. federal court last week against Edward Schuberth & Co., charging the latter with failure to account for royalties on the tune as well as wrongfully licensing Republic Pictures' use of the number. A declaratory judgment is sought.

"Intermezzo," best known as the title song from the Ingrid Bergman-Leslie Howard film some years ago, was published by the Swedish firm in 1939 as "Souvenir de Vienne." Written by Heinz Provost, the tune was transferred to Schuberth, which received the American rights under a prewar deal entered into by the two companies.

Original agreement stipulated that Musikforlat was to receive from Schuberth 50% of all royalties of the song derived from public performance for profit, and further stated that the Swedish publisher was to retain all picture rights. Schuberth also was to make twice-yearly earning statements to Musikforlat.

But, according to the complaint, Schuberth has failed to make an accounting since March 31, 1947, and further violated the pact by negotiating the Republic Pictures licensing deal. On May 1, 1948, Musikforlat notified the defendant that it was cancelling the agreement as of May 5, but the plaintiff's claims were disputed. Whereupon the Swedish pub asked a declaratory judgment to determine its rights.



The Peatman Annual Survey of Song Hits with the Largest Radio Audiences

(July 1, 1947, to July 1, 1948)

The 35 song hits with the largest radio audiences are listed below in order of the total ACI points received in the Audience Coverage Index surveys during the year. (Songs in stage or film productions are indicated. Songs currently active are marked with an asterisk.)

Rank	Total ACI Points	Number of Weeks in ACI Survey	Song Title	Production	Publisher
1	27,290	27	*"Now Is the Hour"		Leeds
2	23,472	23	"But Beautiful"	"The Road to Rio"	Burke & Van Heusen
3	21,188	25	"Ballerina"		Jefferson
4	19,670	27	"You Do"	"Mother Wore Tights"	Bregman-Vocco-Conn
5	19,587	21	"Four-Leaf Clover"		Remick
6	19,021	28	"I Wish I Didn't Love You So"	"Perils of Pauline"	Paramount
7	18,949	26	"Serenade of the Bells"		Melrose
8	17,855	24	"Golden Earrings"	"Golden Earrings"	Paramount
9	17,766	20	"How Soon"		Supreme
10	17,653	20	"Near You"		Supreme
11	16,661	28	"Best Things in Life Are Free"	"Good News"	Crawford
12	16,491	18	"Manana"		Barbour-Lee
13	16,245	18	"I'll Dance at Your Wedding"		George Simon
14	16,070	20	"Beg Your Pardon"		Robbins
15	16,043	22	"So Far"	"Allegro"	Williamson
16	14,994	18	*"Haunted Heart"	"Inside U.S.A."	Williamson
17	14,804	26	"Feudin' and Fightin'"		Chappell
18	14,684	20	"Civilization"	"Angels in the Wings"	E. H. Morris
19	14,336	31	"Almost Like Being in Love"	"Brigadoon"	Sam Fox
20	13,679	21	*"Dickey-Bird Song"	"3 Daring Daughters"	Robbins
21	13,267	21	*"You Were Meant for Me"	"You Meant for Me"	Miller
22	12,779	16	".. And Mimi"		Shapiro-Bernstein
23	12,580	20	"Peg o' My Heart"		Robbins
24	12,541	21	"What'll I Do"	"The Big City"	Berlin
25	12,309	15	*"Baby Face"		Remick
26	12,055	11	*"Nature Boy"		Burke & Van Heusen
27	11,870	19	"Papa Dance With Me"	"High Button Shoes"	E. H. Morris
28	11,819	15	*"Laroo Laroo Lilli Bolero"		Shapiro-Bernstein
29	11,655	22	*"Tell Me a Story"		Laurel
30	11,501	20	"How Lucky You Are"		Peter Maurice
31	10,791	18	*"Sabre Dance"		Leeds
32	10,694	21	"Stars Will Remember"		Harms
33	10,372	25	"Whiffenpoof Song"		Miller
34	10,204	20	"Lady From 29 Palms"		Martin
35	10,031	15	*"Toolie Oolie Doolie"		Chas. K. Harris

Issued with copyrighted ACI SURVEY for week ending July 8, 1948 — OFFICE OF RESEARCH, INC.

FAVORITE STANDARDS OF 1947-1948 SEASON

The 35 standards with the largest radio audiences are listed below in order of the total ACI points received in the ACI surveys during the year, July 1, 1947, to July 1, 1948.

Rank	Total ACI Points	Number of Weeks in ACI Survey	Song Title	Publisher
1	7,886	34	"Begin the Beguine"	Harms
2	5,839	24	"Blue Skies	Berlin
3	4,640	19	"Just One of Those Things"	Harms
4	3,628	18	"Night and Day"	Harms
5	3,504	14	"Smoke Gets in Your Eyes"	T. B. Harms
6	3,489	18	"What Is This Thing Called Love"	Harms
7	3,185	17	"Star Dust"	Mills
8	3,173	15	"All the Things You Are"	Chappell
9	3,148	2	"Easter Parade"	Berlin
10	2,937	12	"Embraceable You"	Harms
11	2,858	13	"Lover"	Famous
12	2,750	10	"Somebody Loves Me"	Harms
13	2,734	11	"Temptation"	Robbins
14	2,539	9	"Liza"	Harms
15	2,518	9	"Alexander's Ragtime Band"	Berlin
16	2,494	11	"Body and Soul"	Harms
17	2,329	6	"Ol' Man River"	T. B. Harms
18	2,321	13	"Where or When"	T. B. Harms
19	2,278	10	"I Know That You Know"	Harms
20	2,243	11	"Dancing in the Dark"	Harms
21	2,178	12	"Tico Tico"	Chas. K. Harris
22	2,064	10	"Tea for Two"	Harms
23	2,000	4	"Take Me Out to the Ballgame"	Broadway
24	1,958	7	"Falling in Love With Love"	Chappell
25	1,956	7	"Summertime"	Chappell
26	1,847	8	"I Can't Give You Anything But Love Baby"	Mills
27	1,784	8	"My Blue Heaven"	Feist
28	1,694	9	"Always"	Berlin
29	1,684	8	"Man I Love"	Harms
30	1,658	8	"Someone to Watch Over Me"	Harms
31	1,640	9	"Oh Lady Be Good"	Harms
32	1,628	8	"On the Sunny Side of the Street"	Shapiro-Bernstein
33	1,613	5	"April Showers" (also current, 6 weeks)	Harms
34	1,548	3	"June Is Busting Out All Over"	T. B. Harms
35	1,495	8	"Yesterdays"	T. B. Harms

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GRANZ TO PROMOTE 32 KENTON DATES IN FALL

Hollywood, July 13.

Stan Kenton band will be promoted in 32 jazz concerts during September and October by Norman Granz, but it'll be strictly dance tempo in tank towns. They will be blared in key towns east of the Rockies, and on each date orch is reportedly getting $1,500 guarantee against 60% of the gross.

Granz will get no billing nor will his old tagline, "Jazz at The Philharmonic," be used, according to the terms of the deal. Kenton insists only members of his aggregation can be postered, so Granz will act merely as publicist on dates.

Unusual aspect is that some of the bookings are two-niters, new in jazz concert promotions. Kenton will play Sept. 15-16 in Philadelphia; 17-18, Carnegie Hall, N. Y.; 19-20, Boston; Oct. 27-28, Baltimore. These are towns where Kenton did wow biz last season. Other dates include Yale, Michigan, Wisconsin, and several other midwest educational emporia.

Deal with Granz does not preclude Kenton bashing for other promoters. He'll work a date for Will Whittig, operator of Pla-Mor, Kansas City, and has promised to play a pair for Herb Carlin, manager of Chicago Civic Opera House.

Carlin will toss his promotions in some Chi spot other than site he manages. He's credited with largely helping Kenton set that $11,000 gross for single concert last winter, but Opera House reaped the big profits, Carlin being just on a salary.

America's New Instrumental Hit!
★ fiddle-faddle ★
LET A SMILE BE YOUR UMBRELLA
Featured in 20th Century-Fox's "Give My Regards to Broadway"
MILLS MUSIC, Inc.
1619 Broadway • New York 19

The Top Favorite
MY HAPPINESS
Lyric by Betty Peterson — Music by Borney Bergantine
All Material Available
BLASCO MUSIC, INC.
1221 Baltimore — Kansas City, Mo.

Bands at Hotel B.O.'s

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Xavier Cugat	Waldorf (400; $2)	6	3,195	18,765
Skitch Henderson	Pennsylvania (500; $1-$1.50)	2	1,300	2,745
Ray Eberle*	New Yorker (400; $1-$1.50)	10	1,310	13,685
Johnny Pineapple	Lexington (300; $1-$1.50)	87	775	78,225
Lawrence Welk	Roosevelt (400; $1-$1.50)	17	1,500	25,425
Carmen Cavallaro**	Astor (700; $1-$1.50)	8	3,515	31,110

* *New Yorker, ice show.*
** *Dick Jurgens replaced Monday* (12).

Chicago

Chuck Foster (Boulevard Room, Stevens, 650; $3.50 min.-$1 cover). Ice show grosses melted in warm weather. Fair 3,000.

Ray Morton (Mayfair Room, Blackstone, 300; $3.00 min.-$2 cover). Kay Thompson and William Bros. Sock 3,700.

George Olsen (Beachwalk, Edgewater Beach; $1.50-$2.50 min.). Terrif Monday (5) crowd of 6,200 added up to sensational 17,000.

Florian ZaBach (Empire Room, Palmer House, 550; $3.50 min.-$1 cover). Packed opening day (8) for summer revue headed by Liberace and closing for Hildegarde (7) gave room fine 4,300.

Los Angeles

Miguelito Valdes (Ambassador, 900; $1.50-$2). Fair 2,300 tabs.
Jan Garber (Biltmore; $1-$1.50). Solid 2,900 covers.

Location Jobs, Not in Hotels

(Chicago)

Marty Gould (Chez Paree; 500; $3.50 min.). Danny Thomas debuted (9) to sardine-tight room. Gigantic 6,000.

Henry King (Aragon; $1-$1.15 adm.). One-nighter of Griff Williams (5th) helped along to satisfactory 10,000.

Al Trace (Blackhawk; 500; $2.50 min.). Catching on under press build-up to oke 2,400.

George Winslow (Trianon; $1-$1.15 adm.). Holiday guester of Alvino Rey (5th) sparked ticket take to neat 12,000.

(Los Angeles)

Buddy Rich and Helen Forrest (Palladium B., Hollywood 1st wk.). Very big 11,200 callers.

Desi Arnaz (Casino Gardens B., Santa Monica, 2nd wk.). Good 6,600 takers.

See End-of-Summer Truce

Continued from page 35

doing something to reduce the number, will by that time apply himself diligently to evolving a method that will leave his union with at least a sizeable chunk of the royalty pie. The recording companies have at no time been adverse to continuing the system of paying the AFM a royalty on all records manufactured, and the "Institute Plan" had been presented on the premi. . that it fell within the precincts of the Taft-Hartley Act and lawfully permitted the AFM to benefit from the royalties that the recorders would pay into this plan.

Main impediment to the union's acceptance of the "Institute" is that the disbursement of the funds would be left to a three-way group (industry, union and public) on which the AFM would have but a minority vote. It is believed among recorders that this stumbling block may have its solution in an understanding on who is to be appointed to the board of trustees.

Meanwhile, Rep. Fred Hartley (R., N. J.), co-author of the act, has become interested in the fact that the recording and music publishing businesses have become victims because of the restraints imposed by the act upon the AFM, and he is getting actively into the situation. He feels that he can work out a settlement which could be consistent with the tenets of the labor law.

Hartley Unaware

Hartley declared last week that he had not been aware of the economic harm that the act had caused the music business as a whole. The situation, he said, had been brought to his attention by the radio and television interests.

The Jersey representative had been told that the multi-million-dollar phonograph recording companies, recognized for their honest business methods and accurate accountings, were barred by the AFM ban from carrying on, while bootleg outfits across the country were cashing in on their scavenger opportunities. It was explained to Hartley how jukebox "mobs," underwriting overnight labels, were supposedly marketing "Mexican" or "Cuban-made" recordings, but which were actually done by scab musicians in the States. The a cappella and harmonica-backgrounded platters, he was also informed, were not helping to lessen the widespread unemployment.

He was likewise advised of the formula that the major diskers have submitted to Petrillo but that the AFM head had rejected it since he has his eye on getting Congress to rewrite the copyright law so as to make provisions for musician control over jukebox and disk jockey performances. Hartley feels that he can solve the impasse between Petrillo and recorders, pointing out that he, as co-author of the act, should know whether it's "flexible."

TELL ME A STORY
LAUREL MUSIC CO.
1619 Broadway
New York
TOMMY VALANDO

Featured in M-G-M's "BIG CITY"
DON'T BLAME ME
Music by . . .
JIMMY McHUGH
ROBBINS

The Nation's Biggest Request Song
I'd Give A Million Tomorrows
(For Just One Yesterday)
OXFORD MUSIC CORPORATION
1619 Broadway, New York

B-VH, Morris Sued In Contract Breach

A $15,600 breach-of-contract damage suit against Hometown Music Co. came to light in N. Y. supreme court last week when Sidney Prosen moved to examine Burke & Van Heusen, Inc., a Hometown stockholder. Also a defendant in the action is Edwin H. Morris, Inc., which took over the B-VH catalog.

In 1947, according to the complaint, Prosen entered into an agreement with Hometown whereby he was to be its general manager for five years at $75 weekly. However, he claims, he was fired a year later. Plaintiff also asks counsel fees.

8 Victor Execs Now Sit in Judgment On Tunes Submitted for Disking

RCA Victor introduced on Monday (12) a new wrinkle in song-picking. Publishers are now required to submit their new tunes before a committee of eight Victor executives, of whom Jack Hallstrom is the chairman.

At the initial meeting of the committee Monday the pubs were quizzed in detail about each submitted manuscript. The questions dealt with the overall plans which the firm had for the song; for instance, whether the latter had been as yet recorded by anyone abroad, or whether it was scheduled as a No. 1 plug tune.

The committee includes representation from the artists and repertoire department, the pop sales department, the hillbilly repertoire recording division, hillbilly sales department, foreign recording division and the general publicity department. Intent of this song-

(Continued on page 42)

THERE WAS A LITTLE GENERAL WHO LIVED IN A SHOE— HE HAD SO MANY HITS....
IF I LIVE TO BE A HUNDRED
Apollo 1097—BOB HANNON
Crystal 1-1002—HI-LO-TRIO
Decca 24447—MONICA LEWIS and AMES BROS.
YOUR HEART AND MINE
Apollo 1097—BOB HANNON
Mercury—VIC DAMONE (to be released)
HIAWATHA'S MITTENS
by the writers of "I'm My Own Grandpa"
Apollo 1122—The Jesters
AND These HITS in Manuscript
"WATCH THAT FIRST STEP"
Did you hear Arthur Godfrey do it?
"THE CANNIBAL'S MENU"
Jack Smith's audiences eat it up.

"By a strange coincidence I happen to have some copies."
GENERAL MUSIC PUBLISHING CO., INC.
400 MADISON AVENUE, NEW YORK, N. Y.
For Sales Boston Music Co., 116 Boylston St., Boston, Mass.

On the Upbeat

New York

Mills Music acquired North American rights to "Dream of Olwen," a British bestseller published in England by Lawrence Wright . . . Anahid Ajemian, concert violinist who recently wed Columbia Records' George Avakian, is a Victor recording artist . . . DeLuxe Records now interchanging masters with Day Distributing of Los Angeles. Platters of both firms will be released simultaneously in the east and west as a result of the deal . . . N. Y. Local 802, American Federation of Musicians, sponsored concert for patients at the Bronx, N. Y., Veterans Hospital Monday (12). A 50-piece symphony orch under direction of Ray Block was paid by the AFM's Recording and Transcription Fund . . . Composer Alex North cleffed two new works for clarinet. Tagged "Revue" and "Pastime Suite," the pieces are published by Mills Music.

Hollywood

Dick Haymes opens at Roxy theatre, New York, starting July 28 . . . Elliot Lawrence signed with Columbia pix for a series titled "Thrills of Music." Disk jockey Freddie Robbins set to m.c. films featuring Lawrence band with Alan Dale and Mindy Carson handling vocals . . . Frank Skinner assigned to score "Family Honeymoon" at U-I . . . Frankie Laine inked for fortnite starting Sept. 21 at Fairmont, Frisco. Peggy Lee-Dave Barbour combo will follow for two weeks . . . Clark Dennis and Virginia Maxey inked to appear in the Charlie Barnet musical short now lensing at U-I . . . Miklos Rosza began recording his score for Harold Hecht-Norma Productions' "The Unafraid," at U-I with a 75-piece orchestra . . . Joe E. Lewis booked for fortnight at El Rancho, Las Vegas, Sept. 15. Stand will be comic's only western stand next season. Herschel Gilbert inked to arrange the Heinz Roenheld score for Harry Popkin production for UA, "My Dear Secretary." . . . Perry Como concludes role in Metro's "Words and Music" this week, trains back to N. Y. July 18 and will lay off rest of summer until his Chesterfield airer resumes in fall over NBC. Como will return here in December for next Metro film.

Chicago

Ray Morton orch reopens the Blackstone hotel's Mayfair Room Sept. 10, following summer shuttering this week . . . Rose Murphy into the Rag Doll July 23, following Anita O'Day, who opened Tuesday (13). Louis Jordan's Tympany 5 set for Aug. 20 . . . Savoy ballroom, sepia entertainment center here for almost 20 years, closed Thursday (8) when the State of Illinois moved in. Location will be remodeled for unemployment compensation offices . . . Estelle Weinberg switching from Santly-Joy to Advanced . . . Toot's Mayfair in K. C. has dropped its name policy until fall . . . George Winslow's orch shifts from the Aragon to the Trianon July 26. . . . Ray Pearl into Kennywood Park, Pittsburgh, for two weeks starting July 19 . . . Florian Zabach's orch anchored at the Empire Room of the Palmer House until Sept . . . Orrin Tucker at Elitch Gardens, Denver, July 21-Aug. 5 . . . Don McGrane into the Bismarck hotel's Walnut Room Tuesday (13) for four weeks . . . Tony DiPardo's orch closes at the Forest Park Highland hotel, St. Louis, July 24 and opens two days later at Shreveport's Washington-Youree hotel . . . Benny Miller now with Laurel Music . . . Benny Strong orch into the Boulevard Room of the Stevens hotel Friday (16).

Detroit Juke War

Detroit, July 13.

Detroit police laid down the law to the jukebox industry here Saturday (10) when they threatened to remove jukes from all Detroit taverns if any further violence appeared out of their operation and maintenance.

The ultimatum was handed distributors, union maintenance officials and operators after the stench-bombing of a hotel, five taverns and a restaurant Friday (9) in a flareup that appeared to be a jukebox war in the making.

Songs with Largest Radio Audience

Thirty songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast Over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

Survey Week of July 2-8, 1948

A Tree In the Meadow	Shapiro-B
Baby Don't Be Mad at Me	Paramount
Baby Face	Remick
Beyond the Sea	Chappell
Blue Shadows On the Trail—†"Melody Time"	Santly-Joy
Crying For Joy	Monaco
Don't Blame Me	Warren
Haunted Heart—*"Inside U.S.A."	Williamson
I May Be Wrong	Advanced
I'd Give a Million Tomorrows	Oxford
Only Happens Dance With You—†"Easter Parade"	Berlin
It's Magic—†"Romance On High Seas"	Witmark
It's You Or No One	Remick
Little White Lies	BVC
Long After Tonight	Broadcast
Love Of My Life—†"The Pirate"	T. B. Harms
Love Somebody	Kramer-W
My Happiness	Blasco
Nature Boy	Burke-VH
Now Is the Hour	Leeds
P. S. I Love You	LaSalle
Put 'Em In a Box—†"Romance On High Seas"	Remick
Rhode Island Is Famous For You—*"Inside U.S.A."	Crawford
Sabre Dance	Leeds
Serenade (Music Played On a Heartstring)	Duchess
Steppin' Out With My Baby—†"Easter Parade"	Berlin
Tell Me a Story	Laurel
We Just Couldn't Say Goodbye	Words-Music
Woody Woodpecker	Leeds
You Can't Be True Dear	Biltmore

The remaining 20 songs of the week, based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast Over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

A Bed Of Roses	Johnstone-M
A Boy From Texas	Shapiro-B
A Fella With an Umbrella—†"Easter Parade"	Feist
Better Luck Next Time—†"Easter Parade"	Feist
Bride and Groom Polka	Simon
Delilah	Encore
Dream Girl—†"Dream Girl"	Famous
Dream Peddler	Southern
Dolores	Famous
Encore Cherie	Miller
Ev'ry Day I Love You	Harms
Fiddle Faddle	Mills
Home	Mills
Hooray For Love—†"Casbah"	Melrose
I Went Down To Virginia	Jefferson
It's a Most Unusual Day	Robbins
Just Because	Leeds
Laroo Laroo Lilli Bolero	Shapiro-B
Little Girl	Leeds
Nobody But You	Duchess
Pecos Bill—†"Melody Time"	Santly-Joy
Take It Away	Pemora
Toolie Oolie Doolie	C. K. Harris
What Do I Have To Do—†"Are You With It"	BVC
Yours	Marks

* *Legit Musical.* † *Filmusical.*

RISING 'ARCHES' BIG SURPRISE FROM BRIT.

Recently introduced in the U. S. market minus ballyhoo or fanfare, the London label's "Underneath the Arches" is moving into the hit bracket with no logical reason to support its heavy sales in several key cities. Platter was cut by Primo Scala, a banjo-accordion outfit, and originally was intended strictly for British consumption.

Several weeks ago London's New York headquarters received about 6,000 copies for unscheduled release. The firm shipped a few batches to distribs in its sales area and was amazed when its Chicago representative disposed of 5,000 in two days. Company's sales rep in Philadelphia sold the disks at a similar ratio.

The sudden popularity of "Arches" is termed one of those unsolvable "freaks," especially since the banjo vogue set by "Four Leaf Clover" long ago shot its bolt.

"Arches" originally was published in England by Campbell-Connelly in 1932 with words and music by Bud Flanagan. When Robbins later acquired the North American rights, Joseph McCarthy wrote a new set of lyrics. Meanwhile, most of the American major diskeries are rushing out a cappella versions to cash in on the boom before it's spent.

Col.'s L.P. Splurge

Columbia Records will launch a national newspaper ad campaign in connection with its long-playing micro-groove record. While the company seeks to make the public conscious of the l.p. development, it has a far more-reaching motive for this campaign. It figures that if the ads only serve to get people into the retail outlets they will have paid off. The assumption is that if people can be induced to come in for a demonstration the visit will end with a percentage of them making some disk purchase.

The major problem of the record trade for the past three or more months has been to find ways of getting whilom buyers back into the stores.

I NEED MUSIC FOR LYRICS!

Good or bad this is my favorite kind of lyric. If any music publisher or music writer thinks it "good," I'd be glad to hear from them.

This Spring, I'll Hear a Robin Sing

VERSE

This Spring, I'll hear a robin sing
In the pear tree blossoming
And I'll be remembering
Your love and everything
That love and springtime used to bring.

CHORUS

This Spring, maybe the last for me,
So let it pass sweet with memory
Let me hear a robin sing, and find again the stars above me
While the breeze a whispering, reminds the heart of one so lovely.
Oh, if this Spring should bring, you remembering
Then the robin and I, both would sing.

VERSE

This Spring I'll hear a church bell ring
And I'll be a wondering
If you are remembering
Our love and everything
That Spring and lovetime used to bring.

P. S. STALLINGS, BOWIE, TEX.

Notice: This ad, title and lyric are being copyrighted.
Please watch for ads in other National Theatrical Magazines.

8 Victor Execs

Continued from page 41

picking setup, it was explained, is to apprise every segment of the organization concerned with preparing, selling or publicizing of an etching of everything connected with a song even before it goes into production.

No indication was given at Monday's gathering what Victor's own immediate plans were with numbers it might select from those being offered. An inquiry as to where such tunes may be recorded was received with dead pans. No committal of any sort was made.

The only other committee idea for song-picking recalled was one that the late E. F. Bitner introduced in the early part of his career as general manager of Leo Feist. His committee used to meet Monday mornings and listen to writers, but he learned in quick time that writers were in the habit of pitching their songs to pubs as quickly as completed and not waiting for a weekly audition. After losing out on several tunes that became big hits, Bitner abandoned the committee arrangement.

Tops of the Tops

Retail Disk Seller
"Woody Woodpecker"
Retail Sheet Music Seller
"You Can't Be True, Dear"
"Most Requested" Disk
"You Can't Be True, Dear"
Seller on Coin Machines
"Woody Woodpecker"
British Best Seller
"Galway Bay"

INJUNCTION VS. FEIST WRITERS ON 'RUM'

A decree permanently enjoining Leo Feist, publisher of "Rum and Coca-Cola," as well as the song's writers from infringing upon the West Indian composition, "L'Annee Passee," controlled by Maurice Baron, was signed last week by N. Y. Federal Judge Simon H. Rifkind. The court several weeks ago upheld Baron's claim that the "Rum" melody was lifted from his "Passee."

In signing the decree, Judge Rifkind also ordered an accounting and ordered Feist to surrender infringing copies of "Rum" to be destroyed. Evidence of damages sustained will be taken by special master Francis J. Quillinan.

DON'T BLAME ME
(From M-G-M's Big City)
A Great New Release by
KING COLE TRIO
on
Capitol Records
HARRY WARREN MUSIC INC.

"SLAP 'ER DOWN AGIN, PAW"
CHOICE MUSIC, INC.
Garet Romero, Prof. Mgr.
9109 Sunset Blvd. Hollywood 46, Cal. CRestview 1-5254
1576 Broadway New York, N. Y. COlumbus 5-7880

The Blonde Bomb Shell of Rhythm
INA RAY HUTTON
and Her ALL MALE ORCHESTRA
LATIN QUARTER, NEW YORK
Indefinitely
EXCLUSIVE MANAGEMENT
ASSOCIATED BOOKING CORP.
JOE GLASER, Pres.
745 Fifth Ave., New York 22 PL. 9-4600
203 No. Wabash Chicago

AGVA Election Results Due in Month; Much Speculation on Exec Sec Post

Ballots for the forthcoming election of officers and board of governors for American Guild of Variety Artists came off the press this week and are being mailed out to the membership, numbering about 22,000. It is figured that it will take the better part of another week for mailing. It will take several more weeks for return and counting by the Honest Ballot Assn., certified by AGVA to make the compilation. Consequently results of the election will not be known until the middle or latter part of next month.

Ballots contain nominees for prexy, veepees, secretary, treasurer and board of 45. Electees are to have complete control over operation of the talent union. All are non-salaried posts. However, officers and board will select an exec secretary as replacement for current title of national administrator at a salary to be fixed by board, presumably $7,500 a year. Whether Hyman Fain, currently functioning as chairman of Associated Actors and Artistes of America board, which took over control of AGVA after ousting of Matt Shelvey, former national director, would be named for that spot is problematical at this time. Fain is exec sec of American Guild of Musical Artists, who has been functioning as such in addition to AGVA. Dewey Barto, AGVA delegate and member of the committee, has also been mentioned for top spot but is not likely to be named, even though insisting from outset that he is not seeking the berth.

Logical selection for the spot would be Dave Fox, head of union's N. Y. local and assistant national director under current regime. Fox's long tenure with AGVA and his familiarity with union matters would seemingly give him the edge on qualitative background. Fox, to date, has not been making a pitch for the job. He's been plenty occupied carrying the ball for current committee in untangling snarls inherited from previous administration. However, it's an open secret that many of the top members of union will make a strong pitch for Fox's appointment.

However, whoever gets top spot will have plenty of work with limited powers under new AGVA constitution. It will be an interim appointment subject to removal by officers and board at any time, with customary two-weeks notice and severance pay unless removed for cause. This gimmick makes job far less attractive than previously when the national director bossed the works.

Creditors Close Florentine Gardens, H'wood; Acts Paid Off With Bond Coin

Los Angeles, July 13.

Shuttering of the Florentine Gardens, Hollywood boulevard nitery, is likely to be permanent, with debts reported near the $100,000 mark and complaints of rubber checks bouncing in the offing. Ralph Meyer, assignee for the creditors of the Frank Bruno bistro, attempted to work out a plan to reopen the spot with the acts collecting nightly. George White, producer of the "Scandals," and Florine Bale, AGVA representative, were reported willing to go on with the show, but various other creditors were unwilling to go along without more assurance of collecting their coin.

Meanwhile, Miss Bale announced that some of the checks drawn by performers for their last week's work had bounced. Thirteen principals and 17 choristers will be paid off by AGVA from the cash bond of $4,100 which Bruno had to put up before the show opened, but there is a possibility that the amount will not be sufficient to cover all outstanding talent bill.

Martha Short, songstress, opens at the Penthouse Club Friday evening (16) in spot vacated by Maxine Sullivan, who is off to Europe for a concert tour.

NICK LUCAS

Now Appearing

"KEN MURRAY'S BLACKOUTS OF 1948"

El Capitan Theatre

Hollywood, Cal.

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For All Branches of Theatricals

FUN-MASTER

"The ORIGINAL Show-Biz Gag File"

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3 DIFFERENT BOOKS OF PARODIES

(10 in each book) $10 per book

FREE COPY OF "HUMOR BUSINESS," The Show-Biz Gagazine with each $3.00 minimum order.

Send 10c for lists of other comedy material, songs, parodies, minstrel patter, black-outs, etc.

NO C.O.D.'S

PAULA SMITH

200 W. 54th Street, New York 19

Bob Smith

(the "Howdy Doody" kid)

treats the juvenile audiences under the title of

"Aesop Gets a TV Facelift— And the Kids Love It"

Frank Paris

(the puppeteer)

adds to the "Howdy Doody" Man's Exposition in

VARIETY'S

3d Annual Special

RADIO-TELEVISION NUMBER

Out This Month

Hygienic Vaude Units Set for Tour of Small Town 1-Nite Stands

Wilmington, O., July 13.

Hygienic Productions, producers of the exploitation film "Mom and Dad," is branching into the vaude field with a two-hour revue that's slated to start a national tour on Aug. 1. Company prexy Kroger Babb declared his firm's move was prompted by a survey which showed that theatremen in towns of 50,000 and less feel their customers could support stage entertainment at least one day every month.

Tagged "The Best Is Yet to Come," Hygienic's unit plans to have five acts in its layout built around a name band. Project also calls for a new edition to teeoff each month with set of different talent. Local acts will augment the traveling groups. First unit is inked to hit a string of small Ohio towns starting Aug. 1. Jack Crouthers is staging the productions.

MARTIN OFF TO LONDON ON TALENT QUEST

Sydney, July 6.

David N. Martin, head of Tivoli vaude loop, planes to London July 16 for an extensive looksee and talent quest. He will be away several weeks. Apart from vaude talent Martin will pact some legits for Down Under playdates between vaude-revue runs.

Martin is only recently back from U. S. trip, where he signed Chico Marx and Ben Blue. He also brought out George Formby and Tommy Trinder from England.

Kay Thompson, Joe E. Lewis Pacted for Spa's Piping Roc

Kay Thompson and the Williams Bros. have signed for a two-week engagement starting Aug. 3 at the Piping Rock, Saratoga Springs, N. Y., by Nat Harris, operator of Spa spot in addition to the Harem, N. Y. Deal has an alternate coin setup, with the act reportedly slated to get $10,000 a week for one show a night or $12,500 for two shows a night. Living accommodations are also provided for the troupe, including Joseph Marino, accompanist, and Robert Alton, the star's collaborator on lyrics and musical numbers.

Co-starring on the same bill will be Joe E. Lewis and the D'Andrea dancers.

Ohio Booze Bd. Returning Jackpots Before Dismantling 1-Arm Bandits

Columbus, July 13.

Club and cafe owners were notified by the State Liquor Dept. July 16 that more than 200 slot machines seized by liquor agents since 1945 will be destroyed Aug. 10.

The order instructed enforcement chief Donald T. Geyer to notify all known owners of the machines that they could, upon proper identification, obtain the contents of the slots within 15 days of notification.

Geyer estimated the machines, of five, 10, 25 and 50-cent denominations, contained anywhere from $7,000 to $10,000. The machines have been kept in a basement vault since their seizure.

The enforcement chief said he would seek a supplemental order later to determine the disposition of money in those machines whose ownership could not be traced. An inventory has been ordered taken and checked against office records to determine ownership. The list will be made public this week.

The machines were seized in raids over a four-year period. Until now no director or liquor board had assumed the responsibility for ordering their destruction.

Three Hucksters have been added to Latin Quarter, N. Y., show, co-featuring Ina Ray Hutton orch and Willie Shore, comedian.

Partner Attaches Carny For Share of Profits

Toledo, July 13.

Cavalcade of Amusements, carnival which was to finish an 11-day stand in Toledo, July 10, was the object of a receivership petition filed in Common Pleas Court there that day. Louis W. Greiner, formerly of Toledo, asserted he purchased a half-interest in the show in May, 1939, but never received his share of the profits.

Court was asked to forbid removal of carnival property from Lucas County, and also to name a receiver and order a judgment in Greiner's favor for the amount of withheld profits. Named as defendants are Harry L. Bernstein, doing business as Al Wagner, owner of the show; and his wife, Hattie.

Lieut. Col. Lampkin Named Production Head Of Vet Hospital Shows

Veterans Hospital Camp Shows last week appointed Phil Lampkin, ex-Army lieut. col. formerly with Special Services and Armed Forces Radio Service, as head of its production department. He succeeds Ben Plermont, who exits for other show biz activities. Lampkin assumed post immediately, and will ready new units to go out on the circuit this fall. Prior to joining Army he had considerable show biz background.

For eight years he was musical director and asst. stage producer at Loew's Capitol, Washington. Prior to that he held similar posts with Fanchon & Marco and Paramount-Publix. He also produced and directed several radio shows. As head of the Army Recruiting publicity bureau, he produced the "Voice of the Army" transcriptions.

Establishing and operating the first overseas Armed Forces Radio Service station in Panama in 1942, Lampkin was also adviser to Lieut. Gen. George H. Brett on commercial radio stations in Central America, Ecuador and Puerto Rico.

Returning to the United States, he became Pacific liaison officer in San Francisco. There he handled all USO-Camp Shows and all Hollywood Victory Committee personalities, arriving at and departing from west coast ports.

Lovely Lady of Song

JANE JOHNSON

America's Foremost Marimbist

GEORGE GUEST

AMERICA'S TOP HEADLINE SINGING GROUP

A "NATURAL" FOR TELEVISION

DEEP RIVER BOYS

RCA VICTOR FAVORITES

All Major Networks, Theatres and Clubs, U. S. and Canada

Personal Direction—ED KIRKEBY

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PENT HOUSE CLUB Indefinitely, New York

RADIO: Sundays, 3-3:15 P.M., WNEW

Personal Management: JOE MARSOLAIS

GEORGIE KAYE

NOW 3RD WEEK PARAMOUNT, NEW YORK

Ed Sullivan
Daily News
"A comedy Click."

Dorothy Kilgallen
Journal-American
Tops in Town: "Georgie Kaye's clowning on Paramount stage."

Earl Wilson
N. Y. Post
"Bravo."

Variety
"Solid waves of applause, had audience rocking."
Odec.

Frank Quinn
Daily Mirror
"Sock stuff."

Billboard
"Keeps audience laughing constantly . . . got yoks."—*Leon Morse.*

Direction: GENERAL ARTISTS CORPORATION

More Woes Beset Litigants In Nazarro, Buck & Bubbles Suit

Despite a recent decision by N. Y. Supreme Court Justice Hecht upholding a personal management pact between Nat Nazarro and Buck & Bubbles, Negro comedy act, the case is still threshing about in the legal mill. After Justice Hecht enjoined Ford Lee Washington (Buck) from breaking the agreement and also denied John W. Sublett (Bubbles) an injunction to prevent the manager from interfering in his affairs, attorneys for both performers applied fo a stay before the Appellate Division.

Following a brief hearing of both sides, Appellate Justice Bernard Shientag indicated that he would order a suspension of enforcement o. the injunction against Buck pending trial or an appeal. However, it was pointed out by Nazarro's attorney, Charles D. Scanlon, that a stay could not be signed until the lower court order was entered and bond furnished by Nazarro. As of Monday (12) this had not been done, although Scanlon said it would be "within a few days."

Meanwhile, according to Buck's counsel, Ernest Mahler of O'Brien, Driscoll, Raftery & Lawler, the team has been advised that it's free to seek employment independently of Nazarro. He conceded that in the event the comics obtained employment on their own they would be liable to damage actions from the manager. However, he added that any such suits would be met with a valid defense.

The comedians are attempting to rescind and cancel a contract with Nazarro dated March 14, 1947, which has two years to run. Agreement provides that Nazarro receives 30c. of every dollar of the team's earnings, Buck likewise gets 30c., while Bubbles draws 40c. In addition, Buck is guaranteed an income of $2,600 from the manager, but it's alleged that actually it's not a "guarantee" at all since the pact is peppered with escape clauses in favor of Nazarro.

Gypsy Edwards, Arvin Trio Wind 20-Mos. Nitery Date

Minneapolis, July 13.

Longest engagement for any act in local nitery history ended, temporarily at least, when Gypsy Edwards and Mel Arvin Trio departed from the Music Box after 20 consecutive months. They're taking a month's "vacation," the first they've had in more than two years, before deciding on "a return engagement" which the spot has requested.

In the meanwhile, club has booked in Musical Quintones.

Sheila Barrett, satiric impressionist, into Spivy's Roof, N. Y., for repeat date.

We Know
EDDIE RIO
He Knows The
Actor's Problems
THEREFORE
We are proud and happy to announce our support of Eddie Rio, for the office of Guild President. Ballots are now in the mail and should be in the hands of all members by July 15.
THE COMMITTEE FOR
EDDIE RIO
For President of American Guild of Variety Artists

BOB ALDA	*FRANCES LANGFORD*
BUD ABBOTT	*PINKY LEE*
DANNY BECK	*NICK LUCAS*
MILTON BERLE	*HARRY MENDOZA*
JOE BESSER	*CARMEN MIRANDA*
LARRY BLAKE	*DONALD O'CONNOR*
BEN BLUE	*BOBBY PINCUS*
JACK CARSON	*MARTHA RAYE*
JERRY COLONNA	*FRANK SINATRA*
LOU COSTELLO	*NICODEMUS STEWART*
BING CROSBY	*3 STOOGES*
FRANKLYN D'AMORE	*3 SWIFTS*
JIMMY DURANTE	*DANNY THOMAS*
FRANK DEVERS	*SID TOMACK*
MILTON FROMM	*RUDY VALLEE*
EDDIE GARR	*JOE WALLACE*
JACKIE GREEN	*EVERETT WEST*
BOB HOPE	

Owen Davis, Jr.
NBC Director of Program Preparation
details that
"Actors Like Television"
* * *
an editorial feature in the
3d Annual Special
RADIO-TELEVISION NUMBER
of
VARIETY
Out This Month

Sophie Tucker Kudosed At London Literary Fete Prior to Homeward Trek

London, July 13.

Climax of Sophie Tucker's triumphant return to London was a lunch given in her honor by Foyle's, British booksellers, who make a feature of "literary lunches" to distinguished writers.

Some 300 attended, which marked the launching here of Soph's book, "Some of These Days," at the Dorchester hotel, July 7. Charles B. Cochran was chairman and welcoming speech was made by Hannen Swaffer, who had left a sick bed to attend. He gave an earthy resume of La Tucker's career, reminiscing anent her London debut and disclosing the fact he was the first to write about her over here in the Daily Express, which he then represented. He paid tribute to her sterling qualities and lovable personality, endorsing the sincere affection in which she is held in this city.

Other attending included Ted Shapiro, Harry Richman, Jack Durant, Margot Grahame, George Robey, G. H. Elliott, Bud Flanagan, Nervo and Knox, Nellie Wallace, all spotlighted on introduction by Cochran.

In her responding speech Sophie had no need to stress her obvious emotional reaction to the unusual occasion. She told how the idea for her book arose and its development, and faded out by singing the song which gave it its title.

Set For Latin Quarter

Sophie Tucker will play her annual stand at the Latin Quarter, N. Y., starting around Oct. 31. Contract was inked last week by Lou Walters, operator, and William Morris agency, repping Miss Tucker.

Soph, who broke all records at the Broadway bistro on appearance there last year, will come in with all new material and songs, some of which had been part of her repertoire on recent triumph at the London Casino. Walters will build new production around her. She'll follow the run of Ted Lewis band and unit, which opens at the spot Aug. 22.

Miss Tucker is due back from London next week and will vacash with her sister until Sept. 3, when she goes into the Chez Paree, Chicago, for four weeks with options.

TRENET WINS APPEAL IN IMMIGRATION SNARL

Charles Trenet, French singer, was admitted to the United States last week as a permanent resident, immigration authorities announced after Watson B. Miller, Commissioner of Immigration and Naturalization, had sustained an appeal from a ruling excluding the singer.

Trenet was detained at Ellis Island upon his arrival here May 14, and was released for 60 days on June 6 pending an appeal. Jacques Arnould, the singer's accompanist, was also permitted to remain here under the ruling.

After a vacation, Trenet plans embarking on a concert tour in U. S. and Canada in autumn. However, he may play a couple of vaude or nitery dates in the interim.

RICHMAN A HIT IN LONDON

London, July 13.

Harry Richman made a triumphant return to London after 10 years when he appeared at the Casino yesterday (12). He sang old favorites, giving endless encores, well overrunning his time period.

Senor Wences, on same bill, was also an outstanding hit.

A.C. NITERIES COASTING WITH MODEST SHOWS

Atlantic City, July 14.

Crowds far beyond usual for the first two weeks in July are ringing up merry and welcome jingles on resort cash registers. With the three day Fourth of July holiday establishing a near record as a tarter, it looks like one of the best Julys in the city's history.

First two weeks weather was ideal for resort biz. Hot in the interior, cool at the shore. All amusements, hotels, and restaurant people are elated by spiraled biz.

George Hamid reported July 4 business second best for three days he has had since he took over the pier nearly a dozen years ago. "Ice-Capades" also doing well with sellouts at all performances.

Niteries now going full blast have modestly budgeted attractions. They're passing up expensive bands and acts for the present, but may unleash bankrolls if continued heavy biz warrants.

Weinger Leases New Copa, Miami, Site for 99 Yrs.

Miami Beach, July 13.

Final details were ironed out this week between Murray Weinger and the estate which owns property on which old Copacabana was located, with Weinger taking a 99-year lease at a rental which will run well over $700,000 for the tenure.

Deal is tantamount to an outright buy of the property, which includes an additional section of land that will allow for a building accommodating 700 in main room and 300 in lounge.

Expected that the new club will be ready before year's end, with Hildegarde tentatively set to open the room and Barry Gray to return to the cocktail lounge. Gray, who is currently holding forth from the WKAT studios here, confirmed reports that he may go to New York city and a spot in the Green Room of the Hotel Edison. Also stated that he will remain under Copacabana sponsorship, while up north, plugging the new room being built. Weinger, this week, is in New York city, ironing out details in the designs for new spot with Norman Bel Geddes.

Marilyn Maxwell Sails For Benny's London Date

Marilyn Maxwell trained in from the Coast last Thursday (8) and sailed for Britain the following day aboard the Queen Mary. Actress is scheduled to appear with Jack Benny and Phil Harris at the London Palladium.

With her Palladium booking starting July 16 for two weeks, Miss Maxwell said it was possible she would stay over for another week or so to entertain troops on the continent. Otherwise her plans are indefinite with no film commitments awaiting her at present.

AGVA Paid Off $18,703 on Coast Nite Club Folds

American Guild of Variety Artists, since June 1, has disbursed $18,703 to performers working on Coast who were not paid off for nitery engagements. Sum, unequaled in any past period, indicates general nitery conditions and number of spots which are folding in the Hollywood territory.

AGVA policy is not to permit acts to work in any nitery until a cash bond covering a week's salaries is posted with union. Only sizable spot, with big bond, which has folded is Florentine Gardens, from which Florine Bale, Hollywood AGVA rep, exacted $4,100 to cover week's salaries for performers. All other payoffs came from elatively small operations throughout state.

Last year in the Coast area 155, an all-time high, niteries had bonds up with AGVA to cover one or more acts employed in each. Presently 74 bonds are on file at the union.

Elaine Jordan, song stylist, has been added to bill at the Mermaid Room of the Park Central hotel, N. Y. Holding over on same show are Brenda Carr, songstress, the Smoothies, and the Tunetoppers quartet.

ATTENTION
COMEDIANS
and
HUMORISTS
My complete arsenal of choice, one-line "heckler-squelchers," insults, slurs, ribs, wheezes, and emcee quips, $1.00. Quality, not quantity. Heck, I'm 52, and I can't take them with me. You'll be robbed, to be sure.
BUSTER ROTHMAN'S
Gag Retort Supply Works
10 W. 22 St., Bayonne, N. J.

COMICS
I'll write you a new act or doctor your old. Reasonable rates. No file jokes. Original material only. Over ten years' experience writing all types of comedy.
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BRyant 9-0774

WILLIE SHORE
Latin Quarter New York

Happy Birthday

BOB NOLAN and the SONS OF THE PIONEERS

ON TOUR 15TH YEAR

Teleways Radio Productions, Inc.
8848 Sunset Boulevard
Hollywood 46, California
CRestview 6-7230
Cable Address "Teleprods"

Carl P. Kraatz, President
Chas. A. Kennedy, Vice-Pres.-Director of Sales

June 17, 1948

Mr. Bob Nolan
Sons of the Pioneers
Post Office Box 990
Hollywood 28, California

Dear Bob:

Congratulations on the Sons of the Pioneers' fifteenth anniversary.

For the past fifteen years the Pioneers have been offering the people of America the finest of Western and folk songs, and we at TELEWAYS are indeed happy to be associated with your fine group as EXCLUSIVE DISTRIBUTORS of your NEW TRANSCRIBED fifteen-minute radio series.

Your background of fifteen years before the microphone is one of the reasons your new transcribed radio show is getting such high Hooper-ratings and large mail pulls throughout America. In the past year and a half, TELEWAYS has sold your transcribed programs to well over two hundred radio stations in the United States and Canada! Reports from listeners, sponsors and station managers assure us, as exclusive distributors of this transcribed show, that your popularity as America's favorite Western singers is greater today than ever.

The personal appearance tour which you are now starting will afford your millions of fans throughout America the welcome opportunity of seeing you and the boys in person after hearing and enjoying your fine group on network shows, in motion pictures, as Victor Recording artists, and now on your own TRANSCRIBED programs.

Every success to you on this trip and be sure and get back to California safely.

Kindest personal regards.

Sincerely,

TELEWAYS RADIO PRODUCTIONS, INC.

Charles A. Kennedy
Vice President
Director of Sales

REPUBLIC PICTURES CORPORATION
Executive Offices
1790 Broadway - New York 19, N.Y.
Telephone Columbus 5-5900

June 9, 1948.

Office of the President

Mr. Bob Nolan
Sons of The Pioneers
Hollywood, California.

Dear Bob:

In this fast-moving and high-pressure business of ours, the only pleasant and compensating factor to me is the fine personal friends and business associates I have made.

It gives me great pleasure Bob to congratulate you and the Sons of the Pioneers on your Fifteenth Anniversary. I am proud to say that for over ten years you and your boys have filled the twin bill of being both loyal friends and outstanding Republic Studio Artists.

Since you were organized, The Sons of the Pioneers deserve great applause for their unselfish and untiring efforts in bringing enjoyment and contentment to countless persons and groups less fortunate than ourselves.

As gentlemen, friends and artists, I join with the entertainment world in wishing you and your boys continued success and good fortune.

Sincerely,

Herbert J. Yates.

ROY ROGERS

To Bob Nolan and the Sons of the Pioneers
Hollywood, California

Dear Gang:

After fifteen years of close association with you guys, I'm mighty proud to add my congratulations and best wishes to each and every dowgone one of you on your fifteenth anniversary!

If I have my way, Roy Rogers and the Sons of the Pioneers will be still riding the range together fifteen years from today.

Good luck to you on your tour and say "hello" to our friends all over the country.

Happy Trails to all of you!

Sincerely
Roy Rogers

P.S. Good luck to you rambling Sons of the Pioneers!

Me too
Dale Evans

THE PRESS SAYS...

"... these singing cowboys are popular PLUS."
LOUELLA PARSONS, King Features Syndicate

"... I only wish I had them under contract so that they could sing for me when I'm blue!"
HEDDA HOPPER, Chicago Tribune-N.Y. News Syndicate

"Their wonderful harmony has grown better by the year."
JIMMY FIDLER, McNaught Syndicate

"... these are the boys who put western music on the concert stage."
ERSKINE JOHNSON, N.E.A. Service

"... like the great outdoors, the Sons of the Pioneers and their music are thoroughly invigorating."
EDWIN SCHALLERT, Los Angeles Times

"... they are the vocal good-will ambassadors of the Golden West... good luck boys!"
JIMMY STARR, Los Angeles Herald-Express

"... Bob and the Pioneers have added the spirit of the West to the pattern set by Stephen Foster..."
HARRY CROCKER, Los Angeles Examiner

Thanks

Our heartfelt gratitude to every one in the professional world and our many friends who have helped us along the way.

And a special thanks to our buddy, Roy Rogers. Good luck to you Roy, and your new singing group in your future pictures and radio show!

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Hollywood 28, Calif., HOllywood 4111

HERE'S THE PROOF!

EUREKA, CALIFORNIA ... REDWOOD CENTENNIAL ... JUNE 26, 1948
"SONS OF THE PIONEERS WERE THE SENSATION OF OUR SHOW ... BROKE A TEN-YEAR RECORD ... THERE COULDN'T BE A MORE COOPERATIVE GROUP ..."
BLAINE MC GOWAN, MGR.

Philly Bistros Angling Conventioneers But Not Unleashing Bankroll for Talent

Philadelphia, July 13.

Burned by the lack of biz from the Republican convention, local nightclubs prepared for the Democratic onslaught with hopefulness, but scepticism. There were several attractions in town for the visiting delegates, but the clubs didn't go all out as they did for the previous parley.

Heading the list of things to do for the visiting Trumanites are the Ted Lewis show, at the Click; Phil Regan, who also vocalizes for the convention, in the Latin Casino, and Norman Granz's "Jazz at the Philharmonic," in Ciro's.

In the main the nitery men said "so what." Palumbo's, which presented Milton Berle during the GOP conclave, shuttered last week and didn't even bother to stay open for the Demos or the Elks. The latter bunch were the livest group of spenders so far, although the Democrats promise to be even more lucrative, if only to escape from the monotony of the doings at Convention Hall.

For reasons best known to the City Fathers, the vice squad is clamping down on closing hours, slot machines, etc. The town is really sloughed, and any overtime entertainment is done strictly behind closed doors.

Since Philly has a 2 a.m. curfew and the convention proceedings ended Monday after midnight, the nightclubs have to get it fast or under cover. This also lends a prohibition quality to the whole business for the visiting delegates.

Absence of names in the spots is impressive, but the clubs aren't to be blamed. The Republicans tossed a damper on the town's enthusiasm for conventions. Everybody from taxicab drivers to busboys squawked. The hotels, to some extent, got it and apparently had carte blanche from the powers that be.

Last Sunday, two of the town's leading inns served drinks in dining rooms, although Philly's Blue Laws forbid serving of spirits on Sunday.

After-Hours Spot Get Gravy

Principal beneficiaries of the influx of conventioneers are the private clubs, the fabulous array of after-hour dining and drinking rendezvous that rival anything during the Volstead era. The Pen and Pencil, the CR, the Moravian, Variety, Alpha, Vesper, Mercantile Literary Assn., and many others all make deliberate bids for the visitors and get them.

Despite a uniform opinion that Democrats are better spenders than Republicans (which seems to have been borne out over the weekend) the niteries made no special preparations for their convention.

Lewis opened last week at the Click (1,400 capacity) and has been doing terrif business at both dinner and supper shows. Norman Granz's unit has been playing to so-so trade at Ciro's and Regan started off promisingly last night at Jack Lynch's Latin Casino.

But the rest are going on as usual, with no attempts to jack up prices. The GOP affair discouraged the nightclub men. A fellow who kicked in $250 to bring the convention here saw only one delegate all week—and he bought a bottle of beer. Another cafe owner loaned his jacket to a coatless Republican, and the delegate waltzed off with it.

Film men are unanimous in the opinion that the conventions (excepting the Elks) mean nothing; they hurt if anything, since they drove the regular customers out of town. It'll be a long time before the entertainment industry here goes overboard again for the privilege of seeing the next President picked in this burg.

Beautiful New Navy

SIGNALFLAGS!

For carnivals, shows, circuses! Complete set of 26 different "alphabet" Signal Flags, made originally for U. S. Navy battleships, now released as war surplus. All brand new and in perfect condition—never used. None smaller than 4' by 4'—many larger. Brilliant fast colors; fine, long-wearing bunting. All different—no two flags alike! Each equipped with metal clasp for hanging. Complete set of

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HUGH CLAY PAULK

Dept. W

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DURANTE VICE ROONEY FOR VANCOUVER EXPO

Vancouver, July 13.

Jimmy Durante, pix and radio star, has been pacted for Pacific National Exhibition Show in place of Mickey Rooney.

Rooney had option with show, but had been unable to confirm to show's management his definite availability for date.

Understood show will cost $15,000 for four days. Plus Durante there will be other acts and a line of girls under the direction of Aida Broadbent and Edwin Lester, dance director.

Horsey Shindig

Philadelphia, July 13.

Mrs. Pearl Mefta, Washington's No. 1 party-giver and the heiress to the social mantle of the late Evelyn Walsh McLean, tossed a four-star shindig last night (12) at the Mirage Room of the Barclay.

The party was the sort of thing Life goes to, and, in addition, WPTZ telecast the affair after its convention program. In requesting the telecast, Mrs. Mefta tossed in a request of her own. She asked that the cameramen, stage manager makeup man, etc., all come in dinner wear.

Demand seemed all the more curious since Earl Wilson, Danton Walker, Paul Gallico and other syndicated press and radio figures arrived but definitely not in tux.

ARCHER VICE LOMBARD IN WM CHI BRANCH

Chicago, July 13.

William Morris Chi office last week replaced Pat Lombard, who leaves for its New York office, with Jack Archer, who joined WM after dropping out of the new Continental agency setup.

Irving Green, head of the local act department, left WM and successor has not been announced as yet. Green will return to New York with future plans indefinite as yet.

Cancer Clinic Benefits Under Earl Carroll Will

Hollywood, July 13.

A cancer research clinic will be set up under the terms of Earl Carroll's will which has been filed for probate in Hollywood. Estate, amounting to more than $1,000,000, named showgirl Beryl Wallace, who died with him, as chief beneficiary. Dated Oct. 31, 1947, will stipulated that if she died before she can inherit, "her portion shall go to set up a cancer research clinic."

Bequests of $32,000 go to friends and relatives, and half of his stocks and bonds go to Mrs. Jessie I. Schuler, principal backer of his theatre restaurant. Will described her as "my very dear friend." Carroll also specified that $50,000 be spent for a marble memorial at Forest Lawn where his and Miss Wallace's ashes will repose.

Carroll-Wallace idyll has long been a notable show biz romance.

Borsellino's, Cleve, Shutters for Summer

Borsellino's Club, Cleveland has shuttered for extensive alterations which will raise seating capacity close to the 300 mark.

When refurbished room reopens in late August, Sam Borsellino, owner, intends to plunge on top talent, such as has been giving him competish at Tommy McGinty's Club.

HILDEGARDE'S EUROPE TOUR; OPEN-END DISKS

Hildegarde and Anna Sosenko, her personal manager, leave on the America today (Wed.) for a six-weeks tour of the continent, returning to the U. S. Sept. 1. While overseas, Hildegarde has been pacted by a London packaging outfit, Tower Productions, to do a series of 13 open-end transcription shows in Paris for airing over the commercial Luxembourg station. Deal calls for a minimum guarantee of $35,000 for the series plus a split of sponsorship outlays.

Hildegarde returns to the U. S. Sept. 1 in time to fill a concert booking at the Pacific Auditorium, Milwaukee, Sept. 18. Starting Oct. 5, she appears for first time at the Cocoanut Grove, Ambassador hotel, Los Angeles, for five weeks. Her fall itinerary also includes dates at the Mark Hopkins hotel, San Francisco; the Olympic, Seattle; the Chase, St. Louis; and the Ainsley, Atlanta. Christmas eve she opens a three-week engagement at Murray Weinger's newly remodeled Copacabana, Miami Beach nitery, and then heads back to New York for her annual 14-week stay at the Hotel Plaza's Persian room. Norman Bel Geddes did over the Copa, recently razed by fire.

In Rome she will have a private audience with the Pope, arranged through Cardinal Francis X. Spellman in the U. S. Hildegarde will skip Germany on her continental junket due to traveling restrictions.

Halpern Opens New Nitery in Saratoga, N.Y.

Saratoga, N. Y., July 13.

Herman Halpern, who operates Barbary Coast nitery in Albany, opened Barbary Coast hotel and Country Club in Saratoga Friday (9). Otto Greene, emcee at the Albany spot, is handling the "Gay 90's Cavalcade" at the Spa. Wilson Lewis' society orch is on podium.

The Spa hotel and night club, the former St. Christian's school, has been remodeled to accommodate 115 guests and 1,000 diners, with parking for 500 cars.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., July 13.

Many holiday visitors hit colony on past weekend. The Will Rogers and Trudeau sanatoriums, Robert Louis Stevenson's Home and the William Morris Camp Intermission got most of the visitors. Niteries did boff biz. Durgans featured Jack Phillips, comedian-emcee; Karl Kilroy orchestra held sway at Top Hat cafe; Hotel Saranac offered Jerry Uvannis' orch while the Birches toplined Blue Harmoniacs.

Dr. Joseph Ecker, former Rogers medico, in from Glenn Gardner, N. J., for a two week vacash; ditto Winnie Heagney former sec to Dr. George E. Wilson, Rogers Medical Supt.

Lee Klimick upped for one daily meal after three month siege of bed routine, beating a bad setback.

Birthday greetings are in order to Margie Regan, Helen Morris and Walter Romanik, all Rogerites.

Sal Ragone and his frau Doris Gascoyne, ex-NVAites to England and Italy visiting relatives. Both received all-clears here in 1935.

Sherwood Kaines orch from the Deerwood Adirondack Music Center will give a series of eight concerts during July and August in the colony's Town Hall.

Natalie Smith planed in to holiday with her husband G. Albert Smith, who is recuping from major operation.

The D. T. McMahons, Irma Lalis and Irma Cosgrove in from N. Y. C. to visit Bill (Decca) Lalis, who is doing OK.

Lucille Hynes and Anita Langan shot in from Flushing, N. Y., to cheer up Frank (Par) Hynes, who is doing nicely.

William Morris Memorial Park, playground for kiddies, opened July 4. Shamus club furnishes free milk for the kids during July and August, Lena Dorcinelli and Patricia Mullin will supervise.

James B. Cole, Warner Bros. sound engineer, in from Albany to visit Jame Wotton, overhauled sound equipment of the Rogers.

Helen Proffitt planed in from Brooklyn, N. Y., to bedside husband Arthur Proffitt, whose latest clinic report upped him for meals.

Write to those who are ill.

Fireworks Display At Utah Fair Boomerangs, 10 Injured Will Sue

Salt Lake City, July 13.

A fireworks accident at the Utah State Fair Grounds on July 5, which resulted in serious injuries to an 11-year-old boy, and minor injuries to nine others, has been followed up with complaints sworn out against Sheldon R. Brewster, fair mgr., Harold L. Welch, mgr. of Beehive Midways, Inc., sponsors of the display, and James Powers, who set off the fireworks.

Accident occurred near end of the display, when an aerial bomb failed to rise over 50 feet, and exploded in the crowd. Complaint against the three charges them with presenting a fireworks display without a city permit.

Some question of jurisdiction arose after the accident, with city police claiming the fair grounds were under state supervision, and state officials tossing the ball back to the city. Final decision was the city had jurisdiction. City police and fire chiefs said no police or fire dept. supervision was arranged for because they had received no official notification of the display, despite the fact it had been advertised in the papers for a week. Hearings on the complaints have been delayed because Brewster is out of town.

The 11-year-old boy is in the hospital in a "critical condition," with a fractured skull, and serious head burns.

Ruban Bleu Stays Open

Biz being on the upbeat at Le Ruban Bleu, N. Y., has prompted Tony Mele, spots operator, to forego usual summer shutdown and remain open.

Current talent display is topped by King Odom Quartet and includes Muriel Gaines, Delora Bueno and Normann Paris trio.

Dante, magico-illusionist, opens at Hickory House, N. Y., tonight (Wed.) for indef run.

CAPPELLA

AND

PATRICIA

"Two sensational dancers making a first appearance in England . . . Speed and grace have seldom been so beautifully demonstrated, and in the second half they held up the show. After a polonaise and a new version of 'Three Blind Mice,' the audience just would not let them go until they had danced again. . . ."—THE LONDON STAGE (Brighton Premiere), June 10, 1948.

"Cappella and Patricia literally stopped the first night show with a brilliant dancing act."—THE STAGE (London Premiere), June 24, 1948.

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HELENE and HOWARD

'Comedy Dance Antics'

HELD OVER 5th WEEK

RADIO CITY MUSIC HALL

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NEW ORLEANS

Held Over 4 Weeks

Management

GENERAL ARTISTS CORPORATION

New Acts

ABE BURROWS
Comedian
55 Mins.
House of Harris, San Francisco

That the advent of a comedian who packs a potential punch can attract the interest of the talent merchants is indicated by the several scouts' hithering to Frisco to eye the debut of Abe Burrows, heretofore known for his air work and script writing. And if a nightspot audience reaction at the House of Harris is a fair barometer (which it should be, since it has fed off the talents of such as Harry Richman, Dwight Fiske, Rose Marie, Ben Blue and others the past season) then Burrows is in for some lush pasturing for some time hence.

A hefty pixie in makeup (weight, 198; height, 6 ft. 1 in.), convincingly bald, slightly jowly, and wearing spectacles, Burrows (in moderate portions) is a compote in appearance as well in appeal of such worthies as Joe E. Lewis, Zero Mostel, Ed Wynn and that Lindy waiter who gives you that ryebread look when you don't finish the noodle soup. Definitely unhampered by a good voice, leaning almost entirely on satire and whimsy, Burrows has patter and song copy which will not only please the cover-charge payers but will also cut the plate as a performer's actor.

Burrows opens with some mild comment concerning his radio background and then goes to work satirizing song types of one kind and another. First jibe is at the "Gypsy Type Song" which blends off into some nonsensical stuff about "A Gypsy's Heart Is Churning." Then follows an inane item in the French fashion, "Ron, Ron, Ron," with laugh-provoking adnoidal sound effects. Both these items are offered from floor mike and glom big hands. As a break off, Burrows introduces his accompanist, Milton De Lugg, toying with name for comedy effect, then takes over at centre piano himself with a big click of "Walking Down Memory Lane With Not a Doggone Thing to Remember." Excellent followups include "You're Playing Ping Pong With My Heart," and "You're the Pansy in My Garden" done with concert baritone effect. Back at front mike, Burrows closes approx 45 minutes with "The Laundry List Song" and "The Southern Type Song," both scoring heavily. Three beg-offs are "Waukesha Natural Bridge" in the best hoke tradition, "Hawaiian Type Song" in which high point effect is a gulp, and "The Girl With the Three Blue Eyes" which is smash material. Total time onstage 55 minutes with customers asking more.

Sum total is spirited, refreshingly slanted, clean throughout entertainment that shows big promise for vaude as well as nightspots. Accompaniment by Milton De Lugg is first rate backing. *Ted.*

DELORA BUENO
Songs-Piano
12 Mins.
Cafe Madison, N. Y.

Delora Bueno is typical of the songstress-pianists who frequent the ace boites of New York's east side. Her vocal numbers are in the sophisticated idiom while she intersperses her warbling with a dash of Noel Coward, et al, on the ivories. Although her overall routines vary little from her chanteuse contemporaries, this thrush is several steps ahead of them by virtue of a poised, effortless style.

A dark, Latin type, Miss Bueno further enhances her overall projection by a svelte coiffure and an attractive gown. Aside from piping the usual American standards, the songstress also contribs French, Portuguese and Spanish strains in an equally proficient manner. Working the intime cafe trail the past year, the gal recently picked up some video shots. Photogenically she's ready now, and with a dash of more vocal seasoning she's a prospect for a Broadway musical or films. *Gilb.*

CLIFFORD GUEST
Ventriloquist
12 Mins.
Palmer House, Chicago

While the bistro circuits are crowded with voice-throwers and their better halfs, this Australian ventro gives forth with a remarkable demonstration. His impression of an English fox hunt with the sounds of horses and hounds off in the distance and the coming nearer and then fading is sock stint. Exdisk jockey has amazing nodule control which he uses for shading and echo effects.

He uses pint-sized dummy for a banter routine similar to those of other ventros, but gets fine salvo for off-hand bits when he tries to put alter ego back in his case. Guest comes back with boff encore of parade which is somewhat similar in theme to first number. Handsome youngster doesn't have marked accent and should be at home in top spots. *Zabe.*

THERESE BREUER
Songs
5 Mins.
Sawdust Trail, N. Y.

A diminutive brunet, Therese Breuer has a corny, down-to-earth chirping style well suited for the casual trade this side street Times Sq. saloon attracts. When caught she warbled "Teasin'" and "Ol' Man Mose," dressing up the oldies with appropriate gestures.

Miss Breuer's raucous delivery is what the customers want here, but the better bistros are beyond her reach unless she develops a less strident tone and a wider repertoire. Her ruffled skirt and blouse gives her the aura of a bobbysoxer. A snappy gown would help both her sex and sales appeal. *Gilb.*

GISELLE & FRANCOIS SZYONI
Dancing
8 Mins.
Palmer House, Chicago

Brother and sister team, French imports, are youngsters who show top-drawer background in ballet and acro-dancing. However, they are still lacking in a few touches which would make them suitable for the top rooms in the country. Femme blonde has some terrif toe whirls, but she makes them seem too easy. Some posed waits might prove more effective. Act needs a little better routining to establish more flash.

Male, while equally as good a dancer, seems slightly stiff and should smile a bit here and there. It's not that serious. Duo might also do something on the more pop side in way of contrast. *Zabe.*

Indie B. R.

Continued from page 3

to the apparels trade more profitable.

Katcher's plan was a grandiose one. He aimed to finance a minimum of 20 to 25 pictures a year. Theory was that by backing a large number, there was greater assurance of profit, since it was likely the successful films would overbalance the losers.

Syndicate was planning, if Katcher had found the field fertile, to set up an office on the Coast with its own staff of accountants, budget men and production experts to keep a close watch on its investments. It was planned as a large-scale operation in every way, with millions of dollars in loans out all the time.

Rental Studios' Interest

One of the angles was to get guarantees from rental studios of 100% return to the syndicate of its investment in pix made on the lot. Katcher succeeded in selling the idea to at least one studio, but it demanded three years from date of release before it would make good on its guarantee. That was too long to tie up money, Katcher said, even if you were sure of getting it back.

Pitch to the rental lots was that the only prospect they had of obtaining business was to get indies back into production. Rental studios recently have been carrying heavy overhead with little return because of the dearth of indie production. They have already gotten to the point of offering completion bonds and guaranteeing the last 15% of bank loans for producers who will rent their space.

Katcher said that his investigation showed a wait of 24 months could be expected from the time a loan was made until the film got into release and had paid off sufficiently to start returning their investment to lenders of second-money. Distribs get their fees for releasing and for prints and advertising, and banks get their loans back, of course, before second-money financiers move into the payoff line.

Attorney declared that distribution companies delaying release of films beyond any reasonable need for developing advertising-exploitation campaigns appeared responsible for the wasteful time lag.

"No matter how much money a financing syndicate had," he pointed out, "it couldn't show a reasonable profit with every loan tied up for two years before there was even a chance of getting the investment back, let alone a return on the risk."

Careful arithmetic showed, Katcher explained, that by making investments in 20 to 25 reasonably profitable pictures a year, the return would be only about 6%. He said that wouldn't even cover the cost of operating the office that had been planned.

Asked how big were the profits that could be expected from similar loans in the commercial financing field, in which the syndicate is now operating, Katcher replied: "I'd be ashamed to tell you."

B. O. Ebb

Continued from page 5

afford to sit back on their releases.

While companies such as Universal-International, with several pix not yet played off, have scheduled four new releases for July alone, other distributors, such as Metro, can afford to shove back their releases. M-G, for one, has postponed two of its three August releases until September, with "Search," the European-made film which Metro is distributing, now scheduled as the only feature for release next month.

Thus, "Date With Judy" and "Julia Misbehaves," both originally scheduled for August, won't come out until the following month. Other releases will be similarly delayed throughout the year. Company will still have plenty of product available for August, including such pix as "On An Island With You." That film, for instance, has played in many key city first runs but, because of the booking logjam in New York, won't open on Broadway until July 29, when it's slated to go into the Capitol. Other big-budgeters which can support Metro during the summer doldrums include such current heavy-grossers as "Easter Parade" and "Pirate."

Despite Metro's delayed releasing schedule, the company is certain it will be able to release almost one picture a week starting in the fall. In addition to its own product, M-G will also have on hand a batch of new films from outside producers. First in the series of films to be supplied by Hal Roach goes out in October. In addition, Metro has contracted to distribute Argosy Films' (John Ford-Merian Cooper) "Three Godfathers," plus at least two films from Enterprise under the distribution deal recently concluded with that company.

Schary-Metro

Continued from page 3

to assume responsibility for all Metro production except the musical unit, with authority over all executives who have been in charge of the dramatic unit, plus full control of all production. Schary's attorney, David Tannebaum, and Rubin reportedly are working out a long-term contract. Numerous phases are still unagreed on but indications are that an agreement may be reached by this weekend.

Started As Writer on Lot

Schary formerly worked with Metro, having been made an exec producer in 1942 after years as a writer on the lot. He joined Vanguard Films as a producer in 1943 and moved over to RKO in 1947 as exec veepee over production. He resigned from that post two weeks ago, following the takeover of RKO by new owner Howard Hughes.

20th-UP

Continued from page 5

and will not be sold exclusively to a single station in each city, as 20th did with its "Camel Newsreel Theatre." Stations will pay a service fee pro-rated on some schedule, but whether it's to be dependent on the set circulation in each market area hasn't yet been determined. No sponsor has yet been set, with both 20th and UP hoping to corral a national advertiser who will bankroll the service on a nationwide basis on all stations.

While the service will not offer up-to-the-minute pictures as does the "Newsreel Theatre," it will solve the problem of stations being forced to utilize static still pictures in their news shows. Entire idea, in fact, is the result of a tremendous demand made on 20th during the past to open up its film library to stations for just such a purpose.

Variety Bills

WEEK OF JULY 14

Numerals in connection with bills below indicate opening day of show whether full or split week.

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (W) Warner; (WR) Walter Reade

NEW YORK CITY
Capitol (L) 15
Lena Horne
Paul Winchell
Jerry Mahoney
Dunhills
Skinnay Ennis Orc
Music Hall (I) 15
Helene & Howard
Van Grona
Margaret Sande
R Tetley-Kardos
June Forest
T & F Vallett
Corps de Ballet
Rockettes
Sym Orc
Paramount (P) 14
Sam Donahue Bd
Jo Stafford
Georgie Kaye
Lane Bros
Roxy (I) 14
Cab Calloway
Jackie Miles
Vivian Blaine
Carol Lynne
The Bruises
Arnold Rhoda
Strand (W) 16
Count Basie Orc
Billie Holiday
Zephyrs
Stump & Stumpy
BRONX
Crotona (I) 19-20
Stuart & Barry
Arno Bennett
QUEENS
Jamaica (I) 14-17
Stuart & Barry
Arno Bennett
3 Arnauts
Woody & Bobby
Buddy Boylan
Leo Delyon
Monette & Perry
18-20
Olson & Joy
Gangler Circus
ATLANTIC CITY
Steel Pier (I) 11
Behney Girls
Lew Fitzgibbons
Florida 3
Viola Layne
Henny Youngman
BALTIMORE
Hippodrome (I) 15
Tex Ritter Co
Curley Clemens
Ramona Lang
State (I) 15-17
The Barretts
The Pitchons
Milt Ross
The Griants
18-21
Roland & Reid
Marsha Carroll
Roy E Davis
5 Wards
CAMDEN
Towers (I) 16-18
A Donnelly & Bob
Sue Carson

C Emmy & Pete
Jimmy Leeds
Roy Thorsen 3
CHICAGO
Chicago (P) 15
Harry Babbitt
Harmonicats
Ross & LaPierre
4 Evans
Oriental (I) 15
Vaughn Monroe O
Moonmaids
Ziggy Talent
3 Sapphires
Cee Cee Blake
Jay Lawrence
Eddie Julian
Earl Hummel
Regal (P) 16
C Williams Co
Pedro & Durand
Eddie King Bd
Ralph Brown
JAMESTOWN
Palace (W) 14
only
Tex Ritter Rev
KINSTON
Bway (WR) 16-17
Anson Sis
M Hilton Co
Andrews Twins
Lady Frances
Joyce Brazelle
MIAMI
Olympia (P) 14
Rudenko Bros
Wally Overman
Duke of Paducah
Steve Evans
Richard Adair Co
OMAHA
Orpheum (P) 16
Mills Bros
S Dunham Bd
Marshall Bros
Larry & Lynn
PHILADELPHIA
Carman (I) 15
Deleon Sis
Jack Randall
Patsy Garrett
The Madcaps
ROCKFORD
Palace (I) 16-18
"Laugh Time"
O'Donnell & Blair
Roberts & White
2 Martingales
Bob Lee
Gleason Sanborn 3
UTICA
Stanley (W) 13-15
Art Mooney Orc
WASHINGTON
Capitol (L) 15
Lane & Claire
Simp'ns Marinets
Buddy Lewis
Gov Davis Bd
Howard (I) 16
E Hawkins Orc
Slam Stewart 3
Harris & Scott
Collins & Lee

BRITAIN

BIRMINGHAM
Hippodrome (M) 12
Ignorance Is Bliss
Harold Benes
Gladys Hay
Michael Moore
Matt Nixon
Foulharmonic Orc
O'Keefe Sis & B Richards
Aerial Kenways
Maurice French
Jimmy Elliott
J & M Kinson
BRIGHTON
Hippodrome (M) 12
3 Astaires
Borrah Minevitch
Harmonica Rascals
Walter Niblo
Riley & Heller
Toscanelli
Leslie Strange
Robert Harbin
Valmar 3
CARDIFF
New (S) 12
Mystery Cavalcade
M Colleano Co
Moke & Poke
Jenks & Williams
Elsie Bower
Vic Ray 3
CHISWICK
Empire (S) 12
Max Miller
Suzette Tarri
Kathleen Moody
Duncan Gray
Alfred Thripp
DeBear & DuBarry
Flying Cometε
Hal Mack Co
DERBY
Grand (S) 12
New Madhatters
Syd Seymour
Madhatters Bd
Constance Evans
Earle & Oscar
Pat O'Brien
Eric Plant
EDINBERGH
Empire (M) 12
Piccadilly Hayride
Nat Jackley
4 Hurricanes
4 Pagolas
Marianne Lincoln
Jack Francois
FINSBURY PARK
Empire (M) 12
MacDonald & Graham
Merry Macs
Keefe Bros & Annette
Eddie Gray
Peggy Mortimer
Lew Parker
Reg Radcliffe
Forbes & Barrie
GLASGOW
Empire (M) 12
Hooper Sis
Pearl Bailey
3 Jokers
Chefalo Co
Albert Whelan
Gaston Palmer
Peter Sinclair
DeCamp & Dodge
LEICESTER
Opera House (S) 12
Snow White
7 Dwarfs
Palace (S) 12
Talent Parade
Bryan Michie
Houston & Stewart
Doreen Harris
Medlock & Marlo'w
Dagmar & Bell
Walcott Mar'a'ts

LONDON
Hippodrome (M) 12
Vic Oliver
Pat Kirkwood
Fred Emney
Melachrino Orc
Marilyn Hightower
Michael Bentine
Julie Andrews
Jean Carson
Santigo Bd
Palladium (M) 12
Thanks for Memory
Edgar Bergen
Charlie McCarthy
G H Elliott
Gertie Gitana
Nellie Wallace
Ella Shields
Randolf Sutton
O'Farrell & D'nvers
Freddie Sanborn
F B'mberg'r & Pam
Frank Marlowe
Marie Louise, Chas
MANCHESTER
Hippodrome (S) 12
Robb Wilton
Jimmy O'Dea
Celia Lipton
Al Norman
Len Young
Slim Rhyder
Chas Hague
3 Gardas
SHEFFIELD
Empire (M) 12
And So We Go On
Issy Bonn
T & D Kendall
Norry
A & C Kemble
Peterson Bros
Francanas
Jack Kelly Co
SHEP'ERDS B'USH
Empire (S) 12
Trinder Show
Tommy Trinder
Ganjou Bros & Juanita
Grossetto 3
Woods & Jarrett
Bob Bemand
Jerry Allen 3
Kuester & Shand
Hal Collins
Jean Barrie
Bob Gibson
Colin Doune
J Tiller Girls
SOUTHSEA
King's (M) 12
Cavan O'Connor
Douglas Robinson
Moon & Brown
Charmian Innes
SUNDERLAND
Empire (M) 12
This Was Army
Ernie Allen
Sonny Dawkes
Melody 6
Ken Ryan
Dave Park
Johnnie Stanton
Stan Sanders
Bobbie Graham
Tommy Rose
SWANSEA
Empire (M) 12
Spivs & Drones
Ernie Lotinga
2 Tompsons
3 Caballeros
Gene Patton
Basyl
Lewis King
Brewster & Lotinga
Ann Grayson
Wolverhampton
Hippodrome (M) 12
Flack & Lucas
Maurice French
Bennett & Moreny
Jose Moreno Co

Madrigal
Ronnie Conn
Michael Miles
WOOD GREEN
Empire (S) 12
Naughty Girls '48
Ben Wrigley
Maria Carmen

Tleo & Chleo
Dick Thorpe
Moray Bros & Dave
Joy Dexter
Bunny & Byron
Moore & Hatton
Poppy Williams 1

Cabaret Bills

NEW YORK CITY

Cafe Society (Downtown)
Mildred Bailey
Avon Long
Calvin Jackson
Edmund Hall Orc
China Doll
Katharine Chang
Jack Soo
Laurie Long
3 Cantons
Matt Tuck
Noro Morales
J. Frasey
Copacabana
E Langford
Gali-Gali
Betty Bonnie
Ralph Young
Ray Malone
M Durso Orc
Alvares Orc
Diamond Horseshoe
Jay Marshall
Grace & Nicco
Choral Octet
H Sandler Orc
Alverez Mera
Juenger Ballet Line
Ebony
Charioteers
Paterson & Jacks'n
Harold King
Betty Mays Orc
Jack Lopez Orc
El Chico
Feraanda Crespa
Condo Lule
Victoria Barcelo
Rita & Rozino
Los Panchos
Havana-Madrid
Chito Izar
Christians
Ralph Font Orc
Machito Orc
Hotel Belm't-Plaza
Eddie Stone Orc
Hotel Biltmore
Richard Himber O.
Harold Nagel Orc
Hotel Commodore
B Raeburn Orc
Hotel Edison
Ray Scott 5
No 1 Fifth Ave
Tony Craig
Hazel Webster
Downey & Fonville
Penthouse Club
Martha Short
Rasha Rodel
Oscar Walzer
Riviera
Slate Bros
Fay Carroll
Romo Vincent
Orlandos

Tony Bavaar
Joey Gilbert
Carol King
Donn Arden Line
Hotel Astor
C Cavallaro Orc
Lenny Herman Orc
Hotel New Yorker
Ray Eberle Orc
Ice Revue
Muriel Pack
Hotel Pennsylvania
Skitch Henderson O
Hotel St Moritz
Menconi Orc
Betty George
Hotel St Regis
Hal Saunders Orc
Frances Maddux
Laszlo & Pepito
Milt Shaw Orc
Pepito Arvelio Orc
Hotel Taft
Vincent Lopez Orc
Charlie Drew
Hotel Warwick
Alan McPaige 3
Latin Quarter
Ina Ray Hutton Or
Willie Shore
3 Hucksters
Danny Riccardi
Al Morgan
Costello Twins
Patricia Adair
Richards-Adair Dcr
M. Frichette
Pupi Campo Orc
Bon Vivants
B Harlow Orc
Leon & Eddie's
Eddie Davis
Art Waner Orc
Rosita Moreno
Gee & Whiz
Judith Blair
Albertas
Harry Prime
Shepard Line
Old Roumanian
Sadie Banks
Joe LaPorte Orc
D'Aquila Orc
Versailles
Nancy Donovan
Bob Grant Orc
Panchito Orc
Village Barn
Hal Graham Orc
Curley Clements 3
Saphrony
Pat Dennie
Bud Cameron
Rose Thurston
Piute Pete
Waldorf-Astoria
Guy Lombard Orc
Mischa Borr Orc

CHICAGO

Blackhawk
Al Trace Orch
Jackie Van
Hotel Blackstone
Ray Morton Orc
Kay Thompson
Williams Bros
Hotel Bismark
Don McGrane Orch
Richard Gordon
Helsings
Ken Berry
Jayne Walton
Evelyn Terry
Mike Young
Bill Chandler Orc
H Edgewater Beach
Geo Olsen Orc
Bobby May
Andrea Dncrs 3
Bozo the Dog
Betty Gray
Dorothy Hild

Dancers (12)
Therons (6)
Chez Paree
Danny Thomas
Martha King
Mage & Karr
Leroy Bros (2)
M Gould Orc (10)
Lane Adams
D Chiesta Combo
Dorothy Dorgen
Dancers Co.
Hotel Stevens
Chuck Foster Orc
Rudy Richards
The Prestons (2)
Jean Arlen
Marian Spelman
Skating Blvdears
Palmer House
Liberace
Clifford Guest
M Abbott Dncrs. 10
Florian ZaBach Orc
Giselle & F Szyoni

Jessel's Deal

Continued from page 3

biz properties lined up such as "Call Me Mister;" "I Don't Care," the Eva Tanguay biopic (Betty Grable); and his remake of "Burlesque," now called "When My Baby Smiles At Me," with Dan Dailey doing the original Hal Skelly role. This is primed for late fall release. "Waltz Into Darkness," by William Irish, is next on Jessel's agenda after "Mister." John M. Stahl will direct "Waltz," Linda Darnell starring.

Producer is now junketing with the Darryl Zanucks in Europe as a sort of "bonus" from the studio for his "Burlesque" chore, which the company regards highly. Jessel has dates with Winston Churchill and General de Gaulle. One of the plans is for him to introduce Churchill at the Los Angeles Press Club when the British statesman visits the U. S. next winter.

Jessel returns in 10 days or so, flying both ways, but the Zanucks (including their 15-year-old Susan) will sojourn in South France for a month and return from England where the 20th production head has some intensive business parleys.

House Reviews

Palladium, London

London, July 6.

Edgar Bergen, "Thanks for the Memory," with Ella Shields, Gertie Gitana, Nellie Wallace, G. H. Elliott, Talbot O'Farrell, Randolph Sutton, Billy Danvers, Frank Marlowe, Freddie Sanborn, Freddie Bamberger & Pam, Marie Louise & Charles, 8 Rosebuds with Paul Conrad, Skyrockets Orchestra.

Edgar Bergen has the slickest ventriloquial act ever seen here and deservedly won enthusiastic acclaim. Bergen scored extra plaudits for being smart enough to topicalize his banter with Charlie McCarthy, shooting some witticisms at Britain's new national health campaign during an operation scene with his wooden partner.

The show hit the right note from the opening aerial act of Marie Louise and Charles, which is standout, followed by the return of comedian Freddie Bamberger and Pam in rare form. Freddie Sanborn contribs best xylophoning since Teddy Brown. Then came Frank Marlowe, whose knockabout antics had audience yelling for more, and got him rave bouquets from press. Bergen closes the first half and the rest of the show, presented by Don Ross under the title of "Thanks for the Memory," reintroduces seven old-time vauders.

Randolph Sutton opens with one of his famous comedy songs and follows with "On Mother Kelly's Doorstep." Comedienne Nellie Wallace—as coarse and as funny as ever; male impersonator Ella Shields presents her "Burlington Bertie" number; Talbot O'Farrell contribs oldtimers; comedian Billy Danvers injects new life and laughter into his old stories; Gertie Gitana warbles and dances with unusual freshness. For an hour they had the oldsters in the audience nostalgically singing with them, and the youngsters enjoying the songs their mothers used to sing. It's no wonder the combined talent and memories of these seven have been packing them in wherever "Thanks for the Memory" has played on the road. *Jock.*

Oriental, Chi

Chicago, July 8.

Dick Haymes, Artie Dann, Lou & Lilyan Bernard, Emerald Sisters (2), Carl Sands' House Orch (17) with Marilyn O'Shaughnessy, "Dangerous Years" (20th).

Cuts in daytime prices to match the recent downscaling at Balaban & Katz Loop houses brought in standees at the first show. Opening day b.o. reached a hefty $9,000.

Emerald Sisters open bill with comic acro routines heavily salted with thumping prattfalls. Pair offs to prime hand, following tandem rolls on and off a table. Lou and Lilyan Bernard's harmonica duets of a classic, two standards and a jive closer are well received.

Marilyn O'Shaughnessy, winner of a local chirp contest, vocals orch's theme song in okay style, with the maestro, Carl Sands, in a keyboarding followup. Orch's go at "Hora Staccato" has brass men doubling for a total of nine violins.

Although Artie Dann's material thins at some points, he nevertheless draws steady yocks. Comic's nose bears the brunt in a jest session that ends with impressions, mostly pale except for Jimmy Durante bit. Return has him imitating the Pathe News rooster and chanting a thank-you.

Dick Haymes lofts lyrics with a sure and expert touch. Singer, arousing femme squeals throughout, opens with "Great Day" and follows with two pop standards for choice returns. "Old Man River" takes him off to salvos, with teenagers calling for faves. Closer, "Little White Lies," wins more plaudits. *Baxt.*

Hippodrome, Balto.

Baltimore, July 10.

Lester Cole & Debs (5), Morey & Eaton, Jimmy Leeds, Romaine & Babette, Jo Lombardi House Orch (12); "Fuller Brush Man" (Col) (2nd wk).

Pleasing setup reaches strong climax with ensemble singing of Lester Cole and his quartet of lookers after successive spots of good variety. Following a solid getaway via special overture by Jo Lombardi house orch, who punch out arrangement of "Ciri Biri Bin," Romaine & Babette, nice appearing mixed duo of balancers, turn in smart routine of tricks that set a groovey pace.

Jimmy Leeds interpolates comedy banter while manipulating yo-yo and closes solid with harmonicaing of "Peg O' My Heart." Morey & Eaton follow with typical dumb dame crossfire which gets a good lift at finish via two tiny pooches pitching in with yowling to musical accompaniment and lead the orch with tail-wagging.

Cole has a nice aggregation of femmes this time out, contributing his usually well-arranged group vocals briskly and to good response. Working out of a Victor Herbert medley, "Temptation," and "May I Never Love Again" are sold to the hilt and supply a perfect clincher. Act has lots of appeal and could lift any doings into real distinction. Audience went for it in a very big way here.

Biz okay. *Burm.*

Apollo, N. Y.

International Sweethearts of Rhythm Orch (15) with Betty Shepherd, Vi Burnside; Wynonie Harris, Teddy Bacon, Ralph Cooper, Vivian Harris, George Williams, Savage's Brownskin Chorus (8), with Toby Winters; "Woman From Tangier" (Col).

Current sepia layout though lacking in marquee lure shapes up as entertaining fare that pleases the usual colored clientele of this house. New cooling system is also helping at the b.o.

Top billing is divided between Wynonie Harris, baritone specializing in blues, and International Sweethearts of Rhythm, all-gal orch composed of colored and ofay members. Outfit, comprising three rhythm, five reeds and six brasses, give out in loud and blary tempos. However, despite slick arrangements and good musicianship, they don't seem to registers on the decibels as well as they should. Could be that Apollo audiences may have an antipathy toward femme outfits, previously demonstrated a few weeks back when Ina Ray Hutton's outfit didn't do great shakes here either.

Band takes over on "Rompin' the Ramp" as prelude to Betty Shepherd's sultry warbling of a brace of ballads to fair reception. Teddy Bacon, hoofer, wakes 'em up with slick line of acro-dance routines to score nicely. Ralph Cooper, emcee, teams with house comics Vivian Harris and George Williams for comedy skit.

Band takes over again for sweet version of "All of Me," backed by choral setup of gal tootlers, with subsequent spotlighting of Vi Burnside, saxist, on "Robins Nest." Cooper and Miss Harris then throw in a bedroom skit such as would make Mae West blush but kills them here.

Wynonie Harris grabs the loudest hand in closing slot with a reprise of some of his former disk faves such as "Wynonie Blues," "Lotta Papa Mamma" and "Here Comes the Blues." A solid hit.

Brownskin Chorus, fronted by Toby Winters, contribs trio of numbers spacing the acts. Gals are lookers and can hoof. They win nice returns on Harlemania jungle number and finale. Miss Winters does jungle dance solo in subdued kootch style. *Edba.*

Olympia, Miami

Miami, July 10.

Art Jarrett, Dave Barry, Rochelle & Beebe, Lewis & Van, George & Tim Dormonde, Les Rhode House Orch; "April Showers" (WB).

Current stage bill stresses comedics, with the overall making a pleasant session.

Art Jarrett, vet tenor, toplines and does okay with his high-ranging vocalistics and self accomps on guitar. Blends ballad-pops neatly with "You Can't Be True" and "I May Be Wrong" standouts.

Comedy impressionist Dave Barry almost steals show via a canto of waggery that keeps laughs coming at steady pace. Material is mostly fresh, and where there is a familiar tinge, slick delivery adds newness. Takeoffs on radio and screen toppers interwoven in nifty manner garners top returns.

Another solid comedy sequence is the dance satires of Rochelle and Beebe. Duo win hearty palm payoff with their screwy versions of the ballroomologists who take themselves too seriously.

Rounding out laugh side of layout, unicyclists George and Tim Dormonde do stunts with clowning to bring laughs and gasps. Lewis and Van teeoff bill with clever terp routines for healthy palming.

Les Rhode house orch handles backgrounds in capable fashion. *Lary.*

Awan Stages Cal. Fair

Sacramento, July 13.

Adrian Awan, who handled the entertainment at the California State Fair in 1947, is doing it again this year.

Three shows will be presented between Sept. 2 and 12, with a budget of $120,000, the highest to date.

Radio Follow-Up

Continued from page 30

Miss Lillie is starred in the legit revue, "Inside U. S. A." at the Century, N. Y., the broadcast presented her as a vice-presidential candidate on a nationwide campaign tour. Some of the material was borrowed from the legit show, but it all seemed a bit desperate and taxing. Allowing for apparently insufficient rehearsal, the chief fault was the labored script.

Mel Allen has hit upon an interesting stunt in using guest broadcasters for an inning during some of the N. Y. Yankees' away-from-home baseball games. Besides being a friendly gesture, it provides a basis of comparing the New York brand of sportscasting with that in the various other American League cities, and sometimes gives an enlightening hint of how the Yankee team looks to the out-of-towner. The night of July 6, for the seventh inning of the Red Sox game in Boston, the guest spieler was Jim Britt, an obviously capable performer. Allen has done the same thing recently from St. Louis and Cleveland, also with pleasant listening results. The practice is worth continuing, possibly more frequently.

The intermission gab on the N. Y. City symphony broadcasts from the Central Park Mall, N. Y., via WNYC, New York, sounds like a satire of a bad commercial. Professional copy writers at the ad agencies know better than to write commercials that long. As heard one night last week, the blurb not only plugged the station's program booklet, but did an interminable sell for good music in general and WNYC music programs in particular.

'What Code?'

Continued from page 23

studying it." Another program exec said his web was "awaiting clarification" of the code. Still another said it was his impression the code did not go into effect as far as the nets are concerned until Jan. 1.

Unanimously, they confirmed that they are continuing to solicit free merchandise in return for brand-name plugs of the products on the air and are not considering these plugs as "advertising copy."

There wasn't any question, however, as to the clarity of the specific restrictive clause applying to merchandise giveaways, except whether brand-name mentions on sustainers constituted commercial copy. The provision clearly states that trade-name mentions, "or language sufficiently descriptive to identify" products, "should ... be considered as advertising copy and, as such, a part of and included in the total time allowances as herein provided."

The producer of one of the giveaways that's clicked seemed to sum up the common attitude: "The code doesn't mean a thing. As long as the giveaway fad lasts, the nets will do as they please about plugging merchandise."

Markle

Continued from page 23

sponsor paid George Zachary as producer last season. As director of "Studio One" Markel has been getting $425 a week from CBS.

"Ford Theatre" as such will be a combined CSB-K&E operation, with Markel reportedly insisting that Vincent McConnor be given the script editing assignment, as successor to Howard Teichmann. McConnor was responsible for about a third of the "Studio One" scripts.

Fate of "Studio One" is still up in the air, with CBS program director Hubbell Robinson huddling with William S. Paley and Frank Stanton on the advisability of making it a Coast production under Harry Ackerman's supervision, with William Robson as producer. If "Studio" goes west, it will likely be changed into an hour adventure-type show. Alternative is to scrap the show completely.

A major reason why the sponsor was reluctant to switch "Ford Theatre" from NBC to CBS was the sacrifice of volume discounts the move involves. With "Ford Theatre" and the Fred Allen show both on NBC, the auto concern earned a sizable amount in rebates. But by moving "Theatre" to CBS, the firm loses a reported $230,000 discount.

Night Club Reviews

Chez Paree, Chi

Chicago, July 9.

Danny Thomas, Martha King, Le Roy Bros. (2), Mage & Karr, Dorothy Dorben line (10), Marty Gould Orch, Don Chiesta Rhumba Band; $3.50 minimum.

Added kick that many patrons of this spot get from Danny Thomas comes from the fact that they applauded him upward in the days when he was caviar to the masses. The Chez was his first stop when he made the long jump from a North Side nabe nitery to the big time. Some of his routines are so well known to ringsiders that they call for them by name.

Striking quality about those selfsame routines is their insistence on good taste and avoidance of even pale blue. And as a dialectician Thomas illustrates the difference between witty characterization and sour racial stereotyping. His sensitivity in regard to material is evidenced by omission of his wailing Syrian standby because of current tension in the Levant.

Comic opens in mellow, reminiscent mood, recalling his stand at the now-defunct 5100 Club, then switches to wry comment on his radio show. In a serenade to his old home town, Toledo, he mixes lugubrious nostalgia with Chamber of Commerce statistics. A travelogue of Trinidad has him chanting a calypso, followed by an account of Pat Murphy's hectic wake. His familiar Italian describing a baseball game serves as a salvoed closer for a yock-studded session.

Mage and Karr tee-off bill with smart tap terping, varied by the male's solo of "Donkey Serenade" while the femme cleats annoyance. Martha King, seen recently in the Chi company of "Show Boat," surprises with her prime reception in a spot that can be tough for contraltos. Songstress clicks with three show tunes and draws heavy hand with "Come Back to Sorrento."

The Le Roy Bros.'s puppet work is deft and clever. Pair pulls the strings on a Hawaiian hipper, a balloon-blowing clown, a frantic skin-beater, and a brace of skeletons. Luminous clown and grave-haunting skeletons make for a well-received novelty.

Dorothy Dorben line steps out impressively in a Balinese number and a flounced-gown summery sequence. Marty Gould orch backs neatly, with Walter Popp at the 88 for Danny Thomas. *Baxt.*

Versailles, N. Y.
(FOLLOWUP)

Nancy Donovan is the new thrush at Nick & Arnold's plush East 50th street nitery, and the Irish-American songbird, a strikingly titian beauty, doesn't forsake the Continental aura which has dominated this bistro. Still under the influence of the Brisson-Piaf-Solidor parlay, she medleys a familiar cavalcade of French pops (wisely doing the English versions), but doesn't forsake the ould sod metier altogether.

Blend this with a surefire potpourri of American pops, coupled with a striking personality, a trained voice that doesn't need the mike (although she utilizes it in the main) and seasoned with well-poised cafe floor presence, and Miss Donovan is on the road to Mandalay. No nitery newcomer, however, her performances in the past have been in the big small time, now she has truly made the big leagues.

For the cafe she's a wise midsummer stopgap, obviously not as costly as Edith Piaf, et al. (who, incidentally, returns in September) nor even Suzy Solidor, likewise slated for a midwinter encore, having now gone back to her Cafe de l'Opera home base in Paris.

Per usual Bob Grant and Panchito make with the orthodox and Latin tempos, Grant also doubling as an okay batoneer conferencier. *Abel.*

Empire Room, Chi
(PALMER HOUSE)

Chicago, July 8.

Liberace, Clifford Guest, Gistelle & Francois Szyoni, Merriel Abbott dancers (10), Florian Zabach orch (12); cover $1, minimum $3.50.

Merriel Abbott has brought back her colorful line and built a show around her dancers with a continental motif. Two of the acts are imports, and Liberace, star of the show, provides intimate touch. In addition, Florian Zabach uses a violin choir of seven pieces.

Zabach, who has not been seen here in some years with a large band, has been taking his job as a glamor maestro less seriously and has built a combination which can fit well into any large room. Accent, backing the leader's violin solos, is on the fiddle section, with other members doubling on the strings. Compositions played are mostly on the standard revue kick although maestro shines in "Hora Staccato."

Abbott dancers in their return display training that places them a cut above bistro lines. Routines have them by-passing the New Look, for scanty, eyefilling costumes in opening number. They return later for another number with Francois Szyoni in ballet style, which is more in keeping with the motif of revue.

Giselle and Francois Szyoni, from the Bal Tabarin, Paris, offer nifty ballet terps. (New Acts).

Clifford Guest, former Australian disk jockey, has an unusual ventro act. (New Acts).

Liberace takes the usual nitery semi-classical numbers and displays sturdy background of years of concert work. Numbers such as "Malaguena," "Clair de Lune," "14th Hungarian Rhapsody," and others are done straight but where he fails is in his attempt to do variations on "Four Leaf Clover," which is hack stuff that any bar pianist does and, in many cases, much better. In "12th Street Rag" he demonstrates good Dixieland style pianoing. Pianist tries to emulate Hildegarde with a special song to greet his friends, which doesn't jell and should be discarded. *Zabe.*

Cafe Society Downtown,
(NEW YORK)

Mildred Bailey, Avon Long, Calvin Jackson, Cliff Jackson, Dave Martin orch (4); $3 minimum.

With its customary emphasis on music, particularly lowdown blues, this Greenwich Village standby offers a solid show for its special following. Even at the dinner show Friday night, when business is apt to be light at this time of year, the spot was fairly well filled and the reaction was cordial.

Mildred Bailey, whose casual skill at putting over a song offsets whatever she may have lost in vocal power, is the merited finale of the bill. As always, her easy delivery, clear diction and devotion to the melody, coupled with her unassuming yet confident manner, holds her audience utterly. She sings four numbers, "Keep Your Hands on the Plough," "More Than You Know," "Keep Your Eye On Your Best Friend" and the inevitable "Ol' Rockin' Chair," and could stay for a couple more if she'd cared to.

Avon Long, working under obvious difficulties on such a small floor and with the audience at such short range, does three song and dance numbers for fair effect. Never much of a singer, he has to depend on that part of the act and curtail his usually more impressive soft-shoe hoofing. In such close quarters, his wrinkled suit and unbrushed suede shoes are uncomfortably evident.

Calvin Jackson, introduced simply as "the genius of the piano," rips off some impressive keyboard gymnastics, but rarely lets the composer emerge. Under the circumstances, his playing of Chopin's C-Sharp Minor Waltz, in which he confines himself to the score, is unquestionably the highlight. His performance of "Show Me the Way to Go Home," somewhat in the style of Bach and an almost completely unrecognizable "Lady Be Good" suggest more interest in the performance than the music. However, the short, enormously difficult finale is sock.

Dave Martin's four-piece crew (piano, guitar, bull fiddle and drums) plays the show presentably, does two numbers by way of "overture" and is on for incidental dancing. Martin doubles as m.c. for the show. Cliff Jackson supplies pleasant piano interludes. *Hobe.*

Judy Canova's Collapse Cancels 1-Niter Tour

Little Rock, Ark., July 13.

Stricken with a fainting spell while performing here last week at the Municipal Auditorium, Judy Canova has cancelled her remaining one-night bookings and returned to her Hollywood home to recuperate. A local physician ascribed her collapse to "complete exhaustion."

Miss Canova had finished her songs and had just launched into some dance routines when she collapsed, falling to the footlights. Stagehands carried her to dressing room. The auditorium show drew some 7,000 spectators.

'1 BIG UNION' HINGES ON COIN

No B'way Plays Suitable for London, Sez Littler, Returning Empty-Handed

Emile Littler, London producer currently visiting New York, has seen no Broadway shows suitable for presentation in England. Arriving by plane last Wednesday (7) with his wife, actress Cora Coffin, he has seen most of the musicals and straight plays produced since his last visit, and will sail tomorrow (Thurs.) midnight, on the Queen Elizabeth.

As the producer of the London editions of "Annie Get Your Gun," "Song of Norway," "The Medium" and "The Telephone," "Claudia," "Finian's Rainbow" and other American shows, Littler has definite theories of the relative audience tastes of the two countries. For instance, he believes that "Finian" failed in England because the public didn't like its "message" about racial equality, which is not a problem there. Without that propaganda angle, he says, there wasn't enough story to carry the show.

"Annie," on the other hand, has a strong story, plus colorful characters and setting. Littler believes the English public is tired of "message" plays and now prefers unadulterated entertainment. He is careful to remark that a play or musical that is entertaining enough can also have a "message," but the entertainment must be dominant.

Among the specific Broadway shows that Littler had considered possibilities for production in the West End are "Mister Roberts," "Allegro," "High Button Shoes" and "Look, Ma, I'm Dancin'."

Littler regards "High Button Shoes" as primarily a vehicle for a comedian and believes that with some revision it might do for any one of a half-dozen or so London comics. He's particularly interested in making a deal for this play.

Littler's plans for this season include formation of "Annie" and "Norway" road companies to tour the United Kingdom for the second season, starting in October, while the original London production of "Annie," with Dolores Gray and Bill Johnson, is in its second year. He will also send out touring companies of "The Barretts of Wimpole Street," "Charley's Aunt" (with a production designed by Cecil Beaton, who did the lush decor for the revival of "Lady Windermere's Fan" on Broadway two seasons ago) and "Quaker Girl." He'll also put on eight Christmas pantomimes, all opening the same day, Dec. 24, in London.

Besides his production activities, Littler is a member of the board of directors for 16 West End theatres operated by his brother, Prince Littler. He's also executive governor of the Shakespeare Memorial theatre at Stratford-on-Avon. His brother is not associated in the theatrical productions of Emile Littler, but the British edition of "Annie" was partly financed by Louis Dreyfus, London representative of Chappell music.

However, Littler explains, he does most of his productions entirely with his own money, as do other English producers. That is unlike the U. S. system, under which producers raise their production finances from backers and usually don't invest their own money in shows.

Lindsay-Crouse Mull Couple of New Plays

Russel Crouse and Howard Lindsay, whose "Life With Mother" dramatization opens early in October at the Empire, N. Y., already have a couple of new plays in mind, one of which they'll probably start writing as soon as "Mother" is on the boards. Pending the opening of the "Life With Father" sequel, however, they're tinkering with the "Mother" script.

Lindsay and his actress wife, Dorothy Stickney, who will play the Clarence and Vinnie Day roles in "Mother," as they did in "Father," will spend August on the Coast.

Gilbert Miller-Haas To Do Worden Pieces

"My Mother Was a Beauty," a series of New Yorker pieces by Helen Worden (Mrs. John Erskine), has been acquired by Gilbert Miller and Roland Haas, who hope to have them dramatized in time for production on Broadway this season. Howard Teichmann was approached to do the adaptation, but has other commitments. No other dramatist is set.

The authoress is negotiating for publication of the pieces in book form, either in time for the Christmas trade or by next spring. She also has another story in mind, which she may do as a play or film original, but that will follow her revisions for the book edition of "Mother."

Jed Harris to Revive 'Green Bay Tree' in '49 With Rathbone, Straight

Jed Harris is planning a revival of Mordaunt Shairp "The Green Bay Tree" for the season of 1949-50. It will star Basil Rathbone in the part of Mr. Dulcimer, played in the original New York production by James Dale. Beatrice Straight will portray the girl, originally played by Jill Esmond. No one has been selected for the three other parts, originally done by Laurence Olivier, Leo G. Carroll and O. P. Heggie.

The revival is to be presented by Fred Finklehoffe, producer of "The Heiress," at the Biltmore, N. Y., in which Harris is associated and which stars Rathbone, with Miss Straight in the femme lead created by Wendy Hiller. The idea is to produce "Tree" on the Coast next summer, when "The Heiress" has completed its season-long tour. With production costs considerably lower there, it's expected that the show can be tried out in Los Angeles and San Francisco, then brought to Broadway early in the fall.

Harris, who produced and directed the original "Tree" in the fall of 1933, will stage the revival. He also staged "The Heiress." At the moment, Harris is preparing to direct Jean Dalrymple's production of Jean-Paul Sartre's "Les Main Sales" ("Dirty Hands") for fall presentation on Broadway. It will be retitled "Red Gloves."

BRIT. SHAKESPEARE CO. SLATED FOR U.S. DATES

The Shakespeare Memorial Theatre, Stratford-On-Avon, will come to the U. S. for an engagement during the 1949-50 season, according to Jack Hylton and Emile Littler, British legit producers and members of the exec governors of the Stratford group. Both Hylton and Littler return to London aboard the Queen Elizabeth tomorrow (Thurs.)

Initial plans of the British repertory company was for a four-month tour in the U. S. this fall, but this fell through due to the group's extended engagements in Britain. Productions next year will include the dual "Hamlet" presentation, with the title role played by Robert Helpmann, British ballet dancer, and Paul Schofield, new British legit personality, at alternate performances. Group will finish its current 20-week run at the Memorial theatre, Oct. 1, and will start a London date in November.

The London showmen report that after a couple of years of deficits the Stratford troupe is currently having its most successful season, helped by the Government's recent ease of the gasoline restrictions. However, the Shakespeare Memorial Theatre project is endowed (partly from U. S. donations), so it needn't and probably never will be commercially profitable.

TELE COVERAGE ALSO A FACTOR

An outline of the two alternate plans for consolidation of the various Associated Actors and Artistes of America affiliates into "one big union" has gone to the member organizations for study and action. The governing council or board of each union will pass on the proposals and then submit them to their memberships for ratification. The possible results are adoption of either the national or regional plan, or a program of "revitalization," which would in effect involve no drastic change.

According to various participants in the recent merger discussions in New York, at which the alternate plans were drawn up, the American Federation of Radio Artists is hot for full consolidation into "one big union." The American Guild of Variety Artists also favors a strong central union, as does the smaller American Guild of Musical Artists. Actors Equity Assn. spokesmen appeared to favor a modified consolidation, possibly the regional plan, while the Screen Actors Guild and Screen Extras Guild reps expressed preference for the regional alternative.

The question of television jurisdiction is a touchy matter to all the affiliates. As the original actor union, Equity has always claimed that it retained jurisdiction over new entertainment media, including video. However, AFRA is already entrenched in the spot through its contracts with the networks and ad agencies, which dominate actual telecasting.

SAG, which has contracts with all the picture studios, has jurisdiction over films for tele, but might have trouble imposing that authority in the video transmission field, in which AFRA holds power. Also, AFRA controls kinescope recording off the cathode tube. All these angles are potent in the present circumstances, since AFRA has indi-

(Continued on page 51)

'Okla.!' for Aussie Finally Signatured

Final papers for presentation of "Oklahoma!" in Australia were signed over the weekend by Dorothy Stewart, N. Y. rep of the Aussie J. C. Williamson theatres chain. Howard Reinheimer represented the musical's authors, Richard Rodgers and Oscar Hammerstein II, and the Sidney Fleisher office, Miss Stewart. Musical is to be done in Melbourne the end of the year, probably for Christmas. Williamson will use U. S. principals but there won't be any casting till about Labor Day.

Meantime, "John Loves Mary" opened as a success July 3 at the Royal, Sydney, for Williamson. Cast is the same as for the previous Aussie "Born Yesterday" production, with June Clyde, Hartley Powers and Stewart Long in the leads. Miss Clyde and Powers were imported from London and Long from Chicago for the "Born" engagment. When the Sydney run of "Mary" ends, the company will move to Melbourne, where both "Born" and "Mary" will be presented, in that order.

Jo Mielziner
Noted Stage Designer
gives his expert opinion that
"Intimacy Is the Clue to Television's Charm"
* * *
an editorial feature in
VARIETY's
3d Annual Special
RADIO-TELEVISION NUMBER
Out This Month

Pay Minimums, Arbitration Clause Remain Main Snags to Equity Pact

Slugging Match

Contract negotiations between the League of N. Y. Theatres and Actors Equity Assn., which have been unusually bitter this year, actually reached the slugging stage last week. At one point, after Lee Sabinson asserted that rising costs resulting from union regulations have eliminated the profit from theatrical production, Clay Clement, one of the Equity representatives, twitted him about recently buying an expensive auto.

Sabinson didn't reply at first, but apparently brooded over the crack, and some moments later called Clement a stupid so-and-so, and suddenly let go a punch, staggering the slighter and considerably older actor. The men were separated before either could do any more damage, and Sabinson was forced to apologize before the Equity contingent would resume palavers.

With prospects of a compromise agreement apparently fairly good, representatives of the League of N. Y. Theatres and Actors Equity Assn. will meet again this afternoon (Wed.) to continue negotiations for a new contract to cover Broadway and the road. There has been slow but steady progress toward an agreement in the last few sessions, particularly Monday (12). Meetings are being held at the Hotel Astor, N.Y.

The two main points still at odds are salary minimums, for both Broadway and the road, and the arbitration clause under the contract. There have been some prospects of a compromise on the salary angle, but both sides appear to be adamant on the matter of arbitration. League spokesmen have declared their intention of continuing the negotiations as long as necessary to reach an agreement. The Equity contingent, which prepared several times to break off the talks during the early huddles, has recently shown more inclination to continue.

The League's last offer of a $10 general salary raise was turned down last week by the actor representatives, one of whom indicated Monday that the union would be willing to accept a $20 boost. However, several of the producer group are strongly opposed to any further increase and are pressuring other League members to resist any further concessions. Equity's original demands were for raises from $60 to $75 in New York and from $75 to $100 on the road, plus $50 a week rehearsal pay instead of the present $25.

Although there is an arbitration clause in the present contract, League executives want to expand it to cover all cases of dispute between individual managers and Equity. Obviously motivated by recent disputes between the Theatre Guild and the Equity council, the League favors a compulsory arbitration setup for all differences involving questions of interpretation of the code. Under present conditions, the Equity council can settle a dispute without consulting the League or any arbitration agency or other impartial group.

The present code is due to expire Aug. 15. Equity wants the new contract to run 15 months. Between 20 and 30 representatives of the two organizations have been attending the negotiations, with Milton Weir, James F. Reilly and Brock Pemberton the principal spokesmen for the League and Rebecca Brownstein speaking for Equity.

Guild Subscribers In Boston Chowder Over '48-'49 Sked

Boston, July 13.

There has been criticism here from Theatre Guild-American Theatre Society subscribers over the list of shows announced for next season. According to several local subscribers, at least one of the plays mentioned will definitely not be among those presented by TG-ATS.

In its prospectus for potential subscribers, TG-ATS has announced that its shows "will be chosen from among" the following: "Love Life," the new Kurt Weill-Alan Jay Lerner musical to be produced by Cheryl Crawford; "Speak to Me of Love," the Guild production of an S. N. Behrman adaptation, starring the Lunts; "The Heiress," last season's Broadway hit starring Basil Rathbone; "Empress of China," adapted by Philip Barry from the original play by Jean Pierre Aumont, and starring latter; "Jane," another new Behrman comedy; "The Play's the Thing," the current Broadway revival starring Louis Calhern, and "Make Way for Lucia," Alfred De Liagre's production of a new play by John van Druten.

According to word from New York, "The Heiress" is not among the plays on the TG-ATS list, as the Shuberts and Marcus Heiman, representing the United Booking Office, have already turned it down. The Guild had presumably okayed it. There's some doubt here whether "The Play's the Thing" will be among the actual offerings of the TG-ATS. Also, as local subscribers long ago learned, there's always the possibility that some of the most impressive-seeming future productions on the list will never arrive at all, either being cancelled while in preparation or closing after the Broadway or tryout premiere.

Broekman Autobiog Bought by de Liagre

Alfred de Liagre, Jr., has acquired the dramatic rights to "Shoestring Symphony," the autobiographical novel by composer-conductor David Broekman. The book has a Hollywood locale and relates the author's fantastic misadventures in writing a ballet-symphony for performance in Hollywood Bowl.

John van Druten, several of whose plays have been produced by de Liagre, was reportedly offered the assignment to dramatize the book, but he's otherwise committed. The producer and author are now considering other adaptors.

TEICHMANN DUE TO DRAMATIZE MAG SERIES

Howard Teichmann, whose "Woman in the Case" (working title) will be put into rehearsal in August by Walter Fried, in association with Harold Clurman and Elia Kazan, is also under commitment to Barnard Straus to dramatize "Howe & Hummel," from the New Yorker articles by Richard Rovere. The latter script must be finished by next March.

The Fried-Clurman production will be budgeted at about $75,000. Clurman will direct the cast of 14, and the two sets will be designed by Ralph Alswang. The show will have an out-of-town tryout in mid-September. No Broadway theatre is set.

"Howe & Hummell" will involve a large cast and expensive production. Straus has Sydney Greenstreet in mind for the part of Howe and Jose Ferrer for the role of Hummel. No director or designer is set.

Teichmann was formerly associated with Orson Welles and John Houseman in the legit and radio activities of the Mercury Theatre. He has written extensively for radio, and last season was script editor of the "Ford Theatre" series.

Gertie as 'Mistress' at Dennis; Conn. Barns Off to Good Start

Dennis, Mass., July 13.

Gertrude Lawrence, whose producer - husband Richard Aldrich manages the Cape playhouse here, will make her annual appearance at the strawhatter, starting Monday (19), as star in a revival of Terence Rattigan's "O Mistress Mine," with John Loder as leading man.

Following bills at the spot will include John Carradine in "20th Century," the week of July 26; Walter Abel in "The Jailer's Wench," Aug. 2; Elisabeth Bergner in "Escape Me Never," Aug. 9; Brian Aherne in "Beaux Stratagem," Aug. 16; Celeste Holm in an unspecified play, Aug. 23, and Joan Caulfield in "Voice of the Turtle," Aug. 20.

Conn. Strawhats Open Strongly

New Haven, July 13.

Two out of three nearby strawhats got off to healthy starts on seasonal openings week of July 5.

Milton Stiefel's Ivoryton Playhouse shattered its 19-season opening week biz with a sellout on the Joan Caulfield-John Payne "Voice of the Turtle" package. Spot stopped advertising the show on Thursday, no seats being available for balance of week.

At Lewis Harmon's Chapel Playhouse in Guilford, Mady Christians in "The Constant Wife" pulled fine opening gross, building to a Saturday night sellout.

Third cowposture venture was an artistic success but light at the b.o. It was the inauguration of a series of opera, concert, ballet programs at the Andrews Memorial in Clinton. Opening (4) concert by Met-opera colorature Josephine Antoine, followed several days later (8-10) by second offering, dance satire by Iva Kitchell, drew enthusiastic reception but low gross. Small attendance indicates that strawhat fans require education for this semi-classic form of diversion.

Ed Lowe Replaces Romero

Fitchburg, Mass., July 13.

Edmund Lowe will star in the revival of the Preston Sturges comedy, "Strictly Dishonorable," at the Lake Whalom playhouse here the week of Aug. 30.

He replaces Cesar Romero, who was originally set but has a conflicting picture commitment.

Larry Parks in Tryout

Worcester, Mass., July 13.

Larry Parks has arrived from Hollywood for rehearsals for the tryout of "A Free Hand," comedy by Norman Panama and Melvyn Frank, at Guy Palmerton's playhouse here, opening Monday (19). Loren Gage is staging.

Subsequent bills at the strawhatter include Bert Wheeler in "Without Rhyme or Reason," a new revue, the week of July 26; Jackie Cooper in "Room Service," Aug. 2, and Mischa Auer in "20th Century," Aug. 9.

Batson Play In Me. Tryout

Skowhegan, Me., July 13.

"Magnolia Alley," new play by George Batson, will be tried out for a week starting Monday (19) at the Lakewood theatre here, with Jessie Royce Landis starred.

Batson authored "Ramshackle Inn," produced on Broadway during the 1943-44 season.

'Medea' For Denver

Denver, July 13.

"Medea," translated by A. S. Way from the original Greek, will be presented tomorrow night (Wed.) and July 21 and 28 at Red Rocks theatre, natural amphitheatre here, by the Aspen players. A tryout performance was given July 4 at the Wheeler opera house, Aspen.

The Aspen players are also presenting a revival of "The Importance of Being Earnest" in Aspen this Friday-through-Sunday nights (16-18); in Grand Junction, Monday (19), and Glenwood Springs, Tuesday (20).

'Music In Air' OK in L'ville

Louisville, July 13.

Nice weather favored "Music In the Air," Jerome Kern musical which opened the 10th anniversary season at Iroquois amphitheatre last week. No trace of rain marred the first six performances, which grossed a fair $18,500. Amphitheatre seats 3,500, and prices are scaled down from $2.40. Polyna Stoska, Met soprano; Gabor Cerelli, Hungarian tenor, and Al Shean were featured in the Oscar Hammerstein-Jerome Kern show.

"Hit the Deck," with Gil Lamb and Maureen Cannon, is the second week's attraction.

Irwin Poche, New Orleans theatre owner and member of the board of directors of the opera company, pops concerts, and symph orchestra, was in town last week to gander Iroquois amphitheatre and the musical shows currently playing there for a six-week season. New Orleans plans a series of musicals next year, he revealed, and Poche has been touring summer theatres to study their plants and methods.

Gert Stein Play at Princeton

Princeton, N. J., July 13.

Gertrude Stein's "Yes Is for a Very Young Man" will be given its first production in the east July 26-31 by the University players at Murray theatre here.

The group is composed of undergrads from Princeton and New Jersey College for Women.

Adelphi College Tryout

Garden City, N. Y., July 13.

"Time Is a Kind Friend," by radio writer Joseph Liss, will be tried out by the Adelphi College little theatre here tomorrow night (Wed.) through Friday (16). The play has been under option at various times by several Broadway managers.

Martin Magner, a director for Mutual, has staged.

Upstate N. Y. Spurt

Syracuse, N. Y., July 13.

A summer theatre boom has swung into high gear in upstate New York. In addition to the Skaneateles summer theatre and the Bridgeport Players, pioneer strawhats, the Oneida Castle summer playhouse opened July 6 with "The Late Christopher Bean." Outfit is directed and managed by Thomas Fitzsimmons, assistant to Prof. Sawyer Falk at Syracuse University. "All My Sons" is the current offering of a six-week program.

In town, the Syracuse community theatre, amateur group, is doing "George Washington Slept Here" this week through Saturday (July 17). George Lascelles, former producer-director of video shows for WRGB, Schenectady, is directing.

Due soon in Syracuse are the New Vic Players, West Coast company headed by Victor Izay, former Syracusan, which opens July 26 at the Syracuse Museum of Art with "Home of the Brave."

Pic About Strawhats

Documentary picture about summer theatres is being filmed this summer in the east, titled "Young Man In a Strawhat." Producer is Marvine Flame Productions, with Paul Benard, formerly with Republic, as director.

Various strawhats are assisting, with sequences and atmosphere shots being done on the scene. It's reported that over 35 strawhats will be visited for background sequences.

Balanchine, Cobos Prep London Ballet Season

Marquis de Cuevas' Grand Ballet de Monte Carlo planed from South America to Monaco last week after a successful engagement at Rio de Janeiro and Sao Paulo, Brazil. Company will appear in London, at Covent Garden, throughout August.

George Balanchine left New York last week to join the company at Monte Carlo and rehearse two new ballets for the London run. Antonia Cobos also planed to Monte Carlo last weekend, to redirect and play the lead in her own ballet, "The Mute Wife," for the London season. She originally did the ballet for the Marquis' Ballet International season in New York in 1944. Plans for Grand Ballet's U. S. visit are still up in the air.

Stanford Little Theatre In Regular Engagement

San Francisco, July 13.

Stanford Opera Workshop, a campus "little theatre" aided by a few semi-pro performers, has been taken over by a Frisco legit producer, Paul Posz, for a regular commercial engagement in Frisco's War Memorial Opera House. Initial presentation is "Peter Grimes," a modern opera by Benjamin Britten.

Young troupe of players includes Howard Ross, Marjorie Dickinson, Joel Carter and Stanley Noonan. Production staged by F. Cowles Strickland, and Harold Schmidt handles the baton.

Cochran Due in U. S.

London, July 13.

While Sir Charles B. Cochran's current musical hit, "Bless the Bride," is still drawing brisk business in its 64th week, the producer nevertheless is preparing a new operetta by A. P. Herbert and Vivian Ellis. They authored "Bride."

Cochran, who presented "Bride" in association with Anthony Vivian, is also mulling a trip to the U. S. His junket is tentatively set for next fall.

McHugh-Adamson Musical for Todd

With Mike Todd's new musical, "As the Girls Go," scheduled to go into rehearsal next September, the piece represents some interesting statistics on the producer and his associates. Show is his sixth musical and the fourth to star Bobby Clark under the Todd aegis.

In addition, "Girls" will be the ninth show for which Howard Bay has either staged or designed the scenery for Todd. Musical also marks Hermes Pan's first dance-staging on Broadway. Score is by Jimmy McHugh and Harold Adamson while Bill Roos did the book.

$3,000,000 Rebuilding Plan for Abbey Theatre Shelved for Economy

Dublin, July 6.

National economy measures by the Eire government have caused the indefinite pigeon-holing of the $3,000,000 plan for rebuilding Dublin's famed Abbey Theatre. Plan provides for three theatres in one building—one for the Abbey Co., second for presentation of plays in Irish language; third for experimental and training purposes.

Present building is inadequate and was originally the city morgue, later becoming bank offices. Construction of the new theatre will be a government-financed project. Only expenditure so far okayed has been $4,000 expenses for judges of competition among architects for plans.

Opinion here is that while economy is given as the main reason for shelving, it's felt that use of building materials and labor for theatre wouldn't be justified in view of the current housing shortage. Shelving is expected to last 18 months to two years.

Sharin Delays Play Due to Angel Snarl

Eugen Sharin has postponed production of Steven Vas' "Children of Vienna," slated for August rehearsals, because of defection of certain backers. Latter are concerned due to uncertainity of the tax situation and possible changes in legit partnership setups.

Sharin, former veepee of Eagle Lion in charge of European sales, is planing to Europe Friday (16) for four weeks. During that time he'll try to arrange for importation of the Vienna-made film, "Darling of the World," story of Gaby Deslys. Pix was recorded in two languages, French and German, and Sharin, if he ties up the U. S. distrib, would also arrange for English titling. He also plans starting production in Vienna of the film, "Champagne for Two," which script he owns.

Theatre Guild's
Lawrence Langner
Gilds the TV Lily and Foresees Medium's Impact Towards Elevating Public Taste
* * *
An Editorial Feature in
VARIETY's
3d Annual Special
RADIO-TELEVISION NUMBER
Out This Month

Old Vic Take Will Pass $1,100,000 In SRO Sixmonth Anzac Trek

Sydney, June 30.

Record-shattering biz is being racked up by the Old Vic Co., headed by Sir Laurence Olivier and Vivien Leigh, in its Down Under engagement. When the unit returns to London the take, including the New Zealand coverage, will be above $1,100,000 for a six months' tour, and with three plays, regarded as not so hot in general appeal, "Richard III," "Skin of Our Teeth" and "School for Scandal."

Old Vic visit is being sponsored by the British Cultural Council, with the D. D. O'Connor Organization, in which Sir Ben Fuller is a director, managing the tour. Every seat for the season has been sold in advance, ranging from $4 top, down to $1.50.

In Sydney at present it's impossible to buy a seat for $20 for any of the three plays, so great is the public interest. Scalpers haven't been given a chance to make a cleanup in any Aussie key played to date, Perth, Adelaide, Melbourne and Sydney. Nothing to equal Old Vic's biz has been seen before in the Antipodes. The Sydney run finishes in August; then a brief Brisbane visit, with New Zealand to follow.

For the first time here, a specially-chartered plane will take the Old Vic Co. to New Zealand, a distance of 1,300 miles, after a short Brisbane stop here with "School for Scandal" in August, then fly back with 40 members of Ballet Rambert.

Farrell Takes Over Warner Theatre, N. Y.

Anthony B. Farrell, the Albany industrialist who backed "Hold It!" to the tune of about $300,000 loss (so far), has formally acquired title to the Warner theatre, N. Y., at a reported price of about $1,500,000. He has announced that "Hold It!" will reopen at the former film house Sept. 9.

In announcing his formal takeover of the theatre, Farrell said he has changed his mind about retitling it the Brafar, and will give it another name to be selected.

Co-op Production For Xmas Opening

A production procedure by which actors, writers and stagehands would share the cost and profits, as well as the creative efforts, is currently being set by comedian Romo Vincent for a tentative Christmas week opening on Broadway. It's to be a revue, as yet untitled, based on Vincent's current ABC television series, "You're Invited," the plot of which revolves about his efforts to produce a Broadway legiter.

According to Vincent, one of the larger talent offices is ready to lend money to individual participants. Only snarl is the possibility that legalites may disapprove of the investment method, in line with the Internal Revenue Dept.'s current nix on limited-partnership deals as tax-evasion setups.

'People Like Us' Liked In Its London Premiere

London, July 13.

"People Like Us," which opened at the Wyndham's July 16, was enthusiastically received and will probably have a successful run. It has topical interest due to the recent change in the capital punishment law. Play, by the late Frank Vosper, is based on a famous murder trial, hitherto banned for public performance owing to strong public opinion against the woman in the case being hanged. It was performed privately at the Arts Theatre Club in 1929.

It's presented now by Henry Sherck, with direction by Murray Macdonald. Unknown repertory actress Kathleen Michael is being universally acclaimed in her first West End appearance as the woman condemned with her lover for her husband's murder.

"Musical Chairs," which opened at the Playhouse Friday (9), was well received. The revival, splendidly acted and produced, and starring Richard Bird, isn't outmoded after 17 years and has an even chance of success. It was transferred from the Arts Theatre Club.

Merman Vacations With Ailing Daughter

Ethel Merman, currently vacationing from "Annie Get Your Gun," at the Imperial, N. Y., will be at Glenwood Springs, Colo., until her return to the show Aug. 16.

Star is accompanied by her three-year-old daughter, who has been ill chronically for several months.

Jerome Chodorov's Solo

Jerome Chodorov, vacationing in Europe, is working on a play for possible Broadway production this season. Previously, Chodorov has either collaborated with Joseph Fields or done adaptations. Max Gordon, who produced "My Sister Eileen," "Junior Miss" and other Chodorov-Fields plays, will probably get first look at the new piece.

The recent abandonment of the projected musical version of "My Sister Eileen" resulted from the authors' inability to work out an agreement with Columbia Pictures, which controls the screen rights.

Davidson Pacts 2 Shaw Tours; Stevens to Head New Radio-Tele Dept.

James A. Davidson Management has added Edmond St. John Stevens to its staff. The former ABC night program manager will head up a new radio-tele department for Davidson concert artists.

Bureau has also lined up two concert tours for the recently-formed Robert Shaw Chorale, which it placed on NBC as current summer sub for Edgar Bergen. Chorale has been booked for six weeks each this fall and next spring, to tour as far west as the Mississippi, giving concerts nightly.

Fall tour will start shortly after the current radio stint, with Shaw going along as regular conductor. He'll resume his Juilliard and Collegiate Chorale duties during the winter.

MPLS. SYMPH HAS $1,024 SURPLUS FOR 1947-'48

Minneapolis, July 13.

The Minneapolis Symphony Orchestra closed its 1947-'48 season with a $1,024 surplus, according to its treasurer's report. Total expenditures for the past season were $344,000, including a $6,000 addition to the association's reserve fund, the report shows. Pledges to the guaranty fund totaled $133,252.

Loring M. Staples, Minneapolis attorney, was named the association's new president. Expenses for the 1948-49 season will be $30,000 over previous years, due to salary raises given orchestra members, he said.

Joyce's One U.S. Booking

Philadelphia, July 13.

Eileen Joyce, British concert pianist and wife of theatrical agent Christopher Mann, arrives in the U. S. Saturday (17) to give one recital at Robin Hood Dell here July 20. She'll return to Britain immediately afterwards.

This will be her first booking in the U. S.

Actors' Lab Preem

Los Angeles, July 13.

World premiere of Arnold Manoff's play, "All You Need Is One Good Break," will tee off a summer theatre schedule slated for weekend presentation by the Actors' Lab Workshop.

Other plays lined up are George Bernard Shaw's "Androcles and the Lion," Thomas Dekker's "A Shoemaker's Holiday" and Robert E. Sherwood's "Abe Lincoln in Illinois."

Chi B.O. So-So; Repeat 'Annie' 26G, 'Shoes' SRO $38,000, 'Money' $10,000

Chicago, July 13.

Expected boost in legit revenue from furniture convention delegates didn't materialize, but all shows except "Annie Get Your Gun" were well above the break-even figure, with "High Button Shoes" continuing to be sold out. "Annie," which opened July 5, did about half the weekly gross that it hit several months back.

There's nothing new on the agenda until after Labor Day The Blackstone is to be completely remodeled with new seats, carpeting and a complete paint job beginning this week.

Estimates for Last Week

"Annie Get Your Gun," Shubert (1st wk) (2,100; $4.94). Weak $26,000. Billy Worth subbing in fine fashion for Joan Edwards, ill with bad throat.

"For Love or Money," Selwyn (3d wk) (1,000; $3.71). Present $10,000 figure is on the profitable side.

"High Button Shoes," Great Northern (8th wk) (1,500; $6.18). Same old but pleasant song; $38,000 sellout.

"John Loves Mary," Harris (22nd wk) (1,000; $3.71). Now in fifth month with okay $12,000 for last week.

U.S. Plays In Jap Comeback

Tokyo, July 1.

American plays, slow to make a comeback in Japan, will soon be a regular part of Tokyo theatre fare. Two U. S. plays—"Our Town" and "Three Men On a Horse"—did nice biz in typical short Japanese runs last month, and at least 13 more have been copyright-cleared for Nipponese performance and will likely be produced before the year is over.

"Yes, My Darling Daughter," now in rehearsal, will open July 26 for two weeks. Already translated and ready for production are "Skin Of Our Teeth," "Abe Lincoln In Illinois," "On Borrowed Time," "Ethan Frome" and "Liliom." "No Time for Comedy" and "Yellow Jack" are now being translated.

Other plays on which Japanese performance rights have been obtained by the Army's Civil Affairs Dept. and turned over to Civil Information and Education Section here for negotiation with Jap producers are "The Old Maid and the Thief," "Thunder Rock" and "The Voice of the Turtle."

Except for Lillian Hellman's "Watch on the Rhine," which was produced in Tokyo in 1946, "Our Town" and "Three Men" were the first American plays staged commercially in Japan since before the war. Two British works—"The Mikado" and John Drinkwater's "Abraham Lincoln"—have been performed here since the war.

Shuberts Get 'Paragon'

London, July 13.

"The Paragon," currently at the Fortune here, has been purchased by the Shuberts for Broadway production next fall. Deal has an unusual angle, inasmuch as the film rights already were disposed of.

Play was filmed at the Teddington studios by Associated British as "Silent Dust." Piece went into production on the lot prior to its stage bow in the West End.

Skulnik's New Musical

Menasha Skulnik in "What A Guy," American-Yiddish musical comedy by Abe Ellstein and Isidore Friedman, will inaugurate William Rolland's 1948-1949 season at the Second Avenue theatre, N. Y., on Oct. 13. The comedian also will stage the show.

MELCHIOR GROUNDED

U.S. Army's need for planes to carry supplies into Soviet-surrounded Berlin brought Lauritz Melchior back to New York last week sooner than he had expected. Singer was on an Army-sponsored concert tour in Germany when his stay was cut short by lack of planes to transport him.

Melchior will sing at Lewisohn Stadium, N. Y., tomorrow night (Thurs.).

'Winslow Boy' Neat 21G In First Frisco Week

San Francisco, July 13.

"The Winslow Boy" opened at the Geary (1,550; $3.60) Monday (5) to rave reviews, and as result chalked up a strong $21,000 for its first week.

"Sweethearts," with Bobby Clark, third in the Civic Light Opera series, is set for the Current next Monday (19).

'OKLA!' BOWS OUT OF HUB WITH $21,000 FINALE

Boston, July 13.

Final session of "Oklahoma!" at the Opera House last week dropped the curtain on the Hub's legit season. Show had a great run here, dropping off a little in its final weeks, but the take is considered plenty good for this time of year. Last week the 3,000-seat Opera House did an estimated $21,000, much better than the previous week due to closing notices.

Season resumes early with Monte Proser's musical, "Manhattan Towers," set for the Shubert about Aug. 9. Both the Opera House and the Wilbur resume Labor Day, the former with a return engagement of "Allegro," the latter with "Grandma's Diary."

Local strawhats meantime are off to a good start, indicating better takes than last year.

'1 Big Union'

Continued from page 49

cated unofficially that in case a real consolidation program is adopted by the other affiliates it will take over the television jurisdiction without further ado. As everyone concerned frankly admits, jurisdiction over video is the crux of the situation.

Financial Setup

It's estimated that the first year's budget for the unified 4A's would be nearly $1,500,000. That would include a top executive at $25,000, an assistant at $12,500, rent of $7,500, around $30,000 for clerical personnel, about $20,000 to install a filing system, approximately $15,000 attorney fees, and large sums for phone and wire services, convention expenses, travel, etc.

At the start AFRA could contribute $175,000, AGVA $50,000, Chorus Equity $17,500, SAG $132,000, Screen Extras Guild $50,000, and AGMA $15,000. Chorus Equity now has an annual income of between $50,000 and $60,000, with operating expenses of $35,000 and a surplus of $223,000. AFRA has about $350,000 annual income, $325,000 operating expense, and $358,000 surplus. AGMA's income is $50,000, expenses $43,000, surplus $16,500. Equity's income is around $223,000, operating expense $123,000, surplus $803,000, and real estate $51,000. SAG has $275,000 income, $264,000 expenses, and $562,000 surplus. SEG has $122,000 income, $90,000 expenses, $74,000 surplus. AGVA during its uncertain year ending June, 1947, had $523,000 income, $439,000 expense, and $83,000 cash balance. There is $23,000 in a 4A's television fund, the 4A's treasury contains $13,000, and the organization has $40,000 annual income from per capita dues.

The estimated salaries of the top executives of the various affiliate unions are as follows:

Angus Duncan, Equity, $5,000.

(Paul Dullzell, recently retired, got $6,000, plus $2,500 as head of the 4A's.)

George Heller, AFRA, $20,000 (from the national and N. Y. local).

Hyman Faine, AGMA, $8,000 (also $5,000 as acting exec of AGVA).

Ruth Richmond, Chorus Equity, $5,000.

Jack Dales, SAG, $18,000.

Dick Gordon, SEG, $10,000.

'Carousel' 36G, Vancouve

Vancouver, July 13.

"Carousel" pulled a gross of $36,000 in eight performances last week at the International Cinema.

Theatre switched from its regular film policy for the engagement.

'Musketeers' $40,000 In Week at St. Loo

St. Louis, July 13.

A downpour of rain interrupted and then washed out the opening of Rudolf Friml's musical, "White Eagle," in the Municipal Theatre Assn.'s al fresco playhouse in Forest Park last night (Monday). The piece, based on Edwin Milton Royle's drama, "Squaw Man," is being presented locally for the first time.

Despite hot and humid weather and threats of rain all day, 9,000 customers were on deck for the teeoff, with the gross approximately $3,500. Brian Sullivan, tenor; Helena Bliss, soprano, and Martha Wright have the leads. Jack Sheehan and Doris Patson are cast in the comedy roles.

With the opening night of "The Three Musketeers" washed away by a cloudburst, it wound up its one-week engagement Sunday (11). With a nod from the critics and good word-of-mouth, it lured 60,000 payees for a gross of approximately $40,000.

'Widow' $32,500, 'Lives' 24½G, As Heat Hits L.A.

Los Angeles, July 13.

Start of real hot weather held down legit grosses somewhat last week, but extra holiday matinees helped overcome what might have developed into wholesale lethargy. Best biz percentagewise was done by "Lend An Ear," which is showing signs of developing into a Coast institution with the advance sale growing steadily every day.

No newscomers are slated for this frame.

Estimates for Last Week

"Blackouts of 1948," El Capitan (316th wk) (1,142; $2.40). Holiday shows pushed it up to a swell $18,000.

"Lend An Ear," Las Palmas (4th wk) (388; $3.60). Extra shows made the take reach $6,600.

"Private Lives," Biltmore (1st wk) (1,636; $4.20). Theatre Guild subscription combined with hot weather to keep dollar-volume down, but still okay $24,500.

"Separate Rooms," New Beaux Arts (8th wk) (560 $3). So-so $3,800.

"Sweethearts," Philharmonic Aud (3d wk) (2,670; $4.20). Dropped sharply to $34,000.

"The Merry Widow," Greek theatre (1st wk) (4,419; $3.60). Open-air theatre's opener an okay $32,500, but below hopes.

'HARVEY' 21G IN 8TH D.C. WEEK; 185G FOR RUN

Washington, July 13.

The National theatre closed its run of "Harvey" with Frank Fay in a blaze of glory having made $185,000 during the eight weeks of tenure. Last week's gross amounted to $21,000.

"Oklahoma!" moved into the National Monday (12) as the final legit showing for that theatre. Eddie Plohn, manager, estimates that Washington's only legit will be converted to pictures about the middle of September. "Oklahoma!" plays until July 31.

Current Road Shows

(July 12-24)

"Annie Get Your Gun"—Shubert, Chi. (12-24).

"Blackouts of 1948"—El Capitan, L. A. (12-24).

"Carousel"—Mayfair, Port. (12-17); Aud., Oakland (19-24).

"For Love or Money"—Selwyn, Chi. (12-24).

"High Button Shoes"—Gt. Northern, Chi. (12-24).

"John Loves Mary"—Harris, Chi. (12-24).

"Oklahoma!"—Nat'l., Wash. (12-24).

"Oklahoma!"—Aud., Sacramento (12-24).

"Private Lives"—Biltmore, L. A. (12-24).

"Winslow Boy"—Geary, Frisco (12-24).

'Okla!' 44½G, San Diego

San Diego, July 13.

"Oklahoma!", playing the Russ auditorium here last week, grossed a huge $44,500 in eight performances.

Musical moved to Sacramento for this week.

B'way Still Groggy From Heat Wave, With Biz Spotty; 'U.S.A.' 36G in 6, 'Ice' Sets Record With 63G in 11

With the heat wave still blanketing Broadway and the expected influx of vacationing tourists just beginning to trickle in, theatre attendance was still spotty last week. After the brutal business over the July 4 weekend, things began to improve late last week, but weekends continue light. The two-for-one policy is keeping several shows afloat.

Four productions folded Saturday (10) and several others will have to shutter if trade doesn't better soon. Those folding last week were "Allegro," at the Majestic; "Look, Ma, I'm Dancin'," at the Adelphi; "Ballet Ballads," at the Music Box, and "Me and Molly," at the Belasco.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"Allegro," Majestic (39th wk) (M-1,695; $6). After doing great business since the opening last October, the Rodgers-Hammerstein musical skidded sharply in recent weeks and had to call it quits Saturday (10), with a losing gross of $19,800 for the finale. Will tour in the fall.

"Angel in the Wings," Coronet (31st wk) (R-998; $4.80). As with several other hits, attendance began to climb back in midweek, after hitting bottom the holiday weekend; $11,000 estimated; weekend top cut from $6.

"Annie Get Your Gun," Imperial (113th wk) (M-1,472; $6.60). Down again to $26,000, but continues indefinitely; Mary Jane Walsh subbing for Ethel Merman, who's vacationing until mid-August.

"Ballet Ballads," Music Box (8th wk) (M-977; $4.80). Although the gross climbed again to $9,000, the management, E. Edward Hambleton and Alfred Stern, decided to close it Saturday (10), after additional financing wasn't forthcoming.

"Born Yesterday," Lyceum (127th wk) (C-993; $4.80). Longrun comedy also hit the comeback trail starting last midweek; nearly $11,000 estimated, and due to continue indefinitely.

"Brigadoon," Ziegfeld (70th wk) (M-1,628; $4.80). Another longrun musical that got a needed hypo starting last weekend; $19,200 claimed.

"Command Decision," Fulton (30th wk) (D-968; $4.80). War drama held about the same pace, but is limited by the prevailing light weekends, pending the seasonal influx of out-of-town vacationers; $13,000.

"Finian's Rainbow," 46th Street (78th wk) (M-1,319; $6). Musical comedy stayer reversed its recent skid, getting around $25,000 on the late-week rise.

"Harvey," 48th St. (194th wk) (C-902; $4.20). After three and a half years, the Mary Chase comedy still draws; climbed a trifle over the previous week's low to $8,500.

"High Button Shoes," Shubert (30th wk) (M-1,387; $6). Smash musical felt the general slump early in the week, falling below capacity the first time, at $34,000, but was improving late in the week.

"Howdy, Mr. Ice," Center (3d wk) (R-2,994; $2.88). New skating spectacle played two extra performances, getting $63,000 in 11 times, for what the management believes is a new Broadway record; capacity would have been $64,000.

"Inside U. S. A.," Century (10th wk) (R-1,670; $6). With Beatrice Lillie's illness cancelling two performances, click revue got $36,000 for six times.

"Look, Ma, I'm Dancin'," Adelphi (23d wk) (M-1,434; $4.80). General slump forced the closing of this musical; about $15,000 for the finale. Fall tour is doubtful, as Nancy Walker will probably do another show.

"Make Mine Manhattan," Broadhurst (26th wk) (R-1,160; $6). Revue also suffering from the prevailing slump; still far under recent attendance at an estimated $24,000.

"Me and Molly," Belasco (20th wk) (C-1,077; $4.80). Gertrude Berg comedy couldn't weather the downward trend and closed Saturday (10) with a final week's $6,500.

"Mister Roberts," Alvin (21st wk) (CD-1,357; $4.80). Comedy smash was one of the few shows not to be hit by the slump; only variation is the number of standees; $34,500 again.

"Strange Bedfellows," Morosco (26th wk) (C-935; $4.80). Still down to $7,000, not enough to continue much longer as the show is now geared.

"Streetcar Named Desire," Barrymore (32d wk) (D-1,064; $4.80). Pulitzer and Critics Prize drama also held to capacity, with only the number of standees affected; $27,300.

"The Heiress," Biltmore (41st wk) (D-920; $4.20). Costume drama was badly hit over the holiday weekend, but recovered beginning with the Wednesday matinee; about $10,000 estimated. Is doing well with two-for-ones.

"The Respectful Prostitute" and **"The Happy Journey,"** Cort (17th wk) (C-1,064; $4.20). Somewhat improved; about $8,000. Also pulling extra business with "twofers."

REVIVALS

"The Play's the Thing," Booth (11th wk) (CD-712; $4.80). Broadway's only revival held about the same pace; $8,000.

Actors Equity's $12,000 Tele Pkge. Bought by Philco

What may emerge as the top television dramatic series yet staged was set this week with the inking of Philco Corp. to sponsor a one-hour legiter over the NBC-TV web Sunday nights in cooperation with Actors Equity Assn. Show is tentatively scheduled to tee off some time in the early fall.

Shows are to be budgeted at $12,000 each under the plan originated by the Music Corp. of America, which would make the series the most costly to date on TV. Figure includes $1,500 per week which is to be turned over to the Actors Fund.

Under the plan, legit players would be used exclusively, with the original casts to be used wherever possible. Both Philco and MCA had hoped to be able to present current Broadway productions. According to an NBC-TV spokesman, however, that's pretty much out of the question, both because of legit producers' fears that telecasts of their plays might hurt their boxoffice and because of the difficulty in clearing rights to the current shows, many of which would be up for sale to film interests. As a result, it's believed most of the series will feature past Broadway shows, similar to those now staged on NBC-TV by the Theatre Guild and the "Kraft Television Theatre."

Actors are to receive a minimum of $250 weekly, including their rehearsal time, pending the establishment of minimum wage rates by the Associated Actors and Artistes of America tele committee, which is presently negotiating with the broadcasters. Bert Lytell, a former Equity prez, is to handle the shows for the actors' union and may appear in some himself.

With the new series taking over the Sunday night dramatic spot on NBC-TV, the Theatre Guild shows, which are also expected to switch over to a weekly basis in the fall, will be moved to another night. Which night it will be hasn't been determined.

Newcomers Get Chance

Ned Warren and Bill Steuer, who have scheduled "Happiest Day" as their first Broadway production, in the fall, plan to give a part in each of their forthcoming productions to a performer who has never appeared on Broadway before.

Edward Reveaux, director for "The Happiest Day," opens rehearsals in August.

Schwartz Sets Halpern

Maurice Schwartz has signed Dina Halpern, Yiddish language dramatic name, for his first play of the season, "The Voice of Israel," scheduled to open Oct. 25 at the Yiddish Art theatre, N. Y. Miss Halpern last season played Portia in Schwartz's "Shylock and His Daughter."

"Voice" is a play of contemporary life in Palestine, by the Zionist writer, Elias Gilner. Schwartz will star.

Strawhat Reviews

Coming Thro' the Rye

Stockbridge, Mass., July 7.

Berkshire Playhouse production of drama with songs in two acts (6 scenes) by Warren P. Munsell, Jr. Stars Arthur Kent and Edith Fellows. Staged by William Miles; settings, James Russell; music supervised by Robert M. Lewis; music played by Kingman-Bullock Ensemble. At Berkshire Playhouse, Stockbridge, Mass.

Jean Armour	Edith Fellows
Agnes Burns	Amy Douglass
Gavin Hamilton	Thurston Holmes
Robert Burns	Arthur Kent
Gilbert Burns	Ray Fry
Betty Paton	Jo Hart
John Richmond	Kendall Clark
John Rankine	George Nesbit
Alexander Tait	John Straub
James Findlay	Walter Chilsen
The Tailor	Joe E. Marks
Rev. William Auld	Bruno Wick
James Armour	Gage Clarke
Prof. Dugald Stewart	Phillip de Calion
Dr. John MacKenzie	William Munchow
Nansie Gibson	Pat Papert
Anne M'lehose (Clarinda)	Helen Shields
Earl of Glencairn	John Straub
Jane Maxwell, Duchess of Gordon	Amy Douglass
Lady Alicia Wallace	Olive Dunbar
Duke of Gordon	Stapleton Kent
William Creech	Bruno Wick

Warren P. Munsell, Jr.'s second try at playmaking is an entertaining comedy with music, as judged by the response from the audiences at this tryout spot. However, it lacks sufficient sturdiness to withstand Broadway.

The author has taken a period in the turbulent life of the Scot poet, Robert Burns, dealing with his departure from the meager-producing Mossgiel Farms, to the social life of Edinburgh in search of fame and fortune. With fame and some financial returns ready to drop in his lap, the shallowness of his patrons' followers and the knee-bending of the Scots to the British crown irk the poet; he denounces his patrons, and with a charge of treason, due to his writings, hanging over his head, he returns to Ayshire. Here he starts life anew on a farm and is restored to his beloved Jean Armour. The final curtain promises a happy future for the poet of the common man, but history, of course, proved otherwise.

The aura of the Burns' poems and ballads which are woven through the story may help to gloss over the lightness of the characterizations with the exception of that of the poet. The playwright draws a well-rounded picture of the humorous, tender and honest bard whose love of all freedom extended to that of affairs of the heart. His heart was ample to cover the affections of Jean Armour, who bore him two children out of wedlock, and the love of Anne M'lehose (Clarinda) with a few excursions on the side with the girls of the shire. These situations produce some humorous but bawdy lines. Better characterizations of Jean and Anne would make for stronger drama.

Arthur Kent, experienced in opera, concert and musical comedy, brings a pleasing, easy manner to the part of the poet. In addition to a fine baritone voice, he knows his way about the stage. The dainty Edith Fellows, co-starred with Kent, injects as much life to the role of Jean as the playwright permits her. As Clarinda, Helen Shields can give only her looks to a colorless part. The principal comedy is in the capable hands of Joe E. Marks (late of "Bloomer Girl"), and he gives a good account of himself. Jo Hart handles the feminine comedy part in excellent style. The regular members of the Playhouse company, Amy Douglass, Kendall Clark, Gage Clarke and Pat Papert, provide the proper background for unfolding of the story.

William Miles' direction commends consideration for the same consideration for the same stint if a Broadway showing is made. James Russell displays his best designs in settings, especially that of the Mossgiel Farm. *Russ.*

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Rise Above It

Medford, Mass., July 7.

Tufts Summer Arena production of musical revue with lyrics, music and skits by Phyllis Stohn and Jack Gold. Staged by John R. Woodruff. Features Phyllis Stohn, Jack Gold, Evelyn Moore, Rita Curtin, Johnny King, Johnny Coyle, Jean Farren, Ernest Rotenberg, Ruby Simmons, Frank MacDonough, Simmons twins. At Tufts College, Medford, Mass.

First summer production of Tufts College strawhatter stacks up as a long list of songs of so-so quality strewn over a non-existent framework. Whole is acceptable chiefly for the personal appeal of Jack Gold, who puts over his own lyrics with a neat tongue-in-check fashion.

Revue is given in arena style; acts put on and off during blackouts. Some attempt is made to costume and stage the 14 numbers, but arena idea doesn't lend itself to a musical show despite John Woodruff's ingenuity in changing the points of focus.

Main appeal of the show is the promise implicit in the song titles, most of them based on good ideas. Such tunes as "My Man of Distinction," "Legally," "When Winter Comes" and "Never Let the Sun Set on a Quarrel" come pretty close to clicking, but the basic horsepower is lacking. Nor are they helped any for the accompaniment of a single piano, very out of tune, and the amateur vocal qualities of the cast. Arrangements and piano playing are by Preston Sandiford, pro Hub arranger, and okay.

Show had a good house when caught, audience being largely summer school students and favorably disposed to the cast. But it's clear there's nothing of commercial possibilities in this layout. *Elie.*

Play out of Town

Heavenly Gesture

Los Angeles, July 13.

Ben Bard production of comedy-fantasy in three acts (4 scenes) and prolog by Raymond Gross. Directed by Michael Visaroff. Opened at Ben Bard Playhouse, L. A., July 7, '48.

Angel Sandy MacDonald	Ray de Pemberton
Angel Sam Tatum	Bob Hyman
Angel Foreman	S. A. Ramson
Marcella Norton	Perdita
George Norton	Irv Quinn
Henry Stewart	Don Stevens
Jennie Frame	Dorris Kemper
Jane, the Maid	Muriel Wallach
Elsa Trent	Marge Pemberton
Ben Grossmeyer	Max Mellinger

Heavenly legislators, according to this script, are no better than their carthly contemporaries. They'll legislate against anything. Consequently, it comes as no great surprise when the Heavenly Congress passes a bill outlawing love triangles. However, a 24-hour "trying out" period is agreed to, and "Heavenly Gesture" proceeds to explain what happens in an American family when—for a 24-hour period—only true love is permitted.

The premise is a funny one and author Raymond Gross has embellished his situations with some fine laughlines and clever pieces of business. Script needs some rewriting, however, particularly in the third act, where Gross, making his bow as a playwright, cut his story off too abruptly. Doctoring should make this a pleasant road farce and it could easily serve as the basic for film fare.

With the exception of one member, cast is composed of students, many of whom look promising. Femme leads, Perdita and Marge Pemberton, handle themselves with assurance, and Max Mellinger socks over his laughlines as a legit producer. Ray de Pemberton and Bob Hyman draw yocks with their "angel" roles. Cast's sole outsider, Dorris Kemper, delivers a fine comedy performance. Direction by Michael Visaroff is nicely paced. *Kap.*

Hurt in K. C. Mishap

Kansas City, July 13.

Two young actors were injured seriously when they fell out the second story stage-loading door at the Resident theatre during rehearsals of "Alice of Wonderland" last Friday (9). Elaine Goodman, 18, and Richard Swank, 22, were reported leaning against the wire mesh gate door when it gave way, and both fell to the pavement below.

Miss Goodman suffered a fractured shoulder and an injury to the pelvis. Swank suffered a compound fracture of the left arm. The two are members of the Cecilian Players, a little theatre group which was prepping the show for presentation outdoors at Unity Farm this week.

O'CASEY'S 'GATES' 2D PROVINCETOWN PROD.

The Interplayers, young professional troupe stationed at the Provincetown Playhouse, N. Y., for the summer months, are maintaining their superior performance level with Sean O'Casey's "With the Gates," second of three productions planned for this season. Their first was Jean Cocteau's "The Infernal Machine" and their next will be a theatrical rarity, "Him," by E. E. Cummings.

Group is displaying a healthy daring in their selection of difficult but worthwhile plays. But, more important, they are staging them with integrity and considerable talent. 'Ann Stromberg, as the prostitute torn between flesh and salvation, turns in the top performance. Other players rating bows are Harold Vincent Guardino, Trescott Ripley, Gene Saks, Henry Colman and Anna Berger.

Micheal Vincente Gazza's staging neatly hurdles the drawback of this playhouse's tiny stage with an able assist from the park set by Charlie Hyman and Bill Sherman. The play, which opened July 8, is scheduled to run until the end of the month.

D.C. Legit Fades In Belasco Nix

Washington, July 13.

The Capitol's sole prospect of having a legit theatre after July 31, when the National reverts to films, collapsed today (Tues.) with the Government's rejection of the only two bids for lease of the shuttered Belasco. The offers were unacceptable, according to Federal Works Administrator Philip B. Fleming, because the bidders demanded to be reimbursed for any renovation costs in case the lease were cancelled short of its 10-year term.

The federal official explained that the alterations and decorations for theatrical purposes would be valueless to the Government, which had purchased the building with the idea of demolishing it, but has been using it for the storage of old Treasury Department files. Reimbursement funds in case of cancellation would have to be earmarked, he said. Also, one of the bids, requiring the Government to sell steam heat for the theatre, would require an act of Congress.

Bidders for the theatre were the American National Theatre & Academy, which offered to pay $120,000 over the 10-year period, and Joseph H. Curtis, New York advertising executive and son of Columbia Pictures president Jack Cohn, who offered $250,000 to cover the same period. Both had sought to use the theatre for the presentation of pre-Broadway tryouts and touring shows.

The city's present legit theatre, the National, switches to pictures Aug. 1 rather than abandon its policy of racial segregation. The situation was brought to a head last year by the insistence of Actors Equity Assn. on a clause in its contract with the League of N. Y. theatres, which bars the union's members from playing the house after July 31, unless the restrictive policy is rescinded.

Legit Followup

Streetcar Named Desire

(BARRYMORE, N. Y.)

The morbidity of "Streetcar" is no less striking with Uta Hagen and Anthony Quinn as temporary replacements in the lead parts created by Jessica Tendy and Marlon Brando. Miss Hagen gives a performance that mounts constantly in her portrayal of the schoolteacher tart, though the same cannot be said of Quinn. The latter hasn't the intensity, the shading or the sensuousness suggested by Brando, and consequently he isn't as effective.

Miss Hagen is in for six weeks ending Aug. 6, while Quinn is doing three ending this week. They, along with Russell Hardie, will do the parts in the Chicago company opening Sept. 21. Mary Welch is another vacation replacement here, filling in for Kim Hunter. *Kahn.*

George Jenkins signed to design the scenery for "April Fool," new comedy by Norman Krasna and Groucho Marx. Mary Grant will design the costumes.

Inside Stuff—Legit

N. Y. play agents, usual intermediary between playwright and producer, were accused by Maxine Wood, author of "On Whitman Avenue," of being "the bottleneck" in preventing new scripts from getting out into the country to be tried out by semi-pro or non-commercial groups. Miss Wood, writing in Sunday's (11) N. Y. Times, said that legit's tributary outlets—university, little theatre, community groups—"feel keenly that the hope of the American theatre lies in its decentralization and in a better working alliance between the professional and tributary theatre."

"The paradox in the American theatre today is that though the professional theatre is shrinking, we are witnessing a growth of the community and university theatre," says Miss Wood. If a playwright can't get a Broadway hearing because of high production costs, the tributary theatre is an excellent and willing showcase. But the agent, she claims, is apathetic, doing little to utilize this field.

"Allegro," which closed Saturday night (10) at the Majestic, N. Y., illustrates the various ways a show can be rated a hit or failure. Since the Rodgers-Hammerstein musical had for many months played to large grosses and a sizable operating profit, and seemed certain to repay its initial cost, VARIETY classed it a hit at season-end recently. John Chapman, commenting on the show's announced closing in the N. Y. News last Friday (9), commented on that aspect of the situation. Lester Bernstein, in the same day's N. Y. Times, mentioned that "Allegro" hadn't repaid quite all its $250,000-$300,000 investment, but put it "definitely in the hit column." Actually, though the musical has not paid off from the Broadway run, it probably will during its road tour, scheduled to start in the fall and cover the season.

Basil Rathbone, star of "The Heiress," at the Biltmore, N.Y., has agreed to a revision of his financial terms for the show as long as business continues in the current slump. New setup gives him a guarantee of $1,200, instead of $1,500. He'll still get a percentage if the gross tops $12,000. Beatrice Straight, who recently succeeded Wendy Hiller as femme lead, gets a flat $300. Hers and other salaries in the cast aren't changed.

Plays Abroad

Theophanes

Vienna, June 25.

Academy Theatre production of comedy in three acts by Theo Lingen and Franz Gribitz. Directed by Lingen. Sets, Fritz Judtmann; costumes, W. F. Adelmueller and M. Foggensteiner. At Academy theatre, Vienna, June 25, '48.

Stefan	Theo Lingen
Cornelia	Susi Nicoletti
Heliane	Judith Holzmeister
Crassus	Hermann Thimig
Pompejus	Curd Juergens
Julius Caesar	Otto Wilhelm Fischer
Priscus	Ernst Proeckl
Francois	Erland Erlandsen

A dull legit season has wound up with eclat. "Theophanes" is a bright, sparkling comedy, a credit to author, producer and cast. It has real impact, and was well planned, with the characters on the whole astutely drawn. Only hit of the season, it should interest audiences abroad.

Plot deals with Theophanes, a slave, freed by Pompeius, who accompanies his master on military expeditions. Yarn deals with preparations for another war, sprinkled with philosophy of the famed politician and writer, Cicero.

What adds to the entertainment is the fact that the old Romans use modern implements. They dial the phone, for instance. Cracks at conditions in the old Roman Empire as against present-day conditions, cause hilarious laughter. There isn't a dull moment.

Theo Lingen, co-author and stager, is in his best comic style as Stefan. Judith Holzmeister and Susi Nicoletti play effectively. Hermann Thimig gives an intelligent portrayal of Crassus. Curd Juergens is good as Pompeius, the warrior. Otto Wilhelm Fischer (Caesar), Ernest Proeckl (Priscus) and Erland Erlandsen (Francois), are also aptly cast. *Maas.*

Der Schatten

(THE SHADOW)

Zurich, July 6.

Schauspielhaus production of comedy in three acts by Jewgenij Schwartz. German translation by Ina Tinzmann. Staged by Leopold Lindtberg. Sets, Teo Otto; music, Rolf Liebermann. At Schauspielhaus, Zurich.

The Scholar	Andreas Wolf
Shadow	Lukas Ammann
Pietro	Gupstav Knuth
Annunziata	Kaethe Gold
Julia Giuli	Therese Giehse
Princess	Agnes Fink
Prime Minister	Siegfried Schuerenberg
Chancellor	Wolf Beneckendorff
Physician	Edwin Kalser

This is another interesting and successful preem, the last during Zurich's June Festival and of the legit season at Schauspielhaus. "The Shadow" will be put on again beginning of next season, with same cast. The translation from Russian into German by Ina Tinzmann is good. Play would appeal abroad; in the U. S., too.

Play is a delightful comedy with many gags and satiric highlights. It's a fairy tale about a young scholar who sends his shadow off to a beloved princess to bring her his love. But the shadow materializes into a human being, wins the princess' love and then tries to destroy his master, the scholar. The latter is beheaded, but simultaneously the shadow's head falls off. Both are brought back to life by a magic lotion. But now the shadow's power is broken and the scholar goes off with a young girl who has always loved him.

Leopold Lindtberg, director of the Swiss films "Marie Louise" and "Last Chance," has staged this with great vivacity. It's full of brilliant ideas. Teo Otto's sets are perfect. Music by young Swiss composer Rolf Liebermann matches the fairy-like character of the play, perfectly. Excellent performances are given by Therese Giehse, Lukas Ammann, Agnes Kink, Kaethe Gold, Andreas Wolf, Erwin Kalser and others, with fine teamwork by the entire cast. *Mezo.*

The Little Foxes

Budapest, June 29.

Muvesz theatre production of drama in three acts by Lillian Hellman, translated by Imre Komives. Stars Imre Apathy, Vera Sennyei, Laszlo Foldenyi, Juci Komlos. Direction and set by Zoltan Fabry. At Muvesz, Budapest.

Ben Hubbard	Laszlo Foldenyi
Horace Giddens	Imre Apathy
Olivia	Vera Sennyei
Betty	Margit T. Turzo
Charles Hubbard	Janos Zach
Birdie	Juci Komlos
Carry	Laszlo Dekany
William Marshall	Jozsef Kepessy
Addie	Marta Fonay
Cal	Gyula Keri

The Movesz theatre has scored considerable success with recent preemings of American plays like "The Voice of the Turtle" and "Deep Are the Roots." "The Little Foxes" is another success, and probably will run all summer.

Besides the play's leftist tendencies, chief success is due to the remarkable performances. A young newcomer, Juci Komlos, in the role of Birdie, gives a surprisingly dramatic, touching performance.

Imre Apathy, in the role of Horace Giddens, has breathtaking dramatic moments and in his last, dying scene, is terrific. Vera Sennyei is excellent in the role of the cold-blooded wife, Olivia.

Laszlo Foldenyi, as Ben Hubbard, plays with natural grace. Margit T. Turzo, also a newcomer, is good too. Janos Zach, as Charles Hubbard, is also fine. Jozsef Kepessy as Marshall, Marta Fonay as Addie, and Gyula Keri as Cal, fit perfectly into the ensemble. Direction of Zoltan Fabry is brilliant. The set, also made by him, is first class. *Gaal.*

Kipness Partners With Mt. Bookers on Musical

Joseph Kipness will be partnered with John Pransky and Al Beckman, resort-circuit bookers, in the production of "That's the Ticket," musical comedy with book by Philip and Julius Epstein and score and lyrics by Harold Rome. It will not be a co-producer setup, but will be billed as Kipness "in association with" the new pair, who are understood bringing in a sizable share of the financing.

Show, to be staged by Jerome Robbins, is slated to go into rehearsal late in August. No one is set for the cast thus far, but several Hollywood names are being sought, as come-on for investors.

Kipness, a New York garment manufacturer, is co-producer with Monte Proser of "High Button Shoes."

Literati

The 'Curiosa,' 'Erotica' Market

While John S. Sumner and his co-zealots are raiding bookstores and harrying publishers these days in quest of "obscene" literature, a small but thriving trade in "curiosa" and "erotica" exists openly and without interference. Presumably Sumner's Society to Maintain Public Decency (formerly the Society for the Prevention of Vice) is aware of the risque book business, but figures it's too expensive and limited to corrupt public morals.

The "curiosa" and "erotica" trade is conducted at book auctions, held regularly (the usual schedule is once a week) at the dozen or so auction galleries in midtown New York. Since all volumes are disposed of at auction, there are no standard prices. However, a check of recent sales at one gallery indicates that the items are generally rare or limited editions, frequently with special bindings, and tend to be beyond ordinary budgets. Most are little-known titles and many of the works are in a foreign language.

As with art works and assorted bricabrac, there's a small but eager market for risque books. They are generally sold as part of private libraries and collections, usually to settle estates, and are advertised by catalogs circulated among regular customers. The actual purchasers are mostly dealers or agents for private clients, acting either on specific instructions or in anticipation of a collector's known taste. Titles are cataloged under the "curiosa" and "erotica" headings.

The books have an additional reading public, however, mostly among A.K.'s with gamey appetites in literature. There is also an occasional scattering of round-eyed but knowing youngsters gandering the "curiosa" and "erotica" titles on the gallery counters, where all items to be auctioned are displayed for a week or so preceding the actual sale.

Among the titles recently sold at one gallery are the following, with the price paid, where known, indicated parenthetically:

"A Three-Fold Utterance, Yet a Single Outcry of a Man's Life-Truth," by William Platt, illustrated with nudes, etc., and musical scores by the author; published in London, issued to subscribers only; $7.

"Elegant Tales, Histories, and Epistles of a Moral Tendency, on Love, Friendship, Matrimony . . . and Other Important Subjects," by the author of "Woman, or Historical Sketches of the Fair Sex;" published in London, 1791; $3.

"Opus Sadicum, a Philosophical Romance;" published in Paris, 1889; limited edition; $27.50.

"How the World Weds: The Story of Marriage, Adultery & Divorce," by Claudia De Lys; uncut and unopened; $5.50.

"Arabian Droll Stories," translated by Carlo de Fornaro, illustrated by A. Zaidenberg; also "The Sword and Womankind," from the French of E. de Beaumont, and "Modern Slaves," by Claire Willows; limited editions, privately published; all $16.

"Avanteures Galantes de Mr. Le Noble (includes "L'Avare Generaux," "L'Inceste Innocent," "La Femme Esclave Volontaire"); scarce; published in Amsterdam, 1710.

"Les Ephesiaques de Xenophon Ephesien, ou les Amours d'Anthie et d'Abrocomas, traduits en Francois." Early edition of the work, attributed to a 4th century Greek writer.

"Les Amants Ennemis de la Vertu, et Dorval, Philosophe Amoureux;" two volumes.

"La Femme Vertueuse, ou le Debauche Converti par l'Amour," by M. l'A D. L. G.; two volumes, with half-titles, "Lettres publices pour l'instruction de quelques Societes, dans le genre des Liaisons dangereuses."

"Sex in Prison," "Sex Life of the Unmarried Adult," "Scientific Studies in Sexual Degeneration in Mankind," Mark Twain's "1601," "Eunuchs, Odalisques and Love," "Padlocks and Girdles of Chastity," "French and Oriental Love in a Harem," all in fine condition.

"Les Femmes et L'Adultere de l'Antique a nos Jours," by Fernand Mitton; published in Paris, 1910; fine binding, limited edition.

"Scatalogic Rites of All Nations," by John G. Bourke; "Voodoo-Eros: Sex-Life of the African Aborigines," by Bryk-Felix; "Erotic Fairy Tales," by Abbe de Voisenon. "Scientific and Esoteric Studies in Sexual Degeneration in Mankind and Animals," by C. S. Fere; Fleshpots of Antiquity: The Lives and Loves of Ancient Courtesans," by Henry Frichet, and "Sextravaganza," by Crebillon le Fils.

"The Erotikon, an Illustrated Treasury of Scientific Marvels of Human Sexuality," by Augustin Cabanes, translated by Robert Meadows, illustrated, on sheepskin parchment, one of 100 numbered copies, privately issued for subscribers only, sumptuous binding.

Time-Life's Film Shifts

Donald Marshman, Time mag film writer, who resigned last week, leaves New York in early August for Hollywood. He's on the verge of signing on as a writer with a top indie unit at Paramount.

Marshman shifted to Time only three weeks ago from Life, where he had been editor of the picture section for the past 2½ years. He was being groomed to succeed James Agee as film section writer-critic on Time. Agee turned in his resignation last month, but is staying on until the end of August. He plans to write a book.

Time's plan, with Marshman's departure, is to try various staffers in the Agee spot. In the meantime, Robert Wernick has been named film editor on Life. He's a newcomer, having had no previous experience in films or in writing. He got the job following submission of a series of letters criticizing Life's film coverage as "dull and unimaginative." His maiden effort is in the current issue of Life. He severely beats up the handling of fantasy in "Mr. Peabody and the Mermaid" (U), "Summer Holiday" (M-G) and "Dream Girl" (Par).

Willson, Ruark, Smith Due

Meredith Willson's autobiog, "And There I Stood With My Piccolo," due Sept. 16 via Doubleday; he's the ex-N. Y. Philharmonic piccolo player who has since become a radio name. Another book of humor, "I Didn't Know It Was Loaded," by Robert C. Ruark (illustrated by R. Taylor) due a week later from the same pub. H. Allen Smith's "Larks in the Popcorn" (illustrated by Leo Hershfield), another in the humorist's annual production line, is due Nov. 4, also via Doubleday.

Wingy Manone, the one-armed trumpet player, has written his jazz autobiog, "Trumpet on the Wing," in collaboration with Paul Vandervoort 2d, foreword by Bing Crosby, for October publication from the same firm.

Noel Coward's Sequel

Noel Coward has some 35,000 words completed of his "Future Indefinite," sequel to his "Present Indicative."

Latter, incidentally, set a mark in publishing circles by breaking down the prejudice against theatrical memoirs which, traditionally, were figured as no sellers. "Indicative" went 250,000 copies, very big for a work of this type. Doubleday again will publish. Book primed for next year.

Double-Feature Editor

Herb Mayes is doing the unusual in magazine publishing annals—editing two topnotch monthlies coincidentally. With the indefinite leave of editor Alan Gordon of Cosmopolitan, Mayes has taken hold of that mag, and is readying the October issue.

In addition he is editor-in-chief of Good Housekeeping, another Hearst monthly.

Morehouse's New Book

Ward Morehouse, who liked "The Fabulous Invalid" as a possible title for his informal of the New York stage for the past 50 years (1898-1948), has been offered a suggested substitute title by George S. Kaufman who, with Moss Hart, coauthored "The Fabulous Invalid" play. The proposed tag is "Asbestos Curtain." The N. Y. Sun's drama critic and editor also liked Noel Coward's "Cavalcade" as a tag.

Whatever the title, he must have his final mss. in by Aug. 1, and Morehouse is rushing it to Whittlesey House, which plans it for February publication.

Theatre Arts Books

Theatre Arts Books, a new publishing house, has been organized to bring out serious books about the theatre. Company head is Robert M. MacGregor, book review editor and manager of the book publishing department of Theatre Arts Mag before its ownership change last January. Assisting him will be Rosamond Gilder, also a former TAM staffer.

MacGregor, who acted in the name of several of his authors, managed to segregate certain books from TAM's sale and later bought the inventory of books in stock along with publishing rights to some 26 out-of-print times plus contracts for others being written. These will form the catalog backbone of his new venture.

At one time MacGregor was prompted to dispose of his inventory to an existing publisher but decided to proceed on his own on the basis of increased demand for his holdings which still were in print. Under a recent agreement, Crown Publishers will handle promotion and distribution of Theatre Arts Books in the retail trade.

Among TA books in print are "An Actor Prepares" by Constantin Stanislavski, with an introduction by John Gielgud; Brooks Atkinson's "Broadway Scrapbook" and "The Negro in the American Theatre" by Edith J. R. Isaacs. Firm has also acquired from Little, Brown the rights to Stanislavski's autobiography, "My Life in Art," for August unveiling.

Martin's Govt. Post

Harry Martin, president of the American Newspaper Guild, amusement ed of the Memphis Commercial Appeal and VARIETY'S Memphis mugg, is on leave of absence from all three posts for a Government hurry-up job. Job is that of top labor adviser to the Marshall Plan Administration for the 16 cooperating nations of Europe.

Martin is flying to London July 24 for a week of conferences and from there to Paris, where he'll headquarter as labor adviser and information specialist to Averell Harriman, the administrator. Martin says he's being asked to do an impossible task, that of winning and holding the complete cooperation of labor in Europe for the Marshall Plan. But he'll try.

VARIETY is keeping tabs on him, as a sort of at-large correspondent.

CHATTER

Hoagy Carmichael draws a profile treatment in Esquire for August.

Cornelius (Neil) Vanderbilt, Jr. in Germany o.o.ing the current political crisis on behalf of his newspaper syndicate.

Frances Morin appointed Hollywood managing editor of Photoplay mag, under supervision of Ann Daggett, western editor.

Ed Hill, feature editor of the N. Y. World-Telegram, back at his desk after a five-day hospitalization caused by a strep infection.

Revised edition of Bernard Sobel's "The Theatre Handbook," with 1,000 new items and about 1,000 plays listed, will be issued by Crown next month.

Ashton Stevens had to encore at Passavant hospital, Chi, last week because he overdid it as soon as he came out following the recent protracted siege.

Mystery Writers of America board of directors has abolished the organization's initiation fee and set the dues at $10 a year for associate members and $6 for affiliates.

Wade Nichols named editor of Dell Publishing's Modern Screen replacing Albert Delacorte. A one-time freelance scribe, he also edited fan mags before the war.

David H. Joseph, city editor, has been appointed assistant managing editor of the N. Y. Times, effective Monday (19). Robert E. Garst, night city editor, is named city editor.

Larry Cleland, "Comic Book King of Australia," in town for huddles with Fawcett Publications' execs. Managing director of the Vee Publishing Co., he represents Fawcett in Aussie.

"Bet A Million!" by Lloyd Wendt and Herman Kogan, the story of John W. Gates, is due in October from Bobbs-Merrill; and "The Southern Country Editor," by Thomas D. Clark, in September.

The Bob Considines are making their first European trip together, although he was over solo during the war. Hearst correspondent will cover the Olympics, but Mildred Considine will do Paris and Switzerland in between times.

Russell E. Smith, former radio and film scripter now with the San Diego (Cal.) Union, readying four books for next spring publication. Titles are "Hinterland Columnists," "I Walk with Ghosts," "Prison Publication" and "Fighting Pamphleteers."

Metro homeoffice trade press contact Bill Ornstein is continuing to hit the literary quarterlies, with two short stories upcoming in successive issues of "Decade of Short Stories." His "Be My Girl" will be published next week and "Danny" is scheduled for the next issue, probably in September.

William H. Rose, Jr., of Harpers, has resigned as chairman of the book distribution committee of the American Book Publishers Council, but continues as chairman of the sub-committee in charge of trade publisher relations with college stores. J. Randall Williams of Macmillan, succeeds as chairman of the book distribution committee.

SCULLY'S SCRAPBOOK

By Frank Scully

Chien, Wyo., July 10.

Despite the best-selling interest of the Kinsey Report, Hollywood still believes that the facts of life are best learned through the animal kingdom. Namely, horses, dogs, tigers and species which are neither fish nor foul, but mermaids are rated higher than an all-wife orchestra when it comes to revealing what every bride should know.

Though willing to go to almost any lengths in charting the life-force among the lower animals, studios are not always so quick, however, to give credit where credit is due. In "The Emperor Waltz," for instance, on which Par spent 3,000,000 magnificent multicolored dollars, the dogs which supply the love interest in the picture are not among the 12 players and 28 staffers receiving screen credit by Messrs. Brackett and Wilder.

Without these dogs to point the way there would be no plot—to "Waltz." Joan Fontaine, who is a thorough aristocrat from the tip of her parasol to the tail of her black French poodle, calls her dog Scheherazade. Bing Crosby, as the American traveling salesman planting the first phonograph in Franz Joseph's Austrian empire, has a foxlike mongrel named Buttons. Richard Haydn as Franz Joseph has a black poodle named Louie. The dogs rather than the actors give the picture its inevitable triangle.

A Marriage Is Arranged

It is the emperor's hope that a marriage can be arranged between Scheherazade and Louie so they may produce oodles of poodles and thus carry on in the highest aristocratic canine traditions, which seemingly have tumbled a lot since Pythagoras introduced that transmigration routine whereby Cleopatra showed up later in history as your cat and Antony as your Roman greyhound.

It is the task of Crosby and his Buttons to demolish class distinctions from castles to kennels, though by the time the picture runs its delightful 103 minutes the dogs are far ahead of the people, being in fact into their first litter before the countess and the salesman can fairly be established as engaged. Indeed, at the picture's end the Tyrol was reigning cats and dogs, and Leon Gutterman contended that the picture might better have been called "A Litter To An Unknown Woman."

Being dog lovers on all levels and poodle lovers first, the Scully Circus refused to let this thing end where Par said "cut." We went on from where Messrs. Brackett and Wilder left off. By now we are the greatest authorities on poodles since Louis XIV took these Spanish retrievers, set them up as court dogs to the kings of France and established That Awful Trim.

Boodles For Poodles

Scheherazade isn't the real name of the poodle which supplies the romance for "Waltz." Her real name is Odette. Louie's kennel name is King Cole. Both are owned by Mrs. Herbert Hiestand of Brentwood, Cal., who owns 32 others, including the rarest of poodles, a silver-colored number called Astron Silver Star. Odette had five points toward a championship before she decided to turn pro. A guy named Rud Weatherwax trained her for pictures. She and the other two dogs worked nine months on the production and among them the pooches made $25,000. Odette additionally has 45 minutes credit of playing time in television.

As poodles go, Odette is not rare. She was one of a litter of eight of which Sonny Tuft's Coco was best known. Tina (Tourmaline Palatine) of the Scully Circus belongs to this family and is rarer because Tina is all brown and has not lost her color in nine years. Most do.

All poodle-breeders know Tina. She is the most ogled poodle in town. But she has had 24 puppies in her time and feels she is too old now for this sort of thing. Actually she can still outrun a greyhound, and can catch forward passes over her shoulder that no Notre Dame end could even reach.

Tina never barks unless strangers walk by at night and stop to admire the view of Hollywood from Bedsire Manor. She will join any game under any ridiculous conditions, and when we play ball in the desert and lack outfielders she will cover everything from left field to right, and if the catcher muffs one she will race from the outfield and recover that one before he can.

But all efforts of the last three years to continue her beautiful qualities into succeeding generations have flopped. So a month ago we found a three-month-old poodle of Tina's brown coloring and creditable ancestry, including Tina's Tourmaline strain. We spent weeks kidding Tina into believing she had given birth to a three-month-old puppy. By now she has accepted this synthetic job as an act of nature, Hollywood being a town where adoption is almost as common as natural parenthood.

Currently Tina is busy training Candy (Tourmaline Candide) how to be quiet in the presence of guests, how to ask for the bathroom, how to retrieve tennisballs, how to keep off the grass, how to heel and not nip at heels in a town that's loaded with them, how to look at a roast duck and not steal it; how, in short, to be a model child for badly reared children to imitate.

Tina could still be a world's champ if we would only trim her according to the conventions of the American Kennel Club. But we belong to the Dutch trim set, which is also called a modified Bedlington trim. Tina has told me on many occasions that she felt like an ass (a lower form of animal life, in her opinion) when she was on exhibition at dog shows and had to go around with that pom-pom trim of the old French court.

In her happy-doy way, however, Tina is irresistible. The Claudette Colberts and Ilka Chases can have their yapping toy poodles and consequently have their pleasure cut down to homeopathic proportions.

Better Than Fala?

In fact, if any candidate for the Presidency were smart he'd make a pitch for Tina as a running mate. For Tina is the perfect candidate for vice-president. When she walks along the boulevards or country roads no voter can keep his hands off her. Even Southern Democrats melt and try to lick her paw. Children cry for her.

In shops, told to sit at the doorway, she will remain indefinitely, accepting all passing tokens of admiration without more than a few flicks of her bobbed tail. Ordered to stay in the car and watch the baby and the groceries, she will resist all temptations to poke even among the meat packages.

A literary dog, her previous owners were Lester Cole, who is now under indictment for refusing to let congressmen write his scripts, Major Stuart Palmer, who wrote detective stories between wars, and Gene Gach, author of "In the Army Now" and now doing public relations for Warner Bros.' KFWB station in Hollywood. She loves to sleep to the sound of clicking typewriters and lies underfoot when all other aides-de-camp have deserted.

I would not have you believe that she could convince Hindus, Mohammedans and readers of the Old Testament that here was the perfect dog and one that could wipe out their age-old prejudices against all the 37 breeds which find favor in Christendom. She has a few weak points. She will not eat unless assured absolute privacy. She is a snob when it comes to letting other dogs sniff her except, it shames me to admit, dachshunds.

And worst of all she steals goldfish and chickens. Fortunately, on Whitley Heights, where the Scully Circus has its quarters, there are no chickens. But one day she came home with a whole roast turkey.

For years we never talked about it, but by now the statute of limitations has run out on her felony, and so, too, has the likelihood of her passing on this failbesse to future generations of poodles.

Broadway

Kay Buckley ingenueing with Deer Lake (Pa.) strawhat.

Johnny Greenhut (MCA) back to work after kidney operation.

Bill Doll has moved his legit publicity office to the Algonquin hotel.

Daphne du Maurier returned to Britain Friday (9) by air after several months' stay here.

Dr. Leo Handel, head of Metro's research department, now huddling with studio execs on the Coast.

Sanford Meisner is directing the first summer session of the Neighborhood Playhouse School of the Theatre.

Mrs. Ben Goetz, wife of Metro's British production chief, to England last Friday (9) aboard the Queen Elizabeth.

Alexander Smallens, conductor of the Radio City Music Hall orchestra, will spend the month of August in Mexico.

Lem Jones, Spyros Skouras' aide, is going through a series of tests for ulcers he's suspected of having achieved on the job.

Frank Sinatra's mother has returned to her home in Hoboken after four weeks' hospitalization with a heart ailment.

Ted Saucier, Waldorf-Astoria exploiteer, on the Coast for huddles with Metro toppers regarding the sequel to "Weekend at the Waldorf."

Dore Schary's artistic brochure booklet in tribute to his mother, Belle ('Ma') Schary, who died recently, being circulated to his friends.

John Joseph, Universal's ad-pub head, in N. Y. for two-three week stint, filling in for Maurice Bergman, eastern topper, who's currently in Europe.

Daniel Gould, Mills Music staffer resigned, and heads for the Coast this week to join his sister, Sandra, who's wed to radio producer Larry Berns.

Metro producer Sidney Franklin slated to arrive from the Coast next week, en route to Paris for a short vacation. He sails aboard the Nieuw Amsterdam July 23.

Irving Berlin expected in N. Y. this weekend and thence back to Bermuda where he is vacationing with his family. May go over for a European quickie next month.

Harry and Mrs. Brandt hosting the annual party for the Independent Theatre Owners Assn., which Brandt heads, at their summer home in Portchester, N. Y., July 22.

Ted Goldsmith leaves for Central City, Colo., Saturday (17) ahead of the New York company of "The Play's the Thing," which opens a three-week stand there July 31.

Tenny Wright, Warner Bros. studio manager, returned to U. S. over weekend after inspection trip of company's Teddington studios in England. He planed to Hollywood yesterday (Tues.)

George Jessel is double-featuring in the current and next month's Esquire. Jimmy Cannon's "Love on Broadway" piece features the comedian-producer, and in September Earl Wilson profiles him.

Jack Hylton clippered in Monday (12) and sails back on the Queen Elizabeth tomorrow (Thurs.) midnight, following N. Y. huddles on the Shakespearean Memorial Festival for a U. S. tour.

Mike Todd, back from the Coast with his wife (Joan Blondell) Monday (12), is producing a legit musical for next season to star Bobby Clark. Jimmy McHugh and Harold Adamson are writing the score.

Carter Barron, Loew's eastern division manager and Washington studio representative for Metro, is recovering in Doctor's Hospital, Washington, from a knee operation resulting from an old football injury.

Van Heflin, who co-starred with Susan Hayward, in Walter Wanger's "Tap Roots," Universal release, into Philly yesterday (Tues.) from the Coast for the world preem of the film at the Goldman theatre.

When Mildred and Bob Considine arrive at the Hotel Savoy, London, next Wednesday (21) they will signalize their first joint European trip with a cocktailery in celebration of their 17th wedding anniversary.

Charles Korvin arrived in New York yesterday from the Coast preparatory to his strawhat appearances at Bar Harbor and Guilford, Conn., later this month. Last pic was RKO's "Berlin Express."

Arnold St. Subber and Lemuel Ayers will hold another audition tomorrow night (Thurs.) for prospective backers of "Kiss Me, Kate," the Cole Porter-Bella Spewack musical version of "Taming of the Shrew."

Oscar Morgan, Paramount's short subjects sales chief, in a reprise of the role of grandfather with the birth to Frank and Glenna Neel of a daughter, Miranda. Morgan's son-in-law is a Warner Bros. salesman in the Charlotte, N. C., territory.

Robert Weitman, N. Y. Paramount managing director, off on swing around summer camps with the missus. They go to Grossinger's first and then visit one of their children at a Pennsy camp and another at Beacon, N. Y.

Louis Sobol, who motored to Hollywood, writes he's restless already for "the hot sidewalks of N. Y. and the pneumonia precincts of the aircooled 21 and Stork," although admitting the Bevhills hotel is "one heluva swell summer resort."

The Hal Hornes have become quite the adept anglers, commuting regularly to the St. Lawrence for the Izaak Walton act. They now have an Alaskan deep sea fishing invitation from their friends, the Ray Ryans, for end-August.

Maxine Keith, John O'Malley who handles the Versailles, and Joe L. Brown, son of comic Joe E. Brown, named to Monogram-Allied Artists staff handling publicity on "Babe Ruth Story," which world preems at the Astor July 26.

Quite a show biz contingent to Europe on the Queen Elizabeth tomorrow (Thurs.) midnight sailing; the Jack Kapps, Bob Considines, Gene Markeys (Myrna Loy), David R. Sadowskys, Emile Littlers (British producer has been scouting new plays here); also Jack Hylton, the Andrews Sisters and Lou Levy.

"Les Mains Sales" becomes "Red Gloves" when Jed Harris directs it for Jean Dalrymple-Gabriel Pascal on Broadway this fall. Harris flew over to Paris again this week, having been there a fortnight ago, to huddle once more with playwright Jean-Paul Sartre.

Unusual tribute was paid last Friday (9) by New York office of the Motion Picture Assn. of America to office boy John Durso on his resignation to go to California because of his health. Entire staff gathered in MPAA board room to say goodbye and present him with a radio.

Century Artists Ltd., merged with the Levee-Stark agency on the Coast. Century personnel comprises Dick Dorso, Marty Melcher, Al Levy, David Susskind and Letty Stever. Levee-Stark's staff includes Mike Levee, Sr., Ray Stark, Levee, Jr., Ben Benjamin and Bunty Lawrence.

The Tom McKnights east for a month. She's the former Marjorie Davies, Metro starlet, and he produces the "Beulah" radio show. also co-authored special sketches (with Mort Lewis) for Bert Lahr in the forthcoming Shuberts' "Ziegfeld Follies," wherein Marlene Dietrich may co-star.

Washington

By Florence S. Lowe

George Werner, Warner booker, back from a two-week navy training stint.

Marshall Young, singer on Arthur Godfrey airer, currently at Club Kavakos.

Four suburban Warner houses gave free July 4 shows in a drive for community goodwill.

Edward Arnold in town to emcee a WMAL-NBC local radio show celebrating 150th anni of Marine Corps orch.

Local Variety Club sponsoring a charity heavyweight bout between Ezzard Charles and Jimmy Bivins at Griffith Stadium, Aug. 2.

Ted Weems in for a one night stand at nearby Chesapeake Beach Park, whose name-band policy is being engineered by booker Kay Ford.

Cast of "Hand in Hand," new musical doing a barnyard turn at nearby Olney theatre, took time out for a show at Walter Reed Army Hospital.

Miami

Jimmy Husson into Five O'Clock Club.

Hotel and nitery biz 40% below last year.

Beachcomber show held over for two weeks.

Paddock club featuring grind acts, with new "face" weekly.

Bill Jordan shutters the Bar of Music July 17th for a three month vacash.

Luis Del Campo replaced Carlos Ramirez at Clover Club latter heading for Cuba.

Richard Lowe replaced Dorothy Raymer as amusement ed of the Miami Daily News.

Island Club, new casino north of Beach, undergoing "expose" treatment by local dailies.

Ned Schuyler planning refurbishing and enlargement of the Beachcomber, now that Copa will definitely be rebuilt.

Paris

By Borrah Minevitch

Stella Adler still s. a.

The flea market—a must!

Paul Muni working on a script in Cannes.

Ilya Lopert claiming Rosselini and so does everybody else.

The reproducing arms on' the local phonographs weigh a ton.

Rita Johnson's, Stanley Kahn having telephonitis and buying horses.

There are more cops in the Bois de Boulogne on Sundays than baby carriages.

NBC veepee John Royal gave the crack Lido show the twice-over before flying to B.A.

Barbara Blair has the newest hairshade and coiffure—baby pink and around the left shoulder.

Boris Morros, producing here, brought his Hollywood wardrobe intact, i.e., all those colored shirts.

Place Vendome is like a swank car salon—the brightest and latest from all over are parked in front of the Ritz.

If you believe the taxi drivers—De Gaulle will come in power within three months . . . and then the Russians!

You get a feeling Meyer Davis' citizen-of-the-world son, Garry Davis, would do an about-face for a good part in a B'way musical.

More deals are made on the Nazi-worn carpet than at the ole Hotel Astor Hunting Room in N.Y.—and in millions too—francs, that is.

Mr. and Mrs. Jules C. Stein driving around in the car sensation of the year—the newest Buick station wagon with household trimmings.

Bob Goldstein blew in with Bill Goetz and right away wanted to know where he could buy an old Picasso . . . what? . . . no new faces?

Page Balaban & Katz: The ushers in the cinemas here give you a dirty look if you don't tip handsomely after they steer you to a seat you paid for.

Local artistic talent looking westward. Notably Jack Tatti, the French Harold Lloyd; Toscano, the Valentino violinist; and Richard Joseph Inger, the Palestinian Chaliapin.

Gregory Ratoff standing in the rain at Longchamps for no reason.

Longchamps, scene of the French Derby, alive with all pre-war trimmings—grey toppers, ascots and milady's finery . . . until a heavy cloud sprang a leak and turned all the chic "chicks" into wet hens.

Rita Hayworth tried Paris a couple of nights and then checked into the American Hospital for refuge and a transfusion.

Hey you Park Avenue duplexers: the same thing here on the swank Avenue Foch costs you 120 smackers a year, if you can get one. That's due to the old French franc rate. But you pay a million francs for "the key" rights, i. e. the lease.

Comparing prices: Bottle of brandy XXX—two bucks . . . filet mignon (best places)—one buck . . . luxurious suites first class hotel—seven bucks . . . movies (tops) — 50c . . . ballets, theatres (best seats) —about $1.75 . . . But where does one's money go!

Our U. S. taxicab cowboys wear Buster Brown collars compared to the vino side-swipers here; they drive by mental telepathy or something, but outguess you at every turn and pass you head on; figure-8 turns are OK right in the middle of the block, no traffic rules, no right of way, no cops, and what do you think?—no accidents.

People you bump into: Gregor Rabinovitch, Eddie Robinson, John B. Nathan (Par exec), Miss America '46, Jack Hylton, Hedy Lamarr, Alex d'Arcy, Kurt Krueger, Harry Novak, Jack Warner, Al Daff, Ingrid Bergman, Lily Pons and her Kostelanetz, Jack Segal (Col), Sol Hurok, Charlie Feldman, Lew Parker, Belita, Rolly Rolls, Joe Hummel, and the three Peters sisters!

Hollywood guys who burn midnight dough digging for titles for super-supers, look what they do to your brain orphans here. Try these on your marquee: "Embrassons la mariee" (They All Kissed the Bride). "The Mystere du Chateau Maudit" is nee "The Ghost Breakers"; "Le Joyeux Phenomene" yclept "Wonder Man;" "Helzapoppin" (Hellzapoppin). If you guess this one, we'll tell you where 32 rue Blondel moved to: "Les Merchands d'illusions" (?). That's the French mouthful for "The Hucksters."

Max Blouet, the managing director of the George V, is the make and break social secretary of Who's Who in Paris. If you're not "in" the V you sheepfully admit you're "out." The V Peacock Alley, adjoining the bar, at 7 p.m. is the magnum magnet of the town, the excitement and hubbub reduces your 6,000 miles of travel travail (if you're from Hollywood) to a mere casual "Hello"—the little sausages served at the bar vie with Lindy's. Good martinis 35c; coupe de champagne 35c—and a parade of vedettes and coquettes too—yet, if you remain after 9 p.m. you're a "lost sheep" or a rat with a double date.

London

Harry Foster disclosed secret marriage to American actress Frances Marsden.

After shedding her appendix in Sweden, Christine Norden back in town and starting work in her latest film, "Saints and Sinners."

Kirsten Flagstad was cheered at a special concert at Westminster Central Hall July 7 given in aid of orphaned European children.

Bernard Delfont, who recently bought the lease of the old Theatre Royal, Chatham, reopened the house as the Royal Hippodrome, July 5, with Allan Jones heading the bill.

Douglass Montgomery signed to star in George King's production of "A Lady was to Die," in which he will play a Canadian student. Exteriors will be shot in Wales and Blackpool.

J. B. Priestley's latest play, "Home Is Tommorrow," is set for production in the Fall by the London Mask Theatre Co., and will be directed by Michael MacOwan. Cast is headed by Leslie Banks.

Three Rank films have been chosen to represent Britain at Venice Festival—Two Cities production of "Hamlet," Cineguild's "Oliver Twist" and Archer's new picture, "The Red Shoes," not yet seen in London.

Constance Cummings will costar with Francis Lister in a new play, "Don't Listen, Ladies," adapted from the French of Sacha Guitry. Alec Rea and E. P. Clift will present the show, which ran for two years during the war in Paris, and William Armstrong will direct.

Atlantic City

By Joe W. Walker

Buck Clayton band into Paradise nitery.

"Ice-Capades" doing nice biz in main arena of Convention hall.

August Ehrles vacationing here and celebrating 28th wedding anni.

Motorized rolling chairs soon to replace the hand pushed on the boardwalk.

"John Loves Mary" opened last night (12) at Auditorium theatre as initialer for season, with David Lowe and Sue Davidson operating.

Top attraction of George Hamid's Million Dollar pier is television on 100 sq. foot screen in theatre. Spot is combining amusements with International Exposition.

Shanghai

By Hal P. Mills

Alec Kaplan, film distrib, in from Singapore for a brief visit.

Dick Butler, general manager of Grand Theatre here, planing to London.

Mike Goldstein's orch into St. George's garden. It's an eight-man unit with tango, jazz and Hawaiian combos.

Mei Kuo Mei Ballroom added 200 more hostesses to its staff. Ballroom, largest in the world, now has 500 taxi dancers.

Wounded Chinese soldiers forcing entrance to pix houses by the hundreds, with police apparently powerless to halt them.

Newspapers are carrying protests against Jose Conteras band playing at U. S. Navy officers club, alleging Conteras was a collaborator during late war.

Members of the Shanghai Federation of Musicians, which includes American, Filipino, Central European and Russian musicians, plan to strike for an increase of 100%.

Jack Howard, local newspaperman, bought half interest in the newly-revived Shanghai Theatrical Enterprises. Agency books Shanghai, Hongkong, Manila, Calcutta, Rangoon, Bombay and other Far Eastern spots.

Tokyo

"Private Lives," second offering of the recently organized American Theatre, Far East, was sock success at Tokyo's Stilwell Theatre in a six-performance run June 23-28. Pro-amateur group, drawn from Occupation personnel, made its debut in April with "The Voice of the Turtle."

Government Railway Workers Union, Japan's largest independent union, announced it would assess each of its 550,000 members 20 yen (40c) to finance a feature motion picture based on the life of a railroad worker. Proposed pic, "Men of Flame," was put into production at Toho studios last March, and abandoned due to labor disputes.

Hollywood

Cecil B. DeMille awarded a Belgian Oscar.

Frank Whitbeck recovering from minor surgery.

Jane Wyatt recuperating after knee operation.

Eddie Mannix returned from Honolulu siesta.

Franchot Tone and Jean Wallace back from N. Y.

Mike Todd in town rounding up names for a stage show.

Gradwell Sears in from NY for United Artists huddles.

James R. Grainger in from N. Y. for huddles with Charles P. Skouras.

Bob Hope back to work at Paramount after working all through his vacation.

Kathleen Hughes is new film name for Betty Von Gerkon, 20th-Fox contractee.

Jane Darwell took her first plane trip to Kanab, Utah, for "Black Velvet" locationing.

Walter Reed broke his right leg in a sequence on the "Fighter Squadron" set at Warners.

Tracy Barham, chief of Intermountain Theatres, in from Salt Lake City on his honeymoon.

Milton S. Kusell in town for confabs with David O. Selznick on SRO domestic sales problems.

Charles Heidt in from Manhattan to huddle with Rouben Mamoulian about a new legiter.

Carole Landis' last professional activity was a two-minute platter interview for Hollywood Star Records.

Ezra Mir, Bombay producer, currently making a tour of studio conditions. He'll show the trade a number of his films while here.

Mrs. Helene Samuel, widow of O. M. Samuel, New Orleans, first out-of-town VARIETY mugg back in 1905, lost all her belongings when fire swept the Del Mar Beach Club, Santa Monica, Sunday (11). She was unhurt.

Jane Cowl recuperating at a La Jolla hospital from severe knee lacerations encountered when she fell from a moving station wagon. It's her second auto mishap. Last Winter she suffered a broken leg when hit by a taxi cab in New York.

Bucks County, Pa.

Sam Levene visiting Moss Hart at Aquetong home.

Henry K. Moritz in from Coast to his Riegelsville farm.

Actor Dean Jagger in for looksee Friday (5) from Clinton, N. J.

Signe Hasso at Princeton for "Laura" rehearsals. Opens July 19 at McCarter.

Kitty Carlisle to star in "O, Mistress Mine" with Harvey Stephenson co-starred at Playhouse, Aug. 2.

Ruth and Gus Goetz back on Perkasie farm after finishing stint of making film version of their stage hit, "The Heiress."

Theron Bamberger to Stockbridge, Mass. to catch Robt. Burns musical, "Comin' Thru the Rye" as a possibility for his shooting gallery.

Maggie Mullen (Mrs. John Root) commuting from Wycombe farm for "Skin of Our Teeth" rehearsals at New Hope. Playing Florence Reed part.

Vivian Vance and Ottile Kruger commuting from Lambertville House while appearing last week in Trenton with E. E. Horton in "Springtime."

Trenton strawhatter in Contemporary Club Auditorium to preem W. C. Robert's revolutionary war comedy, "Damn Deborah," with Paula Houston, Aug. 9.

Thornton Wilder in at River House while Carol Stone and husband Bob MacCahon are at Logan Inn for "Skin of Teeth" rehearsals. Opens at New Hope, July 19.

Westport, Conn.

By Humphrey Doulens

Bill Spier here from the coast to see June Havoc.

The Bill Nesbitts (Ann Greenway) vacationing at South Norwalk.

Mr. and Mrs. Lauritz Melchior visiting Helen Traubel at Silvermine.

Joe Magee of William Morris office inspecting the rural theatre circuit.

Brian Aherne flew east in own plane for current appearances in "The Beaux Stratagem."

Philip S. Barry, son of the playwright, has been upped to role of general stage manager at Country Playhouse.

Theatre Guild breaking in new untitled revue, starring London's Hermoine Gingold, week of August 30 at Country Playhouse.

James Melton opening his automobile museum here July 17. The singer's collection of 90 vintage automobiles will be on permanent exhibition.

OBITUARIES

KING BAGGOT

King Baggot, 68, star of silent films and later a director, died in a Hollywood sanitorium, July 11. Baggot was actively engaged in film production in one capacity or another from 1909 until 1947 when illness forced his retirement.

Baggot's peak as a film star lasted for 10 years ending in 1919 during which period he played dashing hero roles. He grew up in the infant industry with Mary Pickford, Thomas Ince, Frances Ford, Francis X. Bushman and other early film greats. Before entering pix, he was a member of a stock company and toured in productions of Charles Frohman, Liebler & Co. and the Shuberts.

Plays in which he appeared include "Queen of the Highway," "Mrs. Wiggs of the Cabbage Patch," 'Salomy Jane" and "In the Bishop's Carriage."

Among his better known films were "The Scarlet Letter," produced in 1911; "Dr. Jekyll and Mr. Hyde," 1913; and "Ivanhoe," made in England in 1913. He was under contract to the Independent Motion Picture Co. In recent years, Baggot played only bit roles. Standout picture that he directed was "Tumbleweeds," starring the late William S. Hart.

Survived by son, Robert King Baggot.

HARRY BURNS

Harry Burns, 63, yet vaude, musicomedy and film actor, died July 9 in Santa Monica, following a heart attack. Prior to going to Hollywood, Burns, a specialist in Italian dialect comedy, had been a topflight performer in this division for years and with various partners had been a featured act on major vaude circuits in U. S. and abroad.

Starting out in the lush era of vaude, as member of the team of Burns & Frabito, the act was in such demand that it was generally given three-year routes by the former United Booking Office. He later appeared in another act as Burns & Anthony, and upon dissolution, he went into several of the early editions of the late Earl Carroll's "Vanities." His street vendor of balloons and catchline "I Think You Touch" was the nucleus of all his skits. He later revived the act with his wife, billed as Harry Burns & Co.

When it looked like vaude was washed up and dates were few he went to Hollywood and appeared in several films. His last stage appearances were with Olsen & Johnson in "Hellzapoppin" couple of years ago.

Surviving are his wife and a son, Harry, Jr.

JAMES BASKETT

James Baskett, 44, Negro stage, radio and screen actor, died in Hollywood, July 9, of a heart ailment.

He was best known for his portrayal of Uncle Remus in Walt Disney's film, "Song of the South," and for the role of Gabby Gibson, the fast-talking lawyer on the "Amos 'n' Andy" radio program.

Baskett was born in Indianapolis. He studied to be a pharmacist but was lured to the stage while on a visit to Chicago. He played in stock shows in Chicago for many years before going east.

On the New York stage Baskett became known as one of the leading Negro performers, and for many years he was featured with the Lafayette Players in Harlem.

He went to California several years ago on a visit and was invited by Freeman Gosden of the Amos 'n' Andy team to join them on the air. Disney tested him for a minor role in a film but gave him the leading part of Uncle Remus. His performance won him a special "Oscar" from the Motion Picture Academy of Arts and Sciences.

Survived by his wife, Mrs. Margaret Baskett.

JOHN R. McPHERSON

John R. McPherson, 45, managing director of National Screen Service, Ltd., died in London, July 7. McPherson, who joined N.S.S. in 1921, was a native of Chicago, where he started with the company and held the positions of asst. branch manager, branch manager, and later midwest district manager.

In 1943 he was called to the N. Y. home office as assistant to William B. Brenner, veepee in charge of operations, and early in 1945 he was appointed assistant to prexy Herman Robbins.

He was a member of the Variety Clubs of America and was Chief Barker of the Detroit Tent while repping N.S.S. there. He was appointed to London post in 1945.

Survived by mother and two sisters in Chicago. The body will be planed there for burial.

FRED PELTON

Fred Pelton, 55, former studio executive and onetime labor administrator for the Assn. of Motion Picture Producers, died July 7 at Truckee, Cal., after a heart attack. He was stricken while on a business trip in connection with his lumber interests.

A graduate of Annapolis, Pelton resigned from the Navy in 1924 and entered the film business. At one time he was studio manager for Metro and later functioned as chief of that company's plant in England. He handled labor problems for AMPP for nine years, resigning in 1947 to devote his time to his business holdings. One of his projects was Mobile Sets, Inc., a system of streamlining film productions.

Surviving are his wife, Felice, a son and two daughters.

NICHOLAS G. PALUGYAY

Nicholas G. Palugyay, Paramount manager for Spain, died in a Barcelona hospital, June 30, when stricken ill enroute from Madrid on a business trip.

Palugyay, who had been with the Paramount organization since 1925, looked after Par interests during the war while enemy occupation was in force in Hungary, where he served as manager. After the war he joined the Motion Picture Export Assn. in a similar capacity. He was named as Paramount's manager for Spain in 1946.

Survived by wife and two daughters.

PAUL PARNELL

Paul Pratt, composer and musical director, known professionally as Paul Parnell, died at his some in Indianapolis, July 7.

He had composed scores for several Broadway musicals and conducted for others. His last assignment was with "A Connecticut Yankee" on Broadway and road tour.

Survived by wife, daughter, a sister and brother.

JULES DAIBER

Jules Daiber, 63, former concert manager, died in New York, July 6. He is credited with having brought the Vatican Choir to the U. S. in 1928 and had repped many opera and concert stars over a period of years. At time of death he was operating a travel bureau.

Surviving are wife, mother and sister.

HARRY ELLIOTT

Harry Elliott, 58, publicist and radio commentator, died July 7 in San Francisco.

Elliott formerly published two S. F. area newspapers. The Sausalito News and the Willits News. Following newspaper work in Los Angeles and Imperial Valley he came to San Francisco. He leaves a wife.

MARIE GREEN

Marie Green, former Ziegfeld girl and vaude performer, died in San Francisco, July 6. She was former wife of Harry Green, comedian, and had appeared with him in his vaude skits. Prior to that she had appeared in several editions of "Ziegfeld Follies."

Surviving are four sisters.

WORTHINGTON SMITH

Worthington Smith, 34, until a short time ago manager of the Alhambra theatre, Columbus, died July 6 in City Prison there by hanging himself in his cell. He had been arrested a few hours earlier on a charge of intoxication.

Survived by wife and daughter.

CLEON WHITTAKER

Cleon Whittaker, 61, member of the blackface vaude team of Murry & Mack, died in St. Louis July 6.

Whittaker made his stage debut at the age of 9 while touring with his parents. Later he teamed with Walter Mack.

His wife and son survive.

ROBERT MAAS

Robert Maas, 47, Belgian cellist of the Paganini String Quartet, died in Oakland, Cal., July 7, during an intermission of a concert at Mills College there.

Survived by wife and two daughters.

ANNE NELSON

Anne Nelson, 37, screen actress, died July 6 in Torrance, Calif.

JOHN A. DITTMAR

John A. Dittmar, 63, magician, died July 9 at his home in San Antonio. He was known as Dittmar the Magician and has toured, top vaude circuits for years, prior to his retirement.

AMILCARE POZZOLI

Amilcare Pozzoli, 50, operatic tenor, dropped dead during performance of the opera, "Fedora" in Milan, Italy, July 7.

He had been a well-known singer in that country.

CLARENCE L. RIVERS

Clarence L. Rivers, of the vaude team of Rivers & Palmer, died at Elizabeth, N. J., July 3.

He is survived by wife and partner Blanche M. Palmer.

BENJAMIN JOE

Benjamin Joe, 48, owner of the Limehouse nitery, Chicago, died there July 4. Survived by wife and three sons.

ROBERT LOVE

Robert Love, 34, bit player in films, died July 8 in Hollywood in a five-story leap from a doctor's office.

EARL BOARDWELL

Earl (Curley) Boardwell, 62, veteran nitery entertainer, died in Hollywood, July 8.

Brother, 65, of the late Samuel L. Rothafel (Roxy), died after a heart attack in New York, July 6. Surviving are wife, daughter and son, Robert C. Rothafel, district manager for Fox West Coast in Beverly Hills, Cal.

Wife of Paul Benjamin, National Screen executive, died in Miami, July 7. In addition to husband, she is survived by a son.

Harry Gemson, 67, father-in-law of Robert Shapiro, N. Y. Paramount theatre house manager, died July 8 in New York.

Father of theatrical agent-producer Jack Lewis died in Chicago July 2.

CBS Swings Axe

Continued from page 23

programs a year, to slash another $100,000. A couple weeks back, CBS abruptly reversed its seven-year policy on shortwave and will save an estimated $200,000.

Understanding on N. Y.'s Radio Row is that William S. Paley has ordered prexy Stanton and Joseph Ream, exec veepee, to cut CBS costs drastically in the face of television expansion. Of pertinence in this connection was the recent testimony of another CBS vice president, Adrian Murphy, who told FCC examiners that CBS was $9,000,000 in the TV red already.

Long-Play Record to Help

Columbia is hopeful that its new invention, the long-playing phonograph record, will help the sagging sales curve at Columbia Records, Inc. That's a positive development of the past month against the various curtailments of service. CRI has been, with the CBS owned-and-operated stations in Boston, Washington, Chicago, Minneapolis, St. Louis and New York, the chief profit-producer on the CBS consolidated statement.

The LP records require a new-type turntable which Philco is manufacturing in tieup with CRI. Meantime the CBS board of directors has recently closed down altogether the record pressing in Ohio and is limiting manufacturing to Bridgeport alone.

CBS now operates studios and three sets of offices for its New York television. About 85 persons are on payroll at the moment but a big increase in personnel is believed inevitable come autumn.

NBC's 'Or Else'

Continued from page 25

the show shifted, for next fall, to CBS. This week it was learned that Ford has given Banghart until Aug. 1 to decide whether he will or won't stay with the show—which means leaving NBC.

Banghart, who was brought up from Washington three years ago by WNBC, N. Y., flagship of the web, today is doing 11 news shows weekly for the station, plus announcer stints on the net's RCA-Victor Show, the Robert Shaw Chorale, and a cutin on "When a Girl Marries." He has had additional assignments, including "Katie's Daughter," but has dropped some because of the too strenuous schedule he was keeping.

Up to yesterday (Tues.) neither Grauer nor Banghart had made their decisions.

To Be or Not to Be

Continued from page 1

given that "Hamlet" will at least get an A-2 rating (alright for adults).

The Boston vigilantes took exception at such expressions as "the rank sweat of an adulterous bed." Other recriminations heaped upon Gertrude, Hamlet's mother, by the sweet prince as "to post with such dexterity to incestuous sheets" has also found disfavor in Bostonian eyes. Hamlet's cozening of Ophelia while he lies with his head upon her lap also earns the codfish brusheroo.

Several of the passages objected to were in the script of the picture but later excised in editing. Film has not yet been submitted to the Boston board, and its rulings were based solely on the script.

Scully-Rank Huddle on 'Hamlet'

London, July 13.

William A. Scully, Universal's distribution veepee, who is here for huddles with execs of the J. Arthur Rank organization, is taking up the question of the New York booking for "Hamlet" with Rank personally. Latter, of course, is greatly concerned with the dramatization of the Shakespeare tragedy since it is his showcase film for the current year.

Scully and Rank must decide whether "Hamlet" will go into a big house for a play for fast money, or into a smaller one aimed for the long pull. U's sales topper is inclined to book the pic into the Park Ave. theatre, N. Y., which his company operates. However, that's only a 500-seater. Both the Criterion and Rivoli on Broadway also have put in a bid for the film. Scully wants to leave the last word to Rank.

Eisenhower

Continued from page 1

with whom he has worked on the ms. attest to "the savage editing job done by Ike." In addition he has insisted that Allen Nevins, the historian, go over it page by page for historical accuracy.

The book will also contain, in its jacket, a five-inch plastic record of Ike's D-Day Order of the Day.

It is said that he figures to cash in $600,000 gross on the book, which the N. Y. Herald Tribune will serialize and syndicate, coincidentally with Doubleday publication. The Internal Revenue Dept. is said to have okayed a capital gains deal for Eisenhower.

Ike's work differs from the Winston Churchill memoirs, which comprise five books. Besides the recently serialized N. Y. Times and Life mag versions of the Houghton-Mifflin book publication. Churchill has two more books already done, these taking him right up to Dunkirk. The British statesman's take is said to be around $750,000.

McCormick, Doubleday's veepee, gets back from an extensive European trip this weekend by plane, having taken the ms. across to several major European publishers. Doubleday plans a November publication, providing Eisenhower gives his OK in September.

H'wood Go-By

Continued from page 1

were delegated to "cover the New England circuit" and had to canvass about 75 stock companies. "Only about 25 to 30 summer theatres are worth investigating at all these days," said Boris Kaplan, Paramount's eastern talent chief.

Kaplan said that summer stock has become increasingly a place for familiar Broadway actors to relax in or to pacakage new shows for Broadway. "You rarely see a new face in the established groups," he asserted. And in the places where new faces are to be seen, they are usually crammed with deadly amateurs, he said.

Talent scouts have discovered, moreover, that some of the brightest youngsters are doing their stuff in New York this summer. Groups such as New Stages, On Stage and The Interplayers, operating in Greenwich Village little theatres, have been rated very highly on their recent productions.

MARRIAGES

Ruth Benjamin to Martin Feinstein, N. Y., July 23. He's assistant head of Hurok Attractions publicity dept.

Susan Seeley to Warren B. Kuhn, New York, June 19th. Bride is a secretary at RKO; he's a radio writer.

Claire Bambach to Charles J. ("Jack") McWeeney, New York, June 19. He's with Monogram International Corp.

Kay Thorne Harding to Michael R. Hanna, New York, July 6. Bride was Hollywood radio rep; he's manager of WHCU, Ithaca, N.Y.

Eleanor Febiger Ewing to Sid Zinns, Washington, D. C., July 10. He's chief flack for Columbia Pictures in the D. C. area.

Esther Flores to Edward Lee, San Antonio, July 3. Bride is member of the KCOR staff there; he was formerly KCOR announcer.

Barbara Ford to Robert Walker, Beverly Hills, July 8. She's daughter of John Ford, film director; he's a screen actor.

Ruth Copp to Bob Freuygang, Wilmington, O., July 11. Bride is with contract dept. of Hygienic Productions.

Kathleen Quinn to George F. O'Neill, Washington, D. C., July 14. Bride is a band vocalist.

Dorothea J. Lutjens to Robert W. Little at Cruger's-on-the-Hudson, N. Y., July 10. Bride is personnel director in New York office of Motion Picture Assn. of America.

Florence McCanneless Pritchett to Earl E. T. Smith, Santa Barbara, Cal., July 12. Bride is fashion editor of N.Y. Journal-American and also conducted "Barbara Welles" her own program on WOR, N.Y.; he's a N.Y. stock broker.

Ellen N. Tarpley to Bill Pepper, Columbus, June 25. He's program director and news commentator on WELD, FM station in that city.

Susan Steuber to Jac Lucas Fisher, Yuma, Ariz., July 7. Both are thesps.

Shirley Shelton to Jack Schuler, Cincinnati, June 30. Bride is in WCKY traffic department.

Judy Briggs to Henry Jones, at Nyack, N Y., July 8. He's a legit actor-director.

BIRTHS

Mr. and Mrs. Herman Silver, son, New York, July 8. Father is with Columbia Pictures' special events and exploitation dept.

Mr. and Mrs. Paul Sommerkamp, daughter, Cincinnati, July 6. Father is WCKY sports editor.

Mr. and Mrs. Compton Bennett, daughter, Hollywood, July 4. Father is a screen director.

Mr. and Mrs. Hugh Marlowe, son, Santa Monica, July 6. Mother is K. T. Stevens, actress and daughter of Sam Wood; father is a legit actor.

Mr. and Mrs. John Finley, daughter, New York, June 27. Father is press agent with "Holiday on Ice."

Mr. and Mrs. Robert I. Kimel, son, Boston, July 6. Mother is former Beatrice Cates, ex-traffic supervisor of WLAW; father is salesman for WHAV.

Mr. and Mrs. Bob Leckie, son, Hollywood, July 5. Father is a technician at Paramount.

Mr. and Mrs. Ira Cook, son, Hollywood, July 5. Father is a disk jockey.

Mr. and Mrs. Ade Kahn, daughter, New York, July 4. Father is N. Y. publicist.

Mr. and Mrs. Morton Lane, son, New York, July 10. Father is a member of Paramount's homeoffice legal staff.

Kaufman, Ryskind

Continued from page 1

about the menace of Communism in Hollywood.

Under the circumstances, Kaufman and Ryskind could hardly be expected to see eye to eye on modernizing such topical material as "Sing." Presumably, Kaufman could work without difficulty with Ira Gershwin, who wrote the lyrics for the show and who has been identified as a political liberal various times. The only other person involved in the writing of the show was George Gershwin, who died a decade ago.

Kaufman reveals he would have liked to revive "Sing" this season, timing it with the national elections.

"**Jo Stafford** sings American folk-songs with an orchestra conducted by Paul Weston.

"It may be faintly ungallant to say that this latest album of Miss Stafford's comes as a stunning surprise—but it does. In these folk-songs, which include 'The Nightingale,' 'Black Is the Color,' and 'Barbara Allen,' Miss Stafford emerges as a really gifted young artist. Her enunciation is crystal-clear, and the touching simplicity of her style is exactly right. Paul Weston's orchestral accompaniments are admirable. A 'must,' I think."

Deems Taylor

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FILMS RADIO VIDEO MUSIC STAGE

VARIETY

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DISKERS WOULD BOLT PETRILLO

British Board of Trade President Cues Nationalization of Film Biz

London, July 20.

British government, which has long been expected to nationalize the film industry in order to gain a fuller measure of protection for it both at home and abroad, may now be finalizing those plans. This was brought to light here last week in a statement before the House of Commons by Board of Trade prez Harold Wilson.

Discussing the recent shuttering of the Warners' Teddington studios here, Wilson declared that he's persevering in his intentions to remove financial obstacles to permit the fullest use of all British studios. He's expected to make a detailed report to Commons about his plans tomorrow (Thurs.) In light of the recent huddles between Wilson and chancellor of the exchequer Sir Stafford Cripps, this is believed to indicate that the government is finalizing plans for the state to finance indie producers. That factor, in turn, might be the first step to full nationalization of the industry.

Independent committee recently set up by the government to inquire into protective measures required to insure studio space for indie producers held its first session last week. It decided not to formally subpoena witnesses to give evidence, but will listen to volunteers on both sides.

Committee also set three more meetings for August and will do some on-the-spot investigating in the interim. It will visit Sir Alexander Korda's Shepperton studios July 30 and Metro's plant at Elstree Aug. 6.

Group was set up as result of fears last winter that there would be a shortage of studio space and indies would be squeezed out. Committee is to determine into desirability of government demanding that space on major lots be reserved or of the government actu-

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PRO GRID OWNERS STILL WARY ON TV

Chicago, July 20.

Owners of pro football teams here are warily scouting all angles of television before making any commitments for the coming season. George Halas, prez of the Chicago Bears, and Ray Bennigsen, the Cardinal chief, will huddle Wednesday (21) to decide whether or not to grant tele rights, and the terms for such rights.

Owners of the Chi Rockets meanwhile have worked out a series of proposals as a basis for bargaining on tele rights. Among the separate proposals are: (1) the station to pay a flat guarantee per game, whether sustaining or sponsored; (2) the club to pocket all sponsor revenue over and above the actual production costs; (3) a fee for each set in use as of Aug. 15.

Under terms of a further pro-

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Coldstream Band Themes Sir Charles Cochran

London, July 20.

Charles B. Cochran, dean of British legit producers, went through knighthood formalities today (20) at Buckingham Palace.

During the ceremony the Coldstream Guards band played the score from Cochran's current hit musical show, "Bless The Bride," now in its second season here.

Winchell Looks Set at $650,000 For Auto Sponsor

Hollywood, July 20.

Deal for sponsorship of Walter Winchell in the Sunday night at 9 segment on ABC by an auto company was reported all set tonight, with likelihood of a contract signaturing within 24 hours.

Identity of auto maker is being kept under wraps pending finalizing of pact Old Gold was in there pitching hard, but understood ABC execs favor the Detroit outfit.

Terms provide for a one-year firm contract at $650,000 a year, effective Jan. 1, '48, when WW's longtime association with Jergens ends. Stipulation is that if client picks up the tab for a second 52-week semester, Winchell will be given a $1,000 a week increase. He'll have an eight-week layoff, with the sponsor paying for the summer replacement, and contract also provides for his usual wintertime Florida origination.

Gravy Train Derailed For Mountain Resorts

Wartime over-expansion has caught up with the eastern mountain resorts. Many spots that built extra wings to accommodate the nouveau-riche of the palmy days are finding that such space isn't paying off now and they're saddled with an increased overhead that's becoming more difficult to meet.

The mountain resorts are now finding that they're assuming status of weekend spots only. The various inns are about half-full during weekdays, and patronage on those days isn't spending much.

Some feel tariffs are too steep for current incomes. Rates are double those of the ante-bellum days and not too many can shell

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RILED AT SLOW PROGRESS ON PACT

Major recording companies are not too far from by-passing James C. Petrillo's American Federation of Musicians to the extent where they would begin makings recordings with topflight musicians. Since Petrillo and his executive board last week rejected the plan advanced by members of the recording industry, top executives of the major companies are riled to the point where, if a settlement isn't forthcoming soon, they would proceed as though the AFM didn't exist.

As a matter of fact, soon after Petrillo rejected the profferred plan, an executive of at least one of the major companies urged that all of the manufacturers go ahead with recording, using musicians, at once. It was his idea that if all topflight diskers agreed to act in concert, then Petrillo and the AFM could not possibly single out any for retaliation in the event a truce is eventually declared. This idea was rejected when the companies which have affiliations in other fields, such as Columbia, RCA-Victor and M-G-M, pointed out they'd have too much to lose. However, even the latter companies, according to the past week's conversation, are gradually coming around to at least seriously considering the proposition.

That the companies will have no trouble at all securing musicians is a foregone conclusion. Major tooters in New York have within the past week or more been interviewed by disk executives on their attitude toward the AFM. These

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New Gangster Pix Cycle Cues Crime Pays—at the B.O.

Violence, always a profitable screen commodity, is paying off again at the nation's b.o. Theatres are in the midst of one of those ever-recurrent cycles of gangster and prison pix and, as has happened so frequently before, the ra-ta-ta-ta of the tommy-gun and the dull thud of a billy on a con's skull are the accompaniment to a merry jingle in the boxoffice till.

Prevalence of the tough-guy mellers is a bit unusual at this time, however, since it was only last December that the board of directors of the Motion Picture Assn. of America assembled in New York and decided that the studios ought to lay low on the rough stuff. They promulgated a set of rules limiting picture titles specifically and pictures generally that might be construed as glorifying gangsters.

Seven months later finds Broadway currently with three of the mugg pix simultaneously—and all doing comparatively good business.

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Looks Like Bing's Year—Again—With 'Emperor' and 'Rio' 2 of 3 Best Grossers

WGN Giveaway Gets Into Chi Cops' Hair

Chicago, July 20.

Current phone quiz on WGN's "Let's Have Fun" is a matter of some concern to Chicago park police. Listener who guesses the location of a buried treasure chest will receive $5,000 of merchandise certificates inside the chest. Recent clues to its location were "the green grass grows all around" and "horses, horses, horses."

So far Grant Park police have caught three treasure hunters busily digging pot-holes and warned off a dozen other suspicious characters lugging spades and shovels.

Webs' Radio-TV $1,800,000 Tab On Dems, Repubs

The major radio and television networks report they spent a little more covering the Democratic convention than they did to report the GOP powwow, even though considerably less air time was given the shorter Demo confab.

Overall costs, including commercial cancellations, for both AM and TV, came to $919,929 on the Republican session, $921,000 on the Democrats, making an overall outlay of $1,840,929. NBC's tab alone accounted for half of the total sum, while CBS' amounted to $463,150; ABC' $222,000; Mutual's about $200,000 and DuMont's $5",000.

The webs gave the GOP a total of 120 hours 34 minutes of AM coverage and 166 hours 38 minutes of TV time. The Demos got 96 hours 54 minutes of radio time and 105 hours 11 minutes on TV.

The cost to the networks, however, is only a portion of the total radio-tele cost of airing the two conclaves, for the loss in revenue

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Goelets Into Indie Film Production

Hollywood, July 20.

New indie producing outfit, named Voyages, Inc., and bankrolled by Robert Goelet, Sr., member of one of the 10 wealthiest families in the country, was set up here this week.

Robert Goelet, Jr., is listed as treasurer. Other officers include David Pelham, prexy; Robert Cowan, production veepee; George Bodle, secretary and general counsel. Outfit is to be an American affiliate of Voyagers International.

With the 1948 halfway mark just passed, Paramount's "Emperor Waltz" looks fairly certain to be the high-grosser of the year. Based on the approximately 400 dates so far played, which provide a fairly accurate national cross-section, the Bing Crosby Technicolor epic will garner total rentals of about $5,800,000 in the U. S. and Canada.

Fairly certain for runnerup position will be Metro's "Easter Parade." It hasn't actually played sufficient dates yet to make a hard-and-fast estimate of its eventual gross, but from what's in, it looks possible for $5,500,000. In any case, it appears certain to top the $5,000,000 marker.

There are few films looming as potentials to knock "Emperor" and "Parade" down a peg. One with the cast and general bigness to do it is RKO's "Joan of Arc," starring Ingrid Bergman. However, it won't go into release until about November and probably will be played off so slowly on a roadshow basis, that, if it clicks, it will be a 1949 contender, rather than this year's.

Other Over $4,000,000 Grossers

Just below the top three are "Road to Rio" (Par), which looks good for about $4,800,000, "Homecoming" (M-G), $4,500,000, and "Cass Timberlane" (Par), $4,300,000. Warner Bros.' "Key Largo," which hasn't played sufficient dates to give a good gross indication, is expected by competing distribs—on the basis of cast and size—to reach $4,000,000. United Artists' "Red River," which has some 256 preem engagements set in Texas but has actually played no dates yet, is also figured by distribs as a possibility for the rarified atmosphere of $4,000,000 or better.

Indisputably, as far as stars go, 1948 will again be a Crosby year. The Groaner carried off top honors in 1946 with only Miss Bergman giving him a struggle. Last year

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SARATOGA GREEN LIGHT LOOKS DUBIOUS THIS YR.

Saratoga nitery operators aren't too sure that they'll get the green light this year in time for the August racing season. They feel that New York's Governor Thomas E. Dewey will not risk giving the Democrats a talking point by permitting gambling within 20 miles of the State capitol.

As a result, Arrowhead Inn is slated to remain closed for the first time in many years. The syndicate operating Arrowhead is the same as at Colonial Inn, Hallendale, Fla. The back room at the latter spot took a terrific lacing last season and closed when vacationers in Miami Beach were at their peak.

Delmonico's will be operating on a minimum budget with the Payson Re band and the "We Found Us An Angel" unit, made up of members of the cast of the floundering

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'Pix to Please Critics' and Lack Of Youth in Prod. Scored by Small

By HERB GOLDEN

Hollywood is now suffering the effects of making too many films with its eye on the New York critics rather than the boxoffice, producer Edward Small declared in New York this week.

"Making pictures for critics is certain death for any producer," he asserted. "It's that worrying what the reviewers will say that has led to the present crop of 'unconventional' pictures—'unconventional' and, as a result, not doing any business.

"Next to trying to please New York reviewers," Small added, "the mistake that has cost Hollywood most money is producers making pictures to please studio executives' wives. These ladies generally have lots of influence and little knowledge. What they like best is a picture written by a literateur who's a good name to invite to their dinner parties—and the devil with the boxoffice.

"The boxoffice ideal, in my opinion, is a conventional story—a good one—treated in an unconventional way. The critics might not like these 'same old stories,' but the public does when there's a fresh treatment.

"In the same way, the reviewers will murder any film in which the writers and directors haven't used complete restraint every foot of the way. Yet the great mass of filmgoers obviously like to see points hammered across lustily."

Small, whose "Fuller Brush Man," distributed by Columbia, and "T-Men," released by Eagle Lion, are currently doing smash biz, has made some 10 pix in the past 18 months, on which he stands to personally profit to the tune of more than $2,000,000. So he undoubtedly speaks with authority.

Small carries no vendetta for critics, nor does he ignore them. He just doesn't let their words worry him. Their effectiveness at the b.o., he said, is going up with

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Par-Metro's Standoff On Two $50,000 Story Buys

Metro story department marked as evened up last week its friendly feud with Paramount as result of the latter's purchase of the Martha Albrand novel, "After Midnight," last fall. Par scored a scoop on that, buying it before other companies had a chance to see it, and Metro retaliated last week by doing the same thing with "Intruder in the Dust," new William Faulkner novel.

Curiously, both books are published by Random House, whose topper, Bennett Cerf, handled the sales. Both went for the same price, $50,000. "Intruder" is to be published in September. It is the story of passions of the people of a small Southern town involved in a crime of violence.

With the Hollywood economy wave and pressures having kept the studios from buying books, "Intruder" is the first important purchase in some months.

Congress Mad-On Can Upset Cart On Amusements

Washington, July 20.

If Congress is as mad as it seems over the coming special session, it can kick over the applecart on several things affecting show biz. For example, Congress may try to hit back at President Truman by passing more tax cuts, thereby putting the President on the spot where he would have to okay the legislation or veto the bills and suffer a political setback thereby.

One veteran Capitol Hill observer figures that another direct slash in income taxes might go through a short special session of Congress. This would particularly affect the large earners of Hollywood and Broadway. Also under consideration has been a reduction of the wartime excises, including the 20% admissions tax and the 20% on nightclub checks. A nitery tax slash would be particularly helpful at this time, since the late

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317th Week!
KEN MURRAY'S
"BLACKOUTS OF 1948"
El Capitan Theatre, Hollywood, Cal.
Now Playing Nationally
"BILL AND COO"
Special Academy Award Winner

From Now on Hughes Is On Velvet With 'Outlaw' Despite Church Nixing

Howard Hughes' lusty hoss opry, "The Outlaw," is proving as much a b.o. phenomenon abroad as it is in the U.S. It opened in two houses in Paris and one in Brussels last week and outdrew such b.o. stalwarts as Goldwyn's "Best Years of Our Lives."

Strong biz abroad, in addition to the heavy coin the film grossed in the limited number of U.S. playdates it has been able to garner, assure Hughes a hefty profit. He's believed to be just about even at this point. Fairish domestic receipts are coming in now—after 2½ years of release—but they could be expected really to spurt if the producer could square off his condemnation by the Catholic Legion of Decency and get the picture into the thousands of houses that now refuse to play it.

Pic has in the domestic till now $2,975,000, garnered from 6,050 playdates. There are another 700 unplayed contracts on the books, which would provide an additional $225,000.

It is impossible to make an estimate of what the film will eventually gross domestically, since it hinges on the settlement of the L. of D. feud. It has been rumored that Hughes has made overtures for peace, but neither side would confirm such a move last week.

Film, under ordinary circumstances, could be expected to play around 13,000 contracts, which might give it $5,500,000 or more. As it is, it has been repeating two, three and four times at the same houses, with the result that 20% of the present income is represented by repeats. If that continued true in 13,000 theatres, the gross could be expected to go well above the $5,500,000.

"Outlaw" did tremendous biz in England, totalling about $900,000. That gave Hughes a net, after distribution and advertising fees, of about $630,000. He got all the coin out in dollars, since release preceded the 75% tax and the current freeze.

Jack Pulaski, Dean of 'Variety' Staffers, Dies in N. Y. at Age of 65

This is the 43d publication year of VARIETY, and for 38 of those 43 years Jack Pulaski (*Ibee*) had been a VARIETY staffer. On Friday, at 12:30 a.m., in Jewish Memorial hospital, N. Y., where he had been rushed two days earlier, "30" was written to the career of the dean of VARIETY muggs. He was 65. In years of service and experience in covering the Broadway beat, *Ibee* had been one of the most seasoned and expert theatrical reporters.

Apparently walking around with a slight stroke for a couple of weeks, recent dizzy spells which had bothered *Ibee* were climaxed two weeks ago Wednesday (8) at the Monmouth Race track, in Jersey, when he was saved from a fall by a friend. The following evening, at his Manhattan home, 200 West 58th street, he fell in the bathroom and was bedded. The emergency operation for cerebral hemmorhage, performed last Tuesday night (14), saw him temporarily weathering the surgery. He lapsed into a coma Wednesday and remained in that condition till his death.

A turnaway crowd of over 750 attended Monday afternoon (19) at the Riverside Memorial Chapel, N.Y. Cremation in Ferncliff, Hartsdale, N.Y. followed. The VARIETY staff served as pallbearers. There was a brief religious service and Jack's show biz pals spoke a few words just as he would have liked it.

Brock Pemberton, one of the four speakers at the services, touched on Jack's trade knowledge, to accent his reportorial know-how. So did Paul Dullzell, treasurer of Actors Equity Assn., and Bert Lytell, former Equity prez and now Shepherd of The Lambs. The only other speaker was William Degen Weinberger, chairman of the board of the Jewish Theatrical Guild. Names from all walks of show business were in attendance.

His widow, Lillion, three brothers, Albert, Elias and Harold, and two sisters, Mimi Pulaski and Mrs. Alice Glazer, former wife of Barney Glazer, film producer-writer, survive.

Born Isma Berringer Pulaski in Cuthbert, Ga., *Ibee*—the nom-de-critique coined from his first two given names—looked anything like a Cuthbert or a Dixieite. He was the epitome of what the term VARIETY mugg suggested, particularly to outsiders. The nomenclature mugg, of course, was the affectionate billing given his staffers by the late Sime Silverman, founder of VARIETY.

To his colleagues on the paper, Jack bespoke more the Philadelphia and Atlantic City background in which he was schooled. It was as VARIETY's A. C. correspondent, covering the legit break-ins at the shore resort, that *Ibee* came to Sime's attention and eventually to the homeoffice editorial staff where he so long figured as first-string legit critic, drama editor and general theatrical reporter.

An Expert on Legit

Few knew more about legit and its behind-the-scenes operations than Jack. His expertness was not merely in the so-called backstage knowledge; his was a hep insight on front-office management, operation and merchandising which

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KRS' Slant on Bowing-Out From Luncheon to Zanuck

London, July 20.

British distributors' organization, the Kinematograph Renters Society, has refused to join with the other two branches of the industry, the Cinematograph Exhibitors Assn. and the British Film Producers Assn., in a luncheon to honor 20th-Fox production veepee Darryl F. Zanuck here Aug. 12. Latter is now on an extended vacation-talent search in Europe.

KRS takes the view that while its stand is not meant to be any reflection on Zanuck, it's unfair to single out one individual for honors when other U. S. film executives, such as 20th prez Spyros P. Skouras and Universal prexy Nate Blumberg, were not feted by the trade during their visits here. Individual KRS members will be entitled to support the luncheon, but the society as a body is taking no part in it.

Hub Press Scores Mass. Censors For Cuts on 'Hamlet'

Boston, July 20.

Move of the Massachusetts state board of censors in ordering cuts made in J. Arthur Rank's forthcoming production of "Hamlet" was greeted here over the weekend with scorching editorials and straight news stories, blasting the step as something that would heap ridicule on their state and city in both the U. S. and England.

Most irate was the Boston Herald, which declared in an editorial Friday (16) that "if it is possible for an entire community to blush with embarrassment, there should be some fiery red faces around Boston during the next few weeks." Pointing out that the censors' action would make for "hoots of ridicule and entirely just accusations of provincialism" in other cities, the editorial declared: "Are we so supine and lazy that we can lightly accept such a misuse of authority that makes us the laughing stock of civilized communities? If this goes on, we'll be seeing plaster petticoats on the Venus de Milo."

It had originally been reported

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Jack Benny, Phil Harris Boffo in London Vaude

London, July 20.

Jack Benny, making his first London theatre appearance since 1931, opened at the Palladium, last night (Mon.) to one of the heaviest ovations ever given an American act here. Benny was cheered for 10 minutes by the capacity crowd of 3,000. Heavy advance sale for Benny's engagement indicates that the comedian and his troupe will play sellout on his entire three-week engagement.

Phil Harris, whose records are on Britain's top-selling list, got one of the top hands of the day for his fast line of gab and song. Mary Livingstone (Mrs. Benny) and Marilyn Maxwell were similarly well received by the audience. Show ran along the lines of Benny's radio format.

Riviera Loaded With Pic and Show Biz Names

Cannes, July 15.

With the recent arrivals of the Jack Warners and Clark Gable, coupled to Rita Hayworth, Lily Pons, Andre Kostelanetz and Elsa Maxwell who already were here, this Riviera resort has become a Hollywood road company. Town is virtual capacity, for in addition to the usual French "smart set," Americans are very much in evidence.

Visiting names have been making the rounds of the better cafes and nite spots, notably last week's opening of Michel Emer's new band at the Palm Beach Casino. Crew, incidentally, is a 10-piece group plus gal vocalist which plays on an open terrace alternating with a local rhumba band.

MARIA PALMER'S WB PIC

Maria Palmer, who came east last May for a featured part in the short-lived Broadway play, "The Vigil," planed out Friday (16) to the Coast on a one-picture contract with Warners. She's due back in October for a prospective legit play.

Actress came to the U. S. about 10 years ago from Vienna and was in several Broadway shows before going to Hollywood.

NO BRITISH ACTION OVER 'IRON CURTAIN'

London, July 20.

There's to be no official British censorship of 20th-Fox's "Iron Curtain," story of the atom bomb spy scare in Canada last year which stirred considerable agitation among radical leftwingers during its run in the U. S.

Film came up for questioning in the House of Commons today (Tuesday), with the government turning down the suggestion that the state distribute "Curtain" to obtain the widest possible showing for it. Heavy laughter greeted a suggestion that the Government issue free passes to ministers and rank-and-file Parliament members who are Communists or "fellow-travelers."

Replying to one comment that the film contains only "synthetic hooey," home secretary Chuter Ede declared that he hadn't seen "Curtain" and didn't intend to see it.

Undersecretary of Foreign Affairs C. P. Mayhew stated in the House of Commons last Wednesday (14) that the foreign office had been invited by the board of censors to preview "Curtain" to be on the lookout for any diplomatic angles. Foreign office understood, however, that the film followed closely the report of the Royal Commission which investigated the spy case and so turned down the invitation as unnecessary.

Mayhew pointed out that the Soviet Ambassador to London, who was ambassador to Canada at the time of the trials, had not raised any official objection. He refused to comment on a suggestion by one member of Parliament that "Curtain" erred on the side of understatement.

Tito's Stalin Deflection May Be Break for U.S. Pix

Marshall Tito's recent split with Moscow may be a break for American films. Yugoslavia and Russia are the only two Iron Curtain countries not now playing Hollywood product. It is hoped that the new coolness between the two nations may be accompanied by a more friendly attitude in Belgrade to U. S. pix.

With that possibility apparently in mind, Irving Maas, v.p., and general manager of the Motion Picture Export Assn., is reportedly making efforts to gain admission to Yugoslavia. Maas has been attempting to obtain a Yugo visa ever since he left the U. S. about six weeks ago on his current European visit.

MPEA topper is currently in Prague on negotiations with the Czech film monopoly. MPEA pact with the Czechs expired last November and Maas has been working on a renewal. It is expected that he will go from Prague to Warsaw at the end of this week.

PRR's Smart Press Job Hit of Two Conventions

Philadelphia, July 20.

Enterprise Pictures hitch-hiked a nice bit of flackery on to the Republican Convention and Universal rode the coattails of the Democratic sessions for some picture plugging, but when it comes to the smartest public relations and promotional stunt of the convention season—the palm goes to the sedate Pennsylvania Railroad.

Old Pennsy operated a "lounge" for newsmen at G. O. P. and Dem sessions featuring cooled air, television sets, free beer, soft drinks, cheese, crackers, peanuts, potato chips, etc. It was the hit of the two conclaves. And the railroad plans to do it again for the Henry Wallace 3d Party Convention.

Best estimate here is that for the three conventions, the Pennsy tab will come to better than $40,000. However, it is regarded as smart spending by the newsmen who took advantage of the setup in the ballroom on the second floor of Philly's Convention Hall. The public relations stunt made friends for the railroad among a couple of thousand newspaper, radio, newsreel, television and magazine people who used its facilities. It has been the coolest and friendliest spot of the conventions. It earned plugs for the Pennsy over the networks and in the press. And the price has been no more, for instance, than a couple of pages of advertising in the Saturday Evening Post.

Hedy Heads for Coast, Snubs Airport's Hoopla

Hedy Lamarr was aboard the first commercial plane to land at New York's new International Airport last week—but she was unwilling to wait around four hours to celebrate the fact. Actress came in from Paris on an Air France plane which arrived four hours ahead of schedule.

Flacks had reporters and newsreelers all set to be on hand at the time scheduled for Miss Lamarr's arrival. But they didn't count on the pilot's burst of speed. P.a.'s prevailed upon the actress to hang around and repeat her departure from the plane and to stay for the ceremonies planned, but she begged off.

She had been in Paris for five weeks for the United Nations Appeal for Children. She planed out yesterday (Tuesday) for the Coast to start work in Cecil B. DeMille's "Samson and Delilah."

EXTREMES IN HOLLYWOOD PROD.

Here's Where We Came In

Film exhibitors can look for distribs to place new demands on them for higher rentals and longer playing time on all features while both the domestic and foreign markets are at their present low level. That's the opinion culled from a survey of major company sales chiefs in the light of the new studio economy measures revealed last week on the Coast.

According to one sales manager, "we're going to try for more of the theatres' money from now on than we ever received in the past." He conceded it would be a tough job, admitting readily that exhibitors' operating costs have gone up along with those of production and distribution. With the domestic market in a slump, the British situation more snafued than ever and continued restrictions on the remittance of earnings from other foreign countries, however, exhibitors will have to be made to realize that their cooperation is needed more now than ever to keep the industry on an even keel.

Another sales manager noted the terrific drop in net profits earned by most of the majors during the last quarter. Granted, he declared, that exhibitors have also been making less money, it's still probable that their drop in earnings haven't been comparatively so great. Hence, he said, it's up to exhibitors now to share more of the industry slump. He pointed to the studio economy waves and suggested that exhibitors should attempt to cut their operating costs proportionately.

Traditional Summer Slump Reminds Of Prewar But Biz Still Much Higher

Traditional summer b.o. slump was not a casualty of the war. It's here again in full swing.

With habits of living definitely changed during the war years, the annual warm weather recession in film business had become so slight it was hardly noticeable. Many exhibs, as a result, got wistfully to thinking that the summer drop was permanently a thing of the past. Current season has proved them wrong.

On the other hand, the dog days business in no wise represents the slump it once did. In large measure responsible for that, of course, is air conditioning, which has made the theatre—instead of a first cousin to a steam bath—a desirable respite from high temperatures and soaring humidity. Cooling systems have definitely ended the days when a large number of houses closed down completely come hot weather.

Traditional drop in summer biz, which was scarcely noticeable from 1941 to 1946, started to be felt last year. Grosses fell off about 10% from the preceding year, which wasn't at all bad, in light of the fact that 1946 was the best 12 months in all theatre history. This season, receipts have taken another tumble of 10% to 12%. Which means that the total drop is nothing that can be laughed off.

It still must be remembered, however, that the level of grosses (Continued on page 22)

Schary May Hop From U. of Colo. Address To Meet Rodgers in Chi

Dore Schary, inked last week as No. 2 man to production chief Louis B. Mayer on the Metro lot, may get together with Metro sales veepee William F. Rodgers in Chicago over the weekend for huddles on production-distribution policies of the company.

Rodgers originally had planned a trip to the Coast after Aug. 9, when Schary is scheduled to assume his new duties at the Metro studios after a two-weeks' vacation. Latter is scheduled to speak at the Colorado Writers Congress at the Univ. of Colorado July 30, during his vacation, and so may come as far east as Chi for a get-together with Rodgers.

Sales exec usually likes to see as many new pictures as possible on his visits to the studio and, since only a few have been completed since his last trip several months (Continued on page 22)

GEO. BROWN'S N.Y. HOP

Hollywood, July 20.

George Brown, Paramount's studio ad-publicity chief, leaves here July 30 for New York, where he'll huddle for a week with the home-office staff on campaigns for forthcoming releases.

Trip will be Brown's first to N. Y. in a year.

Henigson Joins Selznick

Hollywood, July 20.

David O. Selznick and Vanguard Films prexy Daniel T. O'Shea have announced the appointment of Henry Henigson to an executive capacity in Vanguard. Actual title has not yet been determined.

Appointment is believed to indicate an expansion of Vanguard operations. Henigson has just completed an association representing RKO in the production of "Joan." Before that, he was engaged in indie production with Howard Hughes and Preston Sturges.

'Public Must Like British Pictures,' Wilson Tells CEA

London, July 20.

British Board of Trade prexy Harold Wilson yesterday (Monday) cracked the whip on the new 45% quota act, emphasizing to a special deputation of the Cinematograph Exhibitors Assn. that they had no alternative except to comply with the regulation when it takes effect Oct. 1.

CEA group received little sympathy during the hour-and-a-half discussion. Wilson promised them he would consider all difficulties of exhibitors in meeting the quota requirements, but stressed it would be impossible to permit a high percentage of American product even in those areas where British films are unpopular. He told the exhibitors that the public must like British pictures.

Dennis Walls, CEA prexy and spokesman for the group, told Wilson the quota is too high. He suggested that a 15% figure would be more economic. Walls declared that American product displaced from circuits operated by J. Arthur Rank is giving Rank serious com- (Continued on page 6)

Memphis Bans 'Em, West Memphis OK's 'Em

Memphis, July 20.

Binford bans 'em and West Memphis, Ark., usually plays 'em! Natives are now crossing the Mississippi to see David O. Selznick's "Duel in the Sun," on which Lloyd T. Binford, Memphis censor board chairman, put his "Binfordized Heavo" here last year. The pic, starring Jennifer Jones, Gregory Peck and Joseph Cotten, at the Crittenden theatre, West Memphis, located some 10 miles from downtown Memphis. It is showing to regular prices and the local manager across the river reports heavy biz.

AT PEAK OR AT A STANDSTILL

Hollywood, July 20.

Number of pictures in production at each of the major film studios this week is probably more varied than it's ever been before in the industry's history, with production practically at a standstill in some and at record peaks in others.

Situation is not believed to represent any special trends in the industry or to be indicative of much more than a series of incidents that have hit various studios in the last several weeks. Such factors as the personnel shakeup at RKO and the joining of Metro by Dore Schary have affected production at those studios, while the number of backlog films in others have caused either a stepup or shuttering of production. And, of course, there's the new economy wave, which is reportedly behind the decision of Universal - International to close down for six to eight weeks after Aug. 1.

At opposite extremes, for example, are Paramount and Warners. Par has probably the biggest backlog of completed films of any of the majors. Ten films scheduled for release between Aug. 1 and Dec. 31 are already completed and in the can. As a result, the company currently has only one (Continued on page 16)

John McCarthys Page-Oned In London for Dramatic Aid to Ailing British Lad

London, July 20.

John G. McCarthy, associate chief of the international division of the Motion Picture Assn. of America, and his wife, Lily, were disclosed last week, following their return to New York, as possibly having saved the life of a nine-year old British boy. Even Lord Beaverbrook's Daily Express, which has been almost savage in its attacks on American film producers, carried a story reflecting credit on the industry.

McCarthy was here to negotiate interpretations of the new Anglo-U. S. films agreement. His wife was in the U. S., but planning to join him here. She works for the English-Speaking Union, handling requests for aid from Britons. She (Continued on page 20)

Test Case on Theatre Seat Tax Results in Historic Decision; ASCAP's Collections 'Monopolistic'

In one of the most far-reaching court decisions ever to affect the film and music industries, independent exhibitors won the first round in their fight against the American Society of Composers, Authors and Publishers yesterday (Tues.) in N. Y. federal court. Judge Vincent H. Leibell ruled that ASCAP theatre performance fees represent a monopoly in restraint of trade.

In the long-awaited decision on the suit brought against ASCAP in 1942 by 164 indie theatre operators in the metropolitan N.Y. area, Judge Leibell ordered ASCAP to give up immediately all public performance rights on songs licensed for motion picture exhibition. He granted the plaintiffs a five-point injunctive relief order, which forces ASCAP to turn over these performance rights to its members, who must in turn license them for films only to film producers.

As far as exhibitors are concerned, the decision means basically that exhibs eventually may be freed of paying any seat taxes to ASCAP. Fact that the court ordered the rights assigned to producers, however, is believed to (Continued on page 22)

Cause and Effect

Hollywood, June 20.

Wholesale firing at RKO resulted in swift action at a top Sunset Strip bristro where film names had been eating and drinking on the cuff.

Numerous thesps were showered with bills from a collection agency with orders to kick in, or else. In some cases bank accounts were tied up, and a studio exec discovered on attachment on his car.

Goldwyn Set To Manage Sales Of Wanger's 'Joan'

Deal is currently in the making by which Samuel Goldwyn Productions will supervise sales of Sierra Pictures' "Joan of Arc." This unusual setup will permit roadshowing of the Ingrid Bergman-starrer by RKO, the distribs, in exactly the same format that is providing sum $11,000,000 in domestic gross for Goldwyn's own "Best Years of Our Lives."

James A. Mulvey, Goldwyn Productions prexy, is currently on the Coast huddling on the deal with Walter Wanger, who is partnered with Miss Bergman and director Victor Fleming in the indie unit which made the film. Deal is understood to be all but in the bag, with the Goldwyn organization reportedly getting 3% of the gross, up to a celing figure, for its supervisory activity.

Under the Supreme Court decision on the industry anti-trust case, fixing by a distrib of the admission to be charged by a theatre is outlawed. Thus, RKO cannot on its own roadshow "Joan," since this form of exhibition entails price-fixing.

Goldwyn, however, as an indie is not a defendant in the anti-trust (Continued on page 8)

See Noah Dietrich As One of Several New RKO Directors Set by Hughes

Changes in the membership of RKO's board are looked for at the special meeting, likely to be held Aug. 31. Corporation is now being reported preparing proxy statements with nominees suggested by Howard Hughes. Latter is understood to be considering what nominees he wants for board membership to be presented at this special confab which will be in lieu of the annual RKO meeting usually held the first Wednesday in (Continued on page 47)

National Boxoffice Survey

Big Pix Overcome Heat—'Waltz,' 'Parade,' 'Street,' 'Seas,' 'Bad Men,' 'Apache' Lead Field

Despite continuance of sweltering weather in many parts of the country, the two big boxoffice leaders this stanza are accounting for nearly $700,000 total gross. "Emperor Waltz" (Par) continues to pace the field although on holdover in most spots currently. It is being closely pressed by "Easter Parade" (M-G) for second coin, the latter being helped by a flock of additional playdates this week.

In third place is "Street With No Name" (20th) although back a bit from the two champs. Also "Street" is not making such smash showing uniformly as "Waltz" and "Parade." "Romance on High Seas" (WB) is landing fourth-place money, on improved showing over recent weeks.

"Return of Bad Man" (RKO), just getting started this round, is strong enough to capture fifth position in b.o. derby. "Fort Apache" (RKO), which continues to make good showings, is in sixth slot, having played out most of its dates.

Best runner-up pictures this session are "Paradine Case" (SRO), "On An Island With You" (M-G) and "On Our Merry Way" (UA), finishing in that order. "Paradine" is just getting started out on its regular dates.

Top newcomer, but only in two cities, is "Key Largo" (WB). It shapes smash both in L. A. and N. Y., with new house high almost certain in latter city where strong stageshow is helping. "Tap Roots" (U), which is being preemed in several eastern cities this week, bespeaks great promise, based on terrific take at Philly smallseater.

"Canon City" (EL) continues to live up to its initial promise on holdover this week. "Deep Waters" (20th), on the other hand, is mildish this round. "Man-Eater of Kumaon" (U) looks only fair on debut in L. A. but is holding fairly well in third N. Y. frame. "Fuller Brush Man" (Col) still is doing okay, with nice showing in St. Louis and sock trade in Minneapolis.

"I, Jane Doe" (Rep), while modest in Indianapolis, is racking up solid total in Chicago backed by stage show. "Mr. Blandings" (SRO) shapes very strong both in Boston and Minneapolis.

"Mickey" (EL), which is doing nicely in Chicago, also is coming through with a solid week in N. Y. "Four Faces West" (UA) looms big in Portland, Ore. "Berlin Express" (RKO) will come through better than in recent weeks with okay takings in Portland and fancy takings in Philly.

(Complete Boxoffice Reports on Pages 12-13)

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Towne, Milwaukee, Sues Majors For $1,050,000 Via Jackson Park Attorney

Chicago, July 20.

An anti-trust suit asking $1,050,000 triple damages from major film distributors was filed today (Tues.) in Chicago federal district court by attorney Tom McConnell on behalf of the Towne theatre, Milwaukee. McConnell is the attorney who handled the Jackson Park case for the plaintiffs and also represented other exhibs in anti-trust suits filed against the majors throughout the country.

Following closely the pattern established by the JP decision and other industry anti-trust cases in the past, the Chi suit asks that ownership by defendants of the first run theatres in Milwaukee be declared monopolistic and that distributors be divested of all stockholdings in Milwaukee theatres.

Named as defendants were Loew's, Paramount, RKO, 20th, Warners, James E. Costen and Columbia.

Towne Theatre Corp. has operated the Milwaukee house since May, 1946. It contends that it lost $350,000 because of alleged monopolistic bookings and clearances maintained by the defendants. Theatre, a 1,776-seater, has recently been playing only United Artists and foreign-made product.

Complaint charges that the majors conspired to grant exclusive rights to all 20th, Metro, Par and Col films to the Palace, Strand and Wisconsin theatres; with the WB-owned Alhambra and the Riverside theatres having exclusive rights to WB, RKO and Universal product prior to any other first run. Theatres involved then set up a 28-day clearance as waiting time, the suit claims.

'Waltz' Gets 4 Weeks In Chi as Exception To Jax Park Verdict

Chicago, July 20.

Chi federal district court Judge Michael Igoe has made the first exception to the Jackson Park decree and granted Paramount the right to play "Emperor Waltz" for four weeks in the Chicago theatre. Both Chicago and Paramount are defendants in the decree and subject to two-week limit on Loop showing.

Paramount had pleaded huge cost, estimated at $3,000,000 of "Waltz," contending that print cost could not be returned unless "Waltz" could have extended run. At the time contempt decree was entered Igoe noted that he would allow, if defendants could prove their case, variations to two-week limit on showings.

Tom McConnell, attorney for the Jackson Park, said if order led to other distribs asking for stretching two-week clause, it would hinder the decree and he would make legal protest.

Picture opened July 16.

McConnell is appealing the grant of extending running time given to Paramount. McConnell said he would file an appeal in the Federal circuit court asking that two-week showing limit of film, under the Jackson Park decree, be upheld. Pic, currently showing at the Chicago, is doing boff business with $70,000 in view for first week.

INDIES, SAG NEAR AGREEMENT ON PACT

Hollywood, July 20.

Indie producers agreed in principle to the terms of a new contract submitted by the Screen Actors Guild. Agreement comes up Thursday (22) for ratification by member companies of the Independent Motion Picture Producers Assn.

Provisions dealing with television, reissues, guild shop, freelance players and working conditions are practically the same as those contained in the contract between the actors and the majors, settled last week. Special terms were conceded by SAG on feature films budgeted at not more than $100,000 and on indie westerns costing $50,000 or less.

Bonded Guns Two Telepic Series on 35m

Hollywood, July 20.

Bonded Television will start shooting on two telepix series this week. One film will run 30 minutes and the other 15. Both will be filmed on 35m.

Half-hour show, "Eye Witness," is a psychological observation program with a participating audience. Film is skeded to run intermittently during the teleshow. Audience will be rewarded for their astuteness in observing. Bonded will also film "The Trick of the Week," vidprogram featuring a magician.

Chi Decision In L. A. Indie's Suit

Los Angeles, July 20.

Anti-trust action seeking application of the Jackson Park decision to exhibition in Long Beach, plus treble damages amounting to $561,000 and an injunctive relief against alleged restraints of trade and monopoly practices, have been filed against nine distributors, four theatre circuits, and two individuals by Mr. and Mrs. Ivan C. Hanson, owners of the Atlantic theatre in Long Beach. Suit was filed in local federal court.

Prepared by Fred A. Weller, formerly in charge of motion picture cases in L. A. for the Dept. of Justice, the suit levels an attack on asserted unlimited first run moveovers of the Cabart Corp. and Fox-West Coast and charges that the defendants conspired to maintain an arbitrary and unreasonable clearance schedule in Long Beach. Conspiracy, it's charged, forced the plaintiff's theatre to play films on a long-delayed, subsequent-run break, while houses operated by F-WC and Cabart enjoy the monopoly of all first run exhibitions.

Another charge is that distribs granted circuit houses' lower film rentals than the Atlantic received. In this connection, Hanson declared that "we do not object to paying high rentals for good pictures, but we do object to paying higher rentals for pictures on late subsequent run than are paid by F-WC and Cabart for the same pictures on earlier runs."

Suit alleges that the buying power of the St. Louis Amus. Co. has been injected into the Long Beach situation to obtain preferential treatment for Cabart. Large St. Louis chain and the Cabart circuit are controlled by Milton and Harry Arthur, both named as defendants. Action is based on legal principles laid down by the U. S. Supreme Court in the anti-trust case against the majors and in the Jackson Park decision.

Among the defendants are RKO, Warners, Columbia, Universal, Paramount, United Artists, Republic, Loew's, 20th-Fox, National Theatres, F-WC, Cabart and the St. Louis Amus. Co.

Mulvey, Kramer to Coast Called Just Coincidental

James A. Mulvey, president of Samuel Goldwyn Productions, and Milton Kramer, board chairman of Selznick Releasing Organization and counsel to Selznick, planed to the Coast, Friday (16). Although the pair are prime movers in the east of the Society of Independent Motion Picture Producers, both declared the timing of their Coast trips was just coincidental and had no bearing on SIMPP.

Mulvey and Kramer have been hunting for a topper for SIMPP, to succeed Donald Nelson, who resigned last winter. It hasn't been determined yet whether a high-salaried former Government or industrial figure will be chosen or an exec secretary to run the affairs of the organization. With Mulvey and Kramer huddling with their principals this week, a decision may be arrived at.

Both Mulvey and Kramer are due back in New York this week.

Pivar's New Indie

Hollywood, July 20.

Ben Pivar, associated with Edward Small for the last year, formed his own independent production company.

While with Small, Pivar produced "The Challenge," "13 Lead Soldiers" and "The Creeper" for 20th-Fox release, and "Indian Scout" for United Artists.

1st Clearance Change in Years By 20th in Mpls.

Minneapolis, July 20.

The first clearance change here in years has been made by 20th-Fox. Its new schedule offers a 28-day availability to three independent houses in as many different zones in question. Varsity, Nile and Homewood now have a 56-day availability. Terms of the new availability are to be negotiated.

Up to now only uptown and suburban houses to have the 28-day availability were the Paramount circuit's Upton and the independent Riehfield in areas different from the aforementioned zones, and they will retain same.

Some other neighborhood availabilities will be moved up from 56 to 49 and 42 days. Earlier availabilities will call for higher film costs, A. W. Smith, Jr., 20th-Fox sales manager indicated when here recently.

Johnston on Coast To Further Films' Public Relations

Hollywood, July 20.

Motion Picture Assn. of America prez Eric Johnston has arrived for a week of huddles, beginning with the Motion Picture Industry Council meet last (Monday) night.

Representatives of the guilds, unions and producers will tee off the discussions designed to improve conditions between the guilds and producers, as well as establish a united front for Hollywood. Meeting is expected to be of an exploratory nature, with Edward Cheyfitz, Johnston's aide, also sitting in.

One of the questions will be the problem of a financing council. Producers have already agreed to pay half if the guilds and unions ante the remainder. Latter countered with a proposal that the major and indie producers pay two-thirds. Question of the organization itself and its future operation is also on the agenda. MPAA has suggested that Cheyfitz lend his services for six months, until the council is functioning smoothly. Suggestion is understood to be agreeable to all the guilds, except the Screen Writers Guild, which wants some neutral person to take over.

SDG WINS GUILD SHOP IN NEW 8-YEAR PACT

Hollywood, July 20.

New eight-year contract was agreed upon by the Screen Directors Guild and the major studios, calling for 100% guild shop and running until August, 1956.

Among the clauses in the agreement is one providing for a cooperative committee to handle all problems arising between the two groups. Other points of accord are a no-strike clause, an improvement in layoff provisions, more control of film editing, more credits in advertising and fuller recognition of the director's importance in the industry.

N. Y. to Europe

John Boles
Joseph Buloff
Dale Carnegie
Mrs. Dita Dantine
Benny Davis
Philip Dorn
Michael Duhart
Clifford C. Fischer
Jack Forrester
Mrs. Victor Francen
Bobby Gillette
Sonja Henie
Abner Silver
Albert Spalding
Bill Stern
James B. Williams

20th's 24 for '49, 6 More Than '48; 2-a-Month Releases, Accent on A's

Garfield & Co. East For N.Y. Lensing on 'Numbers'

John Garfield, star of Enterprise's "The Numbers Racket," and Bob Roberts, film's producer, arrive in New York from the Coast over the weekend to start location shooting next week. Also due east are Beatrice Pierson, who is featured, and Abe Polonsky, who scripted.

George Yohalem, production manager, arrived in New York yesterday (Tuesday) to choose the locations. All studio work has been completed and the exteriors to be done in New York are expected to take about 10 days.

20th Dropping Sliding Scale

Despite the several new sales policies instituted by 20th-Fox sales manager Andy W. Smith, Jr., during the last year, the company will definitely not revive the sliding scale method of selling pictures. Current market is in no position to sustain a scale system profitably for distributors, Smith said.

That method of selling, according to the 20th exec, was originally set up to give exhibitors full protection in case of low grosses on a picture and, at the same time, to afford the distributor with a premium rental in case the film did exceptionally good biz. Today, however, with the market falling, the advantage lies entirely with exhibs, since they still get protection. Distributor, though, has no chance at his premium on high grosses.

Most of the other majors, meanwhile, have continued the sliding scale wherever it worked out equitably for both parties, with Metro alone giving the system priority in all booking deals. According to Metro sales chief William F. Rodgers, the scale is the only system of selling that allows a picture to stand or fall on its own merits.

WB MAY HALT SALE OF 'KINGS ROW' SEQUEL

Warner Bros. has thrown up a roadblock preventing sale of film rights to Henry and Katharine Bellaman's current best-seller "Parris Mitchell of Kings Row." WB in 1941 picturized the Bellaman's "Kings Row," predecessor to the current volume, and claims it owns much of the material in "Parris Mitchell."

Mrs. Bellaman (her husband has since died) and her agent, Ann Watkins, dispute Warners' claim. They say they have the right to sell the new book to films. However, with WB taking a firm attitude, it is doubtful that any other studio would risk legal action by buying screen rights.

Spokesman for Warners declared that about half the material in the new book is associated with that in the previous volume and that Mrs. Bellaman "is welcome to sell anything that's new." Since the characters themselves are the same, however, the WB legal department is ready to pounce if screenrights are sold.

L. A. to N. Y.

Dana Andrews
Jack Cummings
Julius G. Epstein
Philip G. Epstein
John Garfield
Betty Garrett
Edmund Goulding
Robert Montgomery
John Mulvihill
Edward Nassour
William S. Paley
Tom Pedi
Beatrice Pierson
H. C. Potter
Bob Roberts
J. Robert Rubin
I. A. Ruman
Marta Toren
Barry Trivers
George Yohalem

Twentieth-Fox will boost its production schedule next year to release two A pictures a month, but will renew its distribution pacts with only two or three of the six indie producers, whose films it now handles. That will be announced by 20th sales chief Andy W. Smith, Jr., at a one-day meet of the Canadian sales staff tomorrow (Thursday), at the Hotel Royal York, Toronto.

Twenty four pictures to be turned out on the home lot next season represent a boost of six over those produced during 1948. This year, however, in addition to the 18 home-produced features released, 20th distributed 30 films from outside producers. Only contracts to be renewed with indies next year are for an unspecified number of pix from Eddie Alperson and Nat Holt. Renewal of a distribution pact with Sol Wurtzel is in the works but hasn't been settled yet.

Reason for the cutback in number of B releases and the compensating boost in high-budgeters, according to 20th sales toppers, is that the market on B films now, when boxoffice grosses are slipping, is too soft. As a result, it's no longer possible to handle B films from outside producers at a profit for either 20th or the producers. Most exhibitors, it's claimed, would rather play repeat dates on top-budgeters at this time than book the quickies, since those repeats will earn them more money. And, with even the top A films getting less playing time all down the line, it's believed that the market is in need of more top-quality product.

Exit Korda?

Current deal between 20th and Sir Alexander Korda's London Film Productions, through which 20th was to release at least four Korda features yearly, may also be called off. To date, the company has let go only "Ideal Husband" and "Anna Karenina" in the U.S. and no others loom for release in the near future. Reason, according to 20th spokesmen, is that Korda has too many other commitments to fill adequately his pact with 20th. Since neither of the two now in release are big grossers, it's believed that if the contract is cancelled, it will be via mutual consent.

Twentieth is prepared to boost its home-made A production, according to company officials, because it foresaw the current boxoffice dip at least 18 months ago. As a result, the entire studio production activities were reshaped through various economies and today, 20th is set to step up production of top-quality pix at lower budgets per picture.

New season's release slate is being broached first in Canada, since that's the only territory handled by the domestic sales organization in which an entire season's product is booked at one time. Twentieth prez Spyros P. Skouras will also attend the one-day meet, along with assistant general sales manager William C. Gehring; ad-publicity chief Charles Schlaifer, Martin Moskowitz, Smith's exec assistant; shorts sales manager Peter G. Levathes; branch operations chief Clarence A. Hill, and homeoffice sales staffers Frank Carroll, Roger Ferri and Jack Bloom.

Canada, under the supervision of division sales manager Arthur Silverstone, recently took top honors in the Andy Smith Anniversary sales drive.

N. Y. to L. A.

Jeanne Cagney
Valentina Cortese
Thea Dispecker
George Feinberg
Fred Finklehoffe
Jed Harris
James Merill Herd
Harry Herrmann
Eric Johnston
Hedy Lamarr
Raymond Massey
Leo McCarey
Maria Palmer
Irving Shiffrin
Mary Shipp
Nancy Walker

Europe to N. Y.

Maurice Bergman
Cy Howard
William A. Scully

JULY *is World Premiere month at* U-I

TAP ROOTS

100% Holdovers!

Out-grossing "Canyon Passage," "The Egg And I," and all previous U-I top money-makers at Goldman Theatre, Philadelphia, and territorial day-and-date premiere. Holding over in every situation—Philadelphia, Atlantic City, Easton, Wilmington, Lancaster, Allentown, Reading, Harrisburg! Nothing like it ever hit the territory before!

WALTER WANGER presents
TAP ROOTS
Color by TECHNICOLOR
Starring
VAN HEFLIN • SUSAN HAYWARD
with
BORIS KARLOFF • JULIE LONDON
WARD BOND • RICHARD LONG
and Introducing WHITFIELD CONNOR
Directed by GEORGE MARSHALL
Screenplay by Alan LeMay • Additional Dialogue by Lionel Wiggam • Produced by WALTER WANGER PICTURES, Inc. • A GEORGE MARSHALL Production
A UNIVERSAL-INTERNATIONAL RELEASE

Ride high with U-I

Calmer Note Among Yank Distribs On British Problem; Greater Unity Manifest; Favor Central Control

Centralized control by the American industry of the distribution of all of its product in England continues to emerge as the most likely answer by Yank filmites to the British squeeze. That was evidenced at meetings of company toppers at the Motion Picture Assn. of America Monday (19).

Whatever minor chances there had been of restoring the embargo imposed last summer on shipments of films to the United Kingdom vanished with Monday's session. An embargo on sales to J. Arthur Rank appeared a more likely possibility if the centralized control setup is approved.

Whole attitude of execs at the two conclaves Monday seemed to be one of more or less resigned acceptance of the situation in Britain. That doesn't mean that they intend taking lying down the new 45% quota or Rank's restrictions on playing time on his circuits.

However, the hysterical bitterness against Rank and Britain that marked earlier meetings of the MPAA directorate had pretty much vanished. The fight for what they consider a fair shake in the British Isles was viewed by the assembled execs more as a trade problem that must be solved than a personal international vendetta.

In this new, calmer atmosphere, the difference between American companies themselves in dealing with the problem also took a more peaceful turn. Barney Balaban and Spyros Skouras who, a few weeks ago, were at opposite extremes on the issue of dealing with England, showed perfect willingness Monday to sit quietly by and listen to the other's point of view.

No Schisms

Result of this and the temper of the discussions made it clear that the U. S. distribs now mean to stick together in meeting the problem imposed by the British. There will be none of the threatened breakup into factions, thus allowing Rank to take advantage of the division between Yank companies.

(Continued on page 16)

FIRST DIVIDEND OF BRITISH FILM COIN

First divvy of British coin among U. S. distribs under the films agreement which became effective June 14 will be for the seven-weeks period ending July 30. Payments were supposed to be made on a monthly basis, but it has been decided to run the initial period to the end of July for convenience in making divvies on a calendar month basis hereafter.

Monthly payments are one-twelfth of the $17,000,000 yearly agreed on, amounting to $1,416,666. This is divided among all distribs in ratio to the amount of rentals their pix took in during the month.

Public accounting firm of J. H. Champness, Corderoy, Beesly & Co., of London, has been named by the American industry to receive the payments from the British government and compute the sums due each company from data which they will provide at the end of each month. Accountants will audit the claims and then make the payments. John Warren, a partner in the firm, will be in charge of the work for the U. S. industry.

Film Classics' B'way Showcase, the Rialto

Film Classics now has a Broadway showcase as result of a deal with James Mage, operator of the Rialto, N. Y. Agreement stipulates that the theatre will show FC films exclusively for an undisclosed period. Despite the new tie between Mage and FC, the latter's veepee and general sales manager B. G. Kranze emphasized Monday (19) that his firm has no financial interest in the house.

Under the pact the Rialto is scheduled to play four FC Cinecolor pix including "Sofia," "Miraculous Journey," "Unknown Island" and "Daughter of Ramona." House now has an FC Korda reissue, "Drums."

Bacher to Do 'Harvest' Despite Selznick Feud

Hollywood, July 20.

William Bacher is going ahead with his production of "If This Be My Harvest" as an indie under the Trinity Films banner on the General Service lot, regardless of the outcome of his feud with David O. Selznick. Producer announced that he will start filming next month with or without the services of Valli, Louis Jourdan and Robert Mitchum. These thesps were originally slated for top roles through a loanout deal with Selznick which did not materialize.

Picture had been scheduled for release through SRO, but unless the squabble over the three stars is settled amicably another distribution outlet will be sought. Meanwhile, attorneys for both sides are studying the various angles.

U-I Axing 400 Off Payroll of 1,000

Hollywood, July 20.

Layoff of 400 workers beginning Aug. 1 is being mapped at Universal-International in a new economy drive. Normal U-I staff is about 1,000. Axing will leave 600 on the payroll as of Aug. 1 to begin a two-months' shutdown of production activity.

Of the 40% being axed, only those pertinent to the studio and production operation will be returned following the two-month shutdown. They will come back only as needed and not all at once. With eight or nine pix still to be edited, scored and dubbed, the lot will remain active during the shuttering, with the musicians especially expected to be busy. Of the 600 remaining, however, some will be dropped as their individual chores end on various pictures.

Producers, writers and directors under contract will remain to prepare stories for the resumption of production Oct. 1. No figures have been set but it's understood the publicity department will be sliced heavily. Studio execs point to U-I's backlog as assurance that there will be a steady flow of product for release. They anticipate the economy move will not affect the company's future, except to put it on a more secure operational footing.

Wilson-CEA

Continued from page 3

petition from the indie exhibs who are playing it. Commenting on Rank's claim that British pictures are now drawing big money at the boxoffice, Walls declared the reverse is true for the indies.

Without independent product, he said, the Associated British Picture Corp., which is partially controlled by Warners, and indie exhibitors will be unable to fulfill the quota. Reissues, moreover, would result in absolute bankruptcy. Walls demanded assurance that 90 quality British pictures would be available yearly, as promised by Rank. He threatened that unless Rank toes the line on rentals, exhibitors will invoke clause 13 of the Films Act, thereby making the act inoperative.

CEA Insurgents May Form Their Indie Exhib Org

London, July 20.

Despite the new spirit of conciliation evidenced between J. Arthur Rank and the Cinematograph Exhibitors Assn. on the 45% quota problem last week, a "rump" group of indie exhibitors is renewing its efforts to break away from the CEA and set up a separate group to fight the new regulation. Indie exhibs are smarting under the fear that compliance with the quota law may force them out of business.

CEA, of which J. Arthur Rank is one of the leading members, indicated during its huddles with Rank last week that it would follow his advice in accepting the quota as the only sure method of protecting the British industry (see story herewith). Fight between the indies and the CEA may result in a split similar to that now in effect in the U. S. between the indie National Allied and the Theatre Owners of America, to which most of the affiliated circuits belong.

Indies have alienated a large share of exhibitor opinion in their efforts to organize their special group, particularly through their attempt to exclude CEA general secretary Walter Fuller from their huddles. Their initial meeting last week, the day before Rank met with the CEA, ended in utter confusion. As a result, very few of the 160 exhibs present knew exactly what had been the outcome of the session.

While they've consequently given up the idea for the time being of setting up an indie group, they have have scheduled another meeting for Sept. 7, day before the next CEA general council meet. It's believed they may take practical steps then for setting up their own section within the CEA.

U. S. Distribs Aver a Fourth British Chain Might Prove a Frankenstein

London, July 20.

Idea being discussed by distribs in the U. S. of establishing a fourth circuit in England is not popular with the reps of American companies here. They see the setting up of an organized chain of independent theatres as building of a potential Frankenstein.

Local distrib toppers are generally of the opinion that the Yank firms will do better by letting the indie houses remain unorganized. They admit that it would be physically easier to do business with them if they were centrally managed, but they feel that it is advantageous to allow control to remain in seperate hands.

Idea of the New York execs is to band the indie houses together in a confederation as opposition to J. Arthur Rank's Odeon and Gaumont-British chains and the Associated British Circuit. Plan is to get the indie subsequents to switch to first-run permanently by assuring them of product.

London execs point to the fact that Odeon, G-B and ABC were actually established through efforts of American companies. Look at them now, they say. Rank has gained control and is holding U. S. product to a minimum. Should the indies be similarly organized through the planning of Americans, it is just as likely that they'd eventually turn on the hand that started them, it is said.

News of Fourth Circuit Detailed to UA Board

United Artists board, meeting in New York last week, was told that a fourth circuit in England was beginning to blossom of its own accord, despite difficulties in getting assurances from U. S. distribs of product for the new indie chain. UA directorate continued previous lengthy discussions of the British situation, since its product has been been all but denied playdates on the Odeon circuit, which is partially owned by UA but controlled by J. Arthur Rank.

Board has been considering advisability of bringing legal action against the British film tycoon to force him to give UA product a break on the circuit. It was again decided, however, to hold off pending developments and to continue

(Continued on page 20)

Rank Vs. CEA 'Showdown' Turns Out A British Road Company of the Same Old Distrib Vs. Exhib Arguments

By HAROLD MYERS

London, July 20.

British film industry, which operates practically the same as the American industry insofar as relationship between distributors and exhibitors is concerned, is beset currently with many of the same exhib-distrib problems that confront U. S. filmites. That was revealed here last week in a meeting between film magnate J. Arthur Rank and the Cinematograph Exhibitors Assn.

Session had expected to result in a heated showdown between Rank and the CEA over the new 45% quota, with Rank backing the government's recently-imposed regulation as "one sure way of having the industry," and the exhibitors violently opposed on the grounds that the British studios could not turn out enough pictures to allow them to fill the quota. Predicted fireworks, however, sputtered and fizzled out, with Rank taking a conciliatory line on the quota and the distributors and exhibitors responding in the same spirit.

Revelation of the industry's exhibitor-distributor problems by Rank, consequently, drew most of the trade interest. Speaking as chief of the General Film Distributors, Rank chided exhibs present for their failure to cooperate in the way of increased rentals and longer playing time for his features, thereby echoing the arguments of distribution chiefs in the U. S. He also voiced trouble with trying to work out an equitable sliding scale formula, guaranteed exhibs they would receive adjustments anytime his pictures failed to gross the established rental and suggested a system of arbitration for disputes—all problems identical to those now confronting the American industry.

Rank's conciliatory gestures undoubtedly took the wind out of the sails of many of the independent exhibitors who had been spoiling

(Continued on page 47)

Garland's Collapse Cues Rogers-Astaire Reteaming

Hollywood, July 20.

Ginger Rogers will replace Judy Garland as costar with Fred Astaire in "The Barkleys of Broadway" at Metro. Miss Garland bowed out of the picture after a collapse during rehearsals and was ordered by her doctor to take a complete rest for three months.

Astaire and Miss Rogers will team again for the first time in 10 years and will do 10 musical numbers together. In the past they have teamed 10 times, starting with "Flying Down to Rio" in 1933. Their most recent cooperation was in "The Story of Vernon and Irene Castle" in 1938. When Miss Garland recovers her health she will star in "Annie Get Your Gun."

'Broderick' No. 6 RKO Pic Cancelled

Hollywood, July 20.

RKO has cancelled the "Life of Johnny Broderick," based on the career of the Broadway cop, and Herman J. Mankiewicz, who was screenplaying and was to have produced, checked off the lot. His contract expired with the pic.

"Broderick" is the sixth picture to be cancelled since Howard Hughes took over the studio. Others are "Battleground," "Bed of Roses," "The Setup," "Follow Me Quietly" and "The Robe." Latter was killed after the company spent a reported $750,000 on it.

N. Peter Rathvon, RKO president, asked Mankiewicz last week to prepare the property for quick scanning with the view of determining whether to leave it on the schedule. Decision to eliminate came over the weekend.

Mankiewicz follows by a day Armand Deutch's checking out of his producer ticket.

LITTLE CARNEGIE, N.Y., WINS VS. LANDLORD

Goldberg & Lesser Co. won its action to remain as operators of the Little Carnegie on West 57th Street, N. Y., as a result of Court of Appeals decision in Albany this week. Dispute developed when the present landlord, a corporation operated by J. Goldwurm, bought the buildings in which the Little Carnegie is located. Under a cancellation clause in the lease, given by the owners of Carnegie Hall, it claimed the right to dispossess Goldberg & Lesser.

Louis Nizer, counsel for the tenant, showed that the several buildings sold were not contiguous, because each building housed part of the theatre and the property could not be contiguous to itself. As a result of the decision, Goldberg & Lesser remain as operators of Little Carnegie for the next three years.

The landlord had won in the lower court as well as on appeal to the Appellate Term, but the Appellate Division reversed this, with lengthy majority and minority opinions resulting. Finally the Court of Appeals upheld the Appellate Division.

Studio Employment Up Slightly in May

Sacramento, July 20.

Studio employment in May showed a slight increase over the preceding month although it was 18% below that of May, 1947, according to the California Labor Statistics Bulletin.

Average weekly earnings were $97.94, as compared with $96.69 the previous month. Studio workers still draw the highest average wage in California industry. Newspaper and periodical employees are second with $84.02.

LONE GUNMAN NICKS 2 DRIVE-INS FOR $1,300

Tucson, July 20.

Arizona police are seeking a lone gunman who held up two drive-ins in as many nights, escaping with over $1,300. Bandit netted $324 Friday (16) by holding up the Phoenix drive-in and forced the cashier to surrender the receipts.

Following night, the Midway theatre, Tucson, was the victim of a $1,000 haul by the gunman who was believed to have pulled the Phoenix job.

SPG Expects Decision At M-G and U This Week

With some 34 homeoffice Paramount publicists benefitting by a pay rise granted last week by an arbitration board in New York, the Screen Publicists Guild expects the panel to hand down decisions affecting flack staffers at Metro and Universal late this week. In addition arbitration moves are pending with Columbia, United Artists and Republic.

In siding with SPG, the arbitrators approved wage hikes for the Par puffers from $5.50 up to $20 weekly, retrocative to last September. Arbitrating panel was made up of various reps of the majors as well as individuals named by the SPG.

Shiffrin's Additions

Irving Shiffrin, formerly of RKO's New York press staff, has joined the William Shiffrin Agency, operated by his brother, on the Coast. In another expansion move by the agency, Charles Behan has been added to the staff to handle stories, plays and books. Behan was formerly with Leland Hayward and the American Play Co.

Outfit is planning to open a New York office within the next two or three months. Irving Shiffrin, who had been east on a 10-day visit, left New York to return to the Coast Monday (19).

JULY is World Premiere month at U-I

BUD LOU
ABBOTT & COSTELLO meet FRANKENSTEIN

All-time Record Grosses!

Smashing U-I house records in first five engagements! Topping all previous A & C's—and even way ahead of top-grossing "Naked City," "Canyon Passage" and "The Killers" at the Strand, Albany; Paramount, Syracuse; Palace, Huntington, W. Va.; Keith's, Cincinnati, and Warner Theatre, Oklahoma City!

UNIVERSAL-INTERNATIONAL
presents
BUD LOU
ABBOTT & COSTELLO
MEET
FRANKENSTEIN
WITH
THE WOLFMAN • DRACULA • THE MONSTER
PLAYED BY LON CHANEY • PLAYED BY BELA LUGOSI • PLAYED BY GLENN STRANGE
Lenore Aubert • Jane Randolph
Original Screenplay by ROBERT LEES
FREDERIC RINALDO • JOHN GRANT
Directed by CHARLES T. BARTON
Produced by ROBERT ARTHUR

Ride high with U-I

More Theatres, More Seats, More B.O. Prices Among Factors Affecting B'way

Broadway is badly overseated, the condition probably being worse than at any time since 1934, despite the shuttering of Warner (old Hollywood), the Broadway, Bijou and Golden theatres since early spring. Overseated situation stems from three factors: excessive admission prices, not enough strong product and too many houses for the supply of big films now available. As in the past, the overseating is not strictly a matter of too many seats, but inability of theatre managements to keep the seats filled.

Just how serious the setup has become is plainly shown by grosses for straight-film houses. This cannot be traced entirely to the hot weather factor, managers aver, but rather is traceable to increasing sales resistance to present admission prices for a strictly film program. In other words, with the public shopping for its screen entertainment, it is buying in diminishing numbers the available pictures.

Situation is aggravated by the fact that Broadway today has four more firstrun theatres open that it had prewar. This means 4,668 additional seats.

New firstruns are the Victoria, Winter Garden, Mayfair and Gotham. This does not take into account the Ambassador and Little Carnegie, which often are firstrun with foreign fare, or the Park Avenue, which formerly was using firstrun product.

Comparative Scales

Contributing to the overseated condition is the higher scale which is, on the average, about double that of 1939. Criterion, for instance, was charging 25-55c, in 1939, while currently getting 70c to $1.85. Roxy, which had 25c-$1.25 scale nine years ago, today is getting 80c to $1.50, with $1.80 charged for some bills. Even the bandbox Rialto is way ahead of 1939, current scale being 44c to 98c, as against 25c-55c, nine years ago.

State was getting only 35c to 75c with films and vaudeville in 1939 but is charging 80c to $1.50 for single feature policy currently. House scale was $1.80 top the first weekend for its current "Easter Parade." Same applies to nearly every house, even the Palace getting more for its secondrun dual picture policy now than in 1939.

Situation is further complicated by tendency of different houses to switch their admission scale, raising it for weekends when the picture seems sure of drawing heavily. This tends to sour the regular Broadway patrons, who sometimes decide to attend neighborhood houses rather than take a chance on having to pay $1.80 or more for a straight-film bill. Thus, the theatre with established scale for every period in the day and each day in the week suffers.

Fact that there are now five theatres offering stage-film shows (usually for almost the same price charged by straight-filmers), also is contributing to the unpopularity of films playing without added support.

Philly Theatremen Win Delay on 'Fire Guards'

Philadelphia, July 20.

Militant theatre owners temporarily stalled a plan to foist a "fire guard" on every house in city by descending upon a meeting of City Council last Thursday (15). The "fire guard" idea was thought up by the Committee of 15, a probe unit sponsored by business and political interests.

Idea was to find a place for a number of police and firemen about ready for pension but unable, under the current inflation, to live on pension wages. Program called for installation of a guard in every theatre in town at $30 a week.

Every amusement place with a capacity of 100 or more would be required to employ such a "fire guard" under the bill. In addition, the bill provides for a license fee of $5 for the first year and $1 for each additional year—guards to be licensed through the Dept. of Public Safety. Action was delayed until July 22 as a result of protests by exhibs.

Biblical Indie

Hollywood, July 20.

David Hempstead formed an indie producing unit to film a series of features based on Biblical stories.

Hempsteap's most recent film chore was "Portrait of Jennie" as an associate of David O. Silznick.

H'wood's Wave Of Sea Films

Hollywood, July 20.

Hollywood is launching a fleet of seagoing pictures in the next five months with more than $8,000,000 tied up in story properties and production. First to slide down the ways is "Wake of the Sea Witch," at Republic, with Catalina Island subbing for a South Seas location.

Other maritime films in preparation are "Down to the Sea in Ships" at 20th-Fox; "Salem Frigate," at Universal-International; "China Run," at RKO; "Captain China," at Paramount, and two untitled sea yarns, one to be made by Columbia and one by Tay Garnet as an independent.

U Ties Its Sales Drive On 5 Pix to Bill Scully

Universal - International, apparently anxious to wrap up as big grosses as possible on the five-picture backlog it will release during the six-eight weeks its studios are shuttered, will attempt to boost sales with a special drive honoring William J. Scully, its sales veepee. Drive, which will run through the month of September, was set yesterday (Tuesday) by U-I prexy Nate J. Blumberg.

Four of the features set for the drive have already preemed in a special exploitation sendoff given them by U-I this month. They include "Man-Eater of Kumaon," which was first revealed to the public at the Broadway Winter Garden; "Feudin', Fussin' and A-Fightin'," which preemed in the Tri-States theatres in Omaha and Des Moines; "Tap Roots," which opened in Philadelphia and the surrounding territory last week, and "Abbott and Costello Meet Frankenstein," which preemed day-and-date recently in Albany, Syracuse, Cincinnati and Oklahoma City.

Fifth picture, "Mr. Peabody and the Mermaid," is slated to open at the Hollywood theatre, Atlantic City, next Wednesday (28). Two other pix, for which opening dates have not yet been set, will also figure in the September drive. These are "Larceny" and "One Touch of Venus."

Slogan adopted for the drive is "Sellebrate September with Bill Scully." To make certain the U-I field sales staff follows through on the plan, they'll be briefed personally during the coming month by a group of homeoffice sales staffers who'll take to the field for huddles. Homeoffice contingent includes assistant sales manager A. J. O'Keefe; E. T. Gomersall, Scully's assistant; eastern division manager Fred Meyers; southern and Canadian division chief F. J. A. McCarthy and western division manager C. J. Feldman.

Scully, Bergman Due Back, Joseph West 31st

Universal sales veepee William J. Scully and ad-publicity chief Maurice Bergman, who have been huddling with J. Arthur Rank and the British magnate's exec staff in London for the last several weeks, are due back at the homeoffice next week. They sail from England aboard the America Friday (23), arriving next Wednesday (28).

Studio publicity chief John Joseph, who's been handling all ad-pub matters at the homeoffice during Bergman's absence, is scheduled to return to the Coast July 31. U prez Nate J. Blumberg, meanwhile, may come east for huddles with Scully on the company's distribution policies.

Eddie Small

Continued from page 2

the increases in admission prices. Higher the door tap, the more selective the audience gets and the more effort it makes to read reviews to find out whether a film is worth attending, he declared.

Admission prices, in Small's opinion, are too high. With so many competing forms of amusement and—especially—with television bulking in importance, he feels that the public may well be driven away by high prices.

"This is a Woolworth business, built on nickels and dimes," he said. "Current conditions may cause prices to be higher than they once were, but we must never lose sight of the fact—as is the danger now—that films are basically the cheapest form of amusement."

Small, who has been making pictures for some 20 years, thinks that Hollywood's worst error—another one for which it is paying in currently sagging grosses—is its failure to give youth a chance in production. Maturity is essential to administration, he feels, but filmmaking needs the vitality and enthusiasm of young men. It was for this reason he applauded Metro's action last week in naming 42-year-old Dore Schary as production chief.

The handful of oldsters who control Hollywood's filmmaking, he declared, have grown fat and tired. They don't care any more. With high taxes, the incentive of money is gone, and without the goal of getting ahead because they're young and ambitious, Hollywood's top production names are not creating anything, Small asserted.

"The fellows who should be making pictures are the ones who still have their swimming pool to get," he declared.

"Oldsters always ask," he said, "where they can get these young men. They don't seem to realize they are all around them. You just have to give them a chance. I've always had a young organization, and I've never had any trouble locating my people."

Small Plans 16 More in 12 Mos.

Edward Small, who has earned the label of "Hollywood's one-man film industry" through production of some 10 pix in the past 18 months, plans 16 more in the next 12 to 14 months, he disclosed in New York this week. It is only through such quantity production that he sees himself—as an independent—able to stay alive.

"You've got to be an acrobat to be an indie," he declared. "These days you must make pictures at a price, you must get every possible boxoffice value in them, and you must keep your eye on the foreign market. You can't let any angle of production or sales get away from you and stay in business."

Small said he'd continue to distribute his films through the four companies with which he's now associated, plus probably one other with whom he's negotiating a deal. Now handling his product are Eagle Lion, Columbia, 20th-Fox and United Artists.

Varied releasing organizations are necessary, he explained, since liquidation must be fast to be profitable in the present market. It would be impossible to release all his product through one organization, he said, since it would have to sit on the shelf too long awaiting its turn for distribution.

Small declared he had come to the conclusion it is entirely unfeasible to make pictures on the basis of showing a profit through the domestic market alone. Most that can be hoped for, he said, is to break even domestically and, as before, count on getting your profit from abroad, even if that profit is perforce small because of currency restrictions.

It is for that reason, he stated, that he takes such care in choosing scripts that will have values overseas. He said he was operating on the prospect of making very small profits on each film and taking a chance on losing on some of them. He pointed out that he knows he's going to lose on several films already made and not yet in release because they were produced "against the market"—at rising costs and dropping b.o.

He painted a bleak future for indies in general. His own financing firm, Motion Picture Investors, he admitted, would not make any loans to producers unless "I'm sure they're solid and I can't think of any indies who are in need of production loans to whom I'd make one."

Queried concerning his idea on the future of UA without indies to make films for it, Small declared he thought the company should at all costs be kept alive. The only solution, however, he stated, was that it provide financing or go into making films itself.

"Cagliostro," which Small produced in Italy with Gregory Ratoff directing and Orson Welles starred, has not been offered any distrib for release yet. He said he wanted to have it completely scored and finished before showing it to distribs.

"Lorna Doone," which he'll make in England this summer with blocked pounds, in partnership with J. Arthur Rank, is the only film he has set for production abroad at the moment. However, he said, he will probably make more in Italy and is prepared to produce in any country in the world where blocked coin and facilities make it feasible.

He has called off his scheduled trip to England to supervise plans for "Lorna Doone" and will remain in New York the rest of the summer.

Landis Will Filed

Los Angeles, July 20.

Estate of the late Carole Landis, valued at less than $50,000, was left to her mother, Mrs. Clara Landis.

Will, written in 1944, names B. C. Roos and Charles Trezona, her former business managers, as executor and trustee.

Techni Set To Double Prints

Technicolor, Inc., looks to finish its expansion program, designed to increase its color print manufacturing volume, by the end of 1948. This program was started two years ago, being budgeted to cost about $3,500,000. When completed it will give Technicolor ability to turn out 320,000,000 feet of color prints annually as compared with old capacity of 160,000,000.

Approximately 50% of the hiked capacity now is being used, with the corporation using additional facilities now available to speed delivery time of prints rather than to take care of a larger number of pictures. Within the next month, Technicolor looks to have the lapsed time between the conclusion of a film's shooting and start on delivery of release prints slashed to six months. A year or so ago this required nearly 10 months' lapsed time, with certain pictures running a year or a bit longer.

The tying up of capital for such a long time before a picture could be released formed a major problem for companies employing Technicolor in their productions.

Before the end of the year it is hoped that color print deliveries of the company will be back near normal with an average of around five months between the end of shooting and start of print delivery. The improved facilities and yen of majors to turn out films in color is expected to give Technicolor around 39 feature films to be photographed via Technicolor in the 12 months ending next Dec. 31 as against 31 in 1947.

After the full expansion program has been finished and additional color cameras acquired, the corporation expects to make 45 pictures in color on the Coast, while its British unit should be geared to handle 18 feature. Technicolor's British affiliate expects to make eight features this year as compared with six in 1947.

Technicolor showed an increase of profits of approximately 20% over the same period last year for the six months ending June 30, according to a report issued by prexy Herbert T. Kalmus this week. Net for the half-year just passed was $880,800, as compared with $734,200 for the corresponding months of 1947.

The 1948 earnings were equivalent to 96c a share, as compared to last year's 80c. Net consolidated income for the quarter ended June 30 was $478,100, equivalent to 52c a share.

Goldwyn Would Renew Astor; Nix DOS on Victoria

City Investing Co., owner of the Astor and Victoria theatres on Broadway, has begun negotiations to renew Samuel Goldwyn's lease on the Astor, but has nixed David O. Selznick's bid for the Victoria. Goldwyn deal isn't up until next February, but Maurice Maurer, who runs the property for CI, and James Mulvey, Goldwyn distrib chief, have been huddling with lawyers on renewal of the agreement. Deal again will give CI a guarantee vs. a percentage, with the latter a sliding scale arrangement.

Selznick negotiations for the Victoria have been cooking since last winter. Producer's lack of new production activity apparently has cooled both sides somewhat. Without assurance of a continuing supply of his own product, DOS has no acute need for the theatre. Likewise, Maurer is wary of turning the property over to Selznick without guarantee that the producer's own pix will fill it most of the time.

Goldwyn has recently had to turn to much outside product to keep the Astor alight. Following his "Bishop's Wife" last spring, he brought in Selznick's "Mr. Blandings" now has Disney's "Melody Time" and preems Monogram's "Babe Ruth Story" next Monday (26). "Ruth" is expected to run through the World Series early in October, when Goldwyn will again have his own film in the house, "A Song Is Born," Danny Kaye starrer.

Victoria will shutter Aug. 1 for remodeling and renovation. It will reopen Nov. 1. City Investing had originally expected to close down this week, but two-week delay has been caused by difficulty in getting building supplies.

Another reason for the delay is fact that the city building department has granted permission to tear out the back wall and extend the theatre into an alleyway there. This has caused a revision of building plans. In aiming to increase the present 700 seats to 1,100, it was originally intended to extend the mezzanine and balcony for the extra 400 seats. Now they will be added on the first floor, to bring it to 785 seats, with mezz and balcony remaining at 315.

Goldwyn-'Joan'

Continued from page 3

suit and not bound by the court decision. So it will technically become distributor of the film. Same thing was done with "Best Years," a special corporation being set up by Goldwyn for the purpose and, as a matter of fact, actually handling much of the details of distributors.

In any case, Sierra's releasing deal with RKO gives it approval of all exhibition contracts negotiated by the distrib. The Goldwyn organization will act in this capacity. This will have no bearing on Wanger's own product, released through Universal and Eagle Lion, on which sales will continue to be supervised by Producers Representatives, Inc., the Irving Lesser-Seymour Poe outfit with which Wanger recently inked a pact.

Mulvey, it is understood, is also willing to handle sales supervision on a few other selected films. Objective, as in the case of "Joan," is to bring down overheard on the extensive supervisory organization which Goldwyn maintains. It is by far the largest and most expensive of such setups and is capable of carrying more pix than Goldwyn himself turns out.

Only outside pix supervised by Mulvey previously were those of William Cagney, distributed by United Artists. He is not handling the current "Time of Your Life," since UA has coin invested in it and under that deal Cagney does not retain contract supervision.

"Joan" is expected to be released about November. Technicolor prints are now being awaited.

COL.'S DIVIDEND

Columbia Pictures declared quarterly dividend of $1.06½ on $4.25 preferred stock at directors meeting in N. Y. yesterday (Tues.).

It is payable Aug. 16 to stockholders of record, Aug. 2.

JULY *is World Premiere month at* U-I

FEUDIN' FUSSIN' And A-FIGHTIN'

Hitting New Highs!

U-I predicted a great audience picture, and first engagements over the RKO and Tri-State circuits *proved* it! New U-I records everywhere... stand-up business all day long! Held over in Des Moines and Omaha! Smash business in Minneapolis and St. Paul! Almost double the record "Canyon Passage" gross in Sioux City! First 2 days in Cedar Rapids tops 3-day "The Killers" gross! Wonderful in Waterloo, Tri-Cities . . . everywhere!

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presents
DONALD O'CONNOR
•
MA 'n PA KETTLE OF "THE EGG AND I"
MARJORIE MAIN
PERCY KILBRIDE
Together Again!
FEUDIN', FUSSIN' and a-FIGHTIN'
with
PENNY EDWARDS • JOE BESSER
Screenplay by D. D. BEAUCHAMP from his Collier's Magazine Story • Directed by GEORGE SHERMAN
Produced by LEONARD GOLDSTEIN

Ride high with U-I

Miniature Reviews

"The Velvet Touch" (RKO). Heavy drama of legit actress who kills her Svengali. Moderate b.o.

"Mr. Peabody and the Mermaid" (U). Lots of contented chuckles for males but light on femme appeal.

"The Babe Ruth Story" (Mono). Biopic with William Bendix as the Bambino. B.o. outlook excellent.

"The Checkered Coat" (20th). Program melodrama of psycho killer, for dualers.

"Eyes of Texas" (Color-Songs) (Rep). Roy Rogers oatuner packs enough action to rate big boxoffice.

"Daredevils in the Clouds" (Rep). Lightweight flying story for the duals.

"Lady at Midnight" (EL) Ordinary whodunit for secondary fare.

"My Brother's Keeper" (British) (GFD). New Sydney Box - Gainsborough-Rank meller, not big in U. S. market.

The Velvet Touch
(SONG)

Hollywood, July 16.

RKO release of Frederick Brisson (Edward Donahoe) production. Stars Rosalind Russell, Leo Genn, Claire Trevor, Sydney Greenstreet; features Leon Ames, Frank McHugh, Walter Kingsford, Dan Tobin, Lex Barker, Nydia Westman, Theresa Harris. Directed by John Gage. Screenplay, Leo Rosten; adaptation, Walter Reilly; story, William Mercer, Annabel Ross; camera, Joseph Walker; editor, Chandler House; score, Leigh Harline; song, Harline and Mort Greene. Tradeshown July 13, '48. Running time, **96 MINS.**

Valerie Stanton	Rosalind Russell
Michael Morrell	Leo Genn
Marion Webster	Claire Trevor
Captain Danbury	Sydney Greenstreet
Gordon Dunning	Leon Ames
Ernie Boyle	Frank McHugh
Peter Gunther	Walter Kingsford
Jeff Trent	Dan Tobin
Paul Banton	Lex Barker
Susan Crane	Nydia Westman
Nancy	Theresa Harris
Albert	Irving Bacon
Pansy Dupont	Esther Howard
Mr. Crouch	Howard Hayden
Howard Forman	William Erwin
Helen Adams	Martha Hyer
Jimmy	Steven Flagg
Terry	Louis Mason
Sgt. Oliphant	James Flavin
Mr. Soper	Charles McAvoy
Eddie Brown	Dan Foster

Cast of "Hedda Gabler"

Hedda Gabler	Rosalind Russell
Judge Brack	Russell Hicks
George Tesman	James Todd
Mrs. Elvested	Joyce Arling
Juliana Tesman	Ida Schumaker
Ejlert Lovborg	Phillip Barnes
Bertha	Besse Wade

"The Velvet Touch" marks the initial independent production venture of star Rosalind Russell and hubby Frederick Brisson. Film has been given a glossy backing for selling by RKO as a top feature but indications are that returns will not be big. Excellent exploitation elements will aid in boosting grosses.

Chief distraction is the highly polished play-acting used on characters that carry no warmth or sympathy. Performances are showy professional work that demonstrate techniques but the people portrayed never get under the skin. Top role is a meaty one for a femme, acting-wise, and Miss Russell uses all of her tricks to show off technical thespian skill.

Plot deals with a legit actress who, at the height of her career, kills the producer who had guided her to the top. Circumstance makes it possible for her to conceal her guilt and she permits another actress to be accused and driven to suicide. The Trilby-Svengali angle, as developed, carries no sympathy for the actress. A bothersome conscience eventually leads her to confess although not legally tied to the crime.

Leo Rosten's script is loaded with glib, pat dialog. John Gage's direction is as showy as the trouping, without the depth needed to tie an audience more closely to the story. Among the players, Leo Genn presents an interesting personality as a man-of-the-world with whom Miss Russell falls in love. Claire Trevor is the distraught actress who is accused of killing the producer, her former lover.

Sydney Greenstreet portrays a police captain whose interest in the theatre makes him a natural to probe the crime. Leon Ames is the producer. Frank McHugh, Dan Tobin (columnist), Theresa Harris (maid), Irving Bacon, Esther Howard and others are capable.

Frederick Brisson and his associate producer, Edward Donahue, have given the picture excellent sight trappings as background for the drama. Also included is a play-within-a-play, characters doing "Hedda Gabler" as the finale piece which brings about Miss Russell's confession. A title tune by Mort Greene and Leigh Harline is used as music backing for opening screen credits. Joseph Walker's expert lensing heads up ace technical contributions. *Brog.*

Mr. Peabody and the Mermaid
(SONG)

Hollywood, July 10.

Universal release of Nunnally Johnson production. Stars William Powell, Ann Blyth; features Irene Hervey, Andrea King, Clinton Sundberg. Directed by Irving Pichel. Screenplay, Nunnally Johnson; from the novel, "Peabody's Mermaid," by Guy and Constance Jones; camera, Russell Metty; editor, Marjorie Fowler; song, Johnny Mercer, Robert Emmett Dolan. Previewed July 6, '48. Running time, **89 MINS.**

Mr. Peabody	William Powell
Mermaid	Ann Blyth
Mrs. Polly Peabody	Irene Hervey
Cathy Livingston	Andrea King
Mike Fitzgerald	Clinton Sundberg
Dr. Harvey	Art Smith
Major Hadley	Hugh French
Colonel Mandrake	Lumsden Hare
Basil	Fred Clark
Lieutenant	James Logan
Wee Shop Clerk	Mary Field
Mother	Beatrice Roberts
Nurse	Cynthia Corley
Walter	Tom Stevenson
Lady Trebshaw	Mary Somerville
Walter	Richard Ryan
Boy	Bobby Hyatt
Sidney	Ivan H. Browning

"Mr. Peabody and the Mermaid" is an object lesson in what could happen to males reaching the dangerous age of 50. As such it will afford a load of chuckles for the older masculine audiences but appeal isn't as strong for femmes. Film's title and whimsical theme are exploitation attractions that can aid grosses if backed by strong selling.

While story hasn't jelled as well as it might on celluloid, plot is intriguing, and dialog and situation are used to pleasantly prod the risibilities. As producer, Nunnally Johnson, with Gene Fowler, Jr., as associate, has furnished plenty of scenic values. Story locale is the British West Indies, with the island location, underwater scenes and general tropic flavor adding to the appeal.

Johnson's script, based on the novel, "Peabody's Mermaid," by Guy and Constance Jones, deals with a staid Bostonian who is ordered to spend the winter in the West Indies by his doctor. During a fishing interlude he hooks a mermaid in the tail, fetches her to his beach house and domiciles her in the fish pond. Through circumstance, no other cast principals catch a glimpse of more than the sea siren's tail, so his mermaid story—the most colossal fish yarn of all—makes for doubts of his sanity.

The aging Bostonian, just 50, falls in love with his finny charmer but in the end loses her to the sea again after as hectic a time imaginable in which his wife leaves him, he's suspect by island police and nearly drowns because of the siren's love for him.

William Powell plays the Bostonian with sly understanding and reaps a healthy crop of chuckles. His infatuation for the mermaid is understandable, particularly when the deep-sea denizen is such a charmer as Ann Blyth. Actress plays the role without a line of dialog, nearest approach being a hiss of anger at other femmes; yet, she gives it solid appeal.

Among some of the more delightful moments of comedy is Powell's purchase of the bra half of a femme swim suit and his efforts to explain its purpose to the mermaid. Aiding the purchase scene is some fancy work by Mary Field as the clerk.

Irene Hervey is especially good as Powell's wife, and Andrea King sparks a vampish role as a young lady attracted to the Bostonian. She also sings "The Caribbees," tune by Johnny Mercer and Robert Emmett Dolan. Clinton Sundberg milks neat role of resort press agent. Art Smith, a psychiatrist; Hugh French, Lumsden Hare, Fred Clark and others are good.

Direction by Irving Pichel keeps the mood pleasant and nicely spices the comedy. Russell Metty's photography is expert, and the underwater scenes lensed at Weekiwachee Spring, Fla., add value. Editing holds film to handy 89 minutes running time. *Brog.*

The Babe Ruth Story
(SONGS)

Hollywood, July 17.

Monogram release of Roy Del Ruth (Allied Artists) production, associate producer, Joe Kaufman. Stars William Bendix, Claire Trevor, Charles Bickford; features Sam Levene, William Frawley, Gertrude Niesen, Matt Briggs. Directed by Del Ruth. Screenplay, Bob Considine, George Callahan, from the book by Considine; camera, Philip Tannura; editor, Richard Heermance; music, Edward Ward; technical adviser, Pat Flaherty. Previewed July 15, '48. Running time, **106 MINS.**

Babe Ruth	William Bendix
Claire Hodgson	Claire Trevor
Brother Matthias	Charles Bickford
Phil Conrad	Sam Levene
Jack Dunn	William Frawley
Night Club Singer	Gertrude Niesen
Miller Huggins	Fred Lightner
Western Union Boy	Stanley Clements
Babe Ruth (as a boy)	Bobby Ellis
Balton	Lloyd Gough
Col. Ruppert	Matt Briggs
Dr. Menzies	Paul Cavanagh
Bill Carrigan	Pat Flaherty
The Kid	Tony Taylor
Coach	Richard Lane
Mark Koenig	Mark Koenig
Sports Announcer	Harry Wismer
Sports Announcer	Mel Allen
News Announcer	H. V. Kaltenborn
Narrator	Knox Manning

America's baseball hero takes another turn at bat in what looks like a boxoffice home run, or at least a three-bagger. "The Babe Ruth Story" tells a fanciful, romanticized version of the life and deeds of the King of Swat, mixing screen license with fact to dish out a load of chuckles, tears and sentiment that should pay off.

Carrying the Allied Artists label for Monogram distribution, film is aimed at top percentage playing time in keeping with the hefty production budget. With the wealth of natural exploitation, coupled with the Babe Ruth name, there should be little trouble stirring up strong boxoffice interest. Early release to tie in with the national attention directed at diamond activities also is in the film's favor.

The screenplay picks up Ruth at the time he was taken from his father's Baltimore waterfront saloon and raised at the St. Mary's Industrial School for Boys. From there it gleans the highlights of his professional career, first as a bigtime pitcher and then as the Bambino of the mighty bat. His first start with the Baltimore Orioles, his career with the Boston Red Sox and then the New York Yankees and finally back to a slipping and aging Ruth who finished his diamond heroics with the Boston Braves. Considerable footage is given the Babe's present illness and long hospitalization. Opening and closing sequences, both on the long side, give a kudo to other diamond greats honored at Baseball's Hall of Fame at Cooperstown, N. Y., and the future that may await some present-day sandlotter.

In keeping with a national tendency to romanticize heroes, the Bob Considine-George Callahan script tosses out fact whenever screen license will do a more fanciful job of making Ruth the idol he has become to millions. Story shows him as a human, big-hearted and often brash character who captured the fancy of baseball fans because of his basic color.

Roy Del Ruth's direction milks every phase of the sympathetic treatment, combining warmth, tears and chuckles into a film that will sustain audience interest. William Bendix does an excellent job of the title role. While he's still Bendix, he gives the performance the color of Ruth and a reasonable facsimile of the Bambino's mannerism, batting stance and walk. The performance has a lot of heart in keeping with the script's line of development.

Claire Trevor gives one of her solid portrayals as Ruth's second wife (there's no mention of the first in the script). Charles Bickford pleases as Brother Matthias, the priest whose interest in Ruth as a boy carried through life.

Miller Huggins, the late manager of the Yankees, comes to life in the deft hands of Fred Lightner. Ruth as a boy is capably played by Bobby Ellis. Sam Levene does well as a sports writer pal of the Babe's, role being a composite of several. Rating mention, among the many good characterizations, are those by William Frawley, Stanley Clements, Matt Briggs, Paul Cavanagh, Pat Flaherty and Tony Taylor.

Del Ruth and his associate producer, Joe Kaufman, have given the film an excellent mounting. Gertrude Niesen's voice is an added production touch, lending sultry emphasis to vocals on "Nobody's Baby" and "Singing in the Rain." Other oldtime tunes are expertly done by The King's Men and the Mitchell Boychoir.

Good musical direction by Edward Ward, smooth lensing by Philip Tannura, and other technical credits measure up to making this an interesting, if semi-fictional, screen account of George Herman Ruth. *Brog.*

Strange Victory

"Strange Victory," a compilation of mostly old clips edited into a documentary attempting to show how hollow was America's victory in the recent war, is hardly the sort of film to achieve more than cursory interest. It's repetitious and overlong. Its point of view is obvious and laudable, but fails to get across because of a single salient—it fails to mention even once the menace of the United Nations-Soviet situation.

Hitlerism, the Negro question, anti-Semitism—all these, and more, are unfolded to point up that none of these has been erased because of the "victory." Yet, the most vital point of all, perhaps, the Red question as it affects world peace, is not even slightly touched upon—just as if there were no problem there at all.

Barnet L. Rosset has produced for Target Films; Leo Hurwitz wrote, directed and edited; narration was by Saul Levitt; the fine musical score is by David Diamond; cameramen on news material were Peter Glushanok and George Jacobsen; Lehman Engel conducted the orch, and Alfred Drake, Muriel Smith and Gary Merrill were the narrators on the work, frequently unwieldy, commentary.

Film was previewed Friday (16) in New York. Running time, 70 minutes. *Kahn.*

The Checkered Coat

Hollywood, July 17.

20th-Fox release of Sam Baerwitz (Belsam) production. Stars Tom Conway, Noreen Nash, Hurd Hatfield; features James Seay, Garry Owen, Marten Lamont, Rory Mallinson, Leonard Mudie. Directed by Edward L. Cahn. Screenplay, John C. Higgins; original, Seeleg Lester, Merwin Gerard; camera, Jackson Rose; editor, Paul Landres. At Grauman's Chinese, Hollywood, July 16, '48. Running time, **66 MINS.**

Dr. Michael Madden	Tom Conway
Betty Madden	Noreen Nash
Creepy	Hurd Hatfield
Capt. Dunhill	James Seay
Prince	Garry Owen
Fred Madden	Marten Lamont
Perkins	Rory Mallinson
Jerry	Leonard Mudie
Brownlee	Eddie Dunn
Marcus Anson	John R. Hamilton
Bill Anson	Fred Browne
Kun	Lee Tung Foo
Cafe Owner	Julian Rivero
Singer	Dorothy Porter
Announcer	Sam Hayes
Bartender	Dewey Robinson
Dr. Pryor	Lee Bonnell
Dr. Stevenson	Russell Arms

"The Checkered Coat" averages out slightly better than the usual program filler feature by virtue of good performances. Otherwise, it's a small-budgeted meller aimed at lower half of the dualers. Running time of 66 minutes fits it handily into that bracket.

Plot projects some gruesome touches through interesting angle developed for the heavy, but needs sharper dialog and less pat story situations. Story concerns roundup of a psychopathic killer whose eventual downfall results from his cataleptic seizures. Edward L. Cahn's pacing of the melodramatics is good and performances give a lift to thriller elements under his helming.

Hurd Hatfield gets plenty of menace into his characterization of the crazy killer. Tom Conway is good as the doctor and Noreen Nash shows well as the wife. James Seay makes a credible police captain. There's a sharp character bit by Garry Owen. Marten Lamont, Lee Bonnell and others are capable. Film spots one tune, a television number on a barroom receiver, sung by Dorothy Porter.

The Sam Baerwitz production has stretched the budget dollar to good effect. Lensing by Jackson Rose, tight editing and other factors measure up. *Brog.*

Eyes of Texas
(COLOR—SONG)

Republic release of Edward J. White production. Stars Roy Rogers; features Andy Devine, Lynne Roberts, Bob Nolan and Sons of Pioneers. Directed by William Whitney. Original screenplay, Sloan Nibley; camera (Trucolor), Jack Marta; editor, Tony Martinelli. Tradeshown N. Y., July 16, '48. Running time, **71 MINS.**

Roy Rogers	Roy Rogers
Penny Thatcher	Lynne Roberts
Cookie Bullfincher	Andy Devine
Hattie Waters	Nana Bryant
Vic Rabin	Roy Barcroft
Frank Dennis	Danny Morton
Thaddeus Cameron	Francis Ford
Pete	Pascale Perry
Sheriff	Stanley Blystone

Bob Nolan and Sons of Pioneers

Republic has packed plenty of action suspense into this typical outdoor opus. It has added Trucolor and the music and singing of Roy Rogers and Sons of Pioneers. Result is one of best Rogers oatuners in some time. Pic will be a strong entry wherever westerns are liked.

Usual formula has Rogers, as U. S. marshal, fighting an easy-money femme lawyer, but rings in a rather involved plot for a western. Woman barrister, who uses cowboy outlaws to carry out her orders, schemes to gain possession of a valuable ranch property with two killings resulting. She uses wild dogs (which she has trained to attack her victims) to carry out these slayings, thus appearing innocent of any wrongdoing. She claims it was wolves.

Plot has Rogers taming one of these wild police dogs and ultimately bringing all hands to justice. There's a hair-raising, running-gun fight as a climax that's loads different from the accepted ones.

Rogers and his horse, "Trigger," are as outstanding as ever, showing up particularly well in color. Lynne Roberts is markedly comely as the nurse who falls for Rogers. Andy Devine is the jovial western medico, playing it nearly straight for nice results.

Best tune done by Rogers and Sons of Pioneers is "Padre of Old San Antone" by Tim Spencer. Jack Marta has done a trim camera job while William Whitney's direction is topflight. The Trucolor job is okay for this western though not as contrasty as other color processes. *Wear.*

Daredevils of the Clouds

Republic release of Stephen Auer production. Stars Robert Livingston, Mae Clark, James Cardwell; features Grant Withers, Edward Gargan. Directed by George Blair. Screenplay, Norman S. Hall; original story, Ronald Davidson; camera, John MacBurnie; editor, Richard L. Van Enger. At New York theatre, N. Y., week July 13, '48. Running time, **60 MINS.**

Terry O'Rourke	Robert Livingston
Kay Cameron	Mae Clark
Johnny Martin	James Cardwell
Matt Conroy	Grant Withers
Tapit Bowers	Edward Gargan
Mitchell	Ray Teal
Eddy Clark	Jimmie Dodd
Douglas Harrison	Pierre Watkin
Mollie	Jayne Hazard
Joe	Bob Wilke
Frank	Frank Melton
Jimmy	Russell Arms
Sergeant	Hugh Prosser
Bartender	Charles Sullivan

"Daredevils of the Clouds" is an unpretentious actioner aimed at the dualers. Story is familiar stuff and cast names aren't strong enough to help the film's b.o. prospects. Returns will be similar to those garnered by the average programmer. Ballying the picture's flying sequences, however, might give the wicket an added whirl.

This is the oft-told tale of how a large airline seeks to absorb a smaller competitor. Latter is Polar Airways, headed by Robert Livingston, who's hard pressed to keep his line on a paying basis. Unknown to him, Trans-Global plants James Cardwell on the Polar payroll to get in some dirty work. After the usual yarn complications, the plot straightens out for a happy finale.

Cast contribs so-so performances in this Stephen Auer production. Livingston is a clear-cut airline operator. Mae Clark, a grounded pilot who becomes Polar's office manager, capably handles the heart interest. Cardwell is adequate as the undercover man while Grant Withers is a typical heavy. Supporting players offer little thesping lustre. Cameraman John MacBurnie's lensing is okay. George Blair's direction is fair. *Gilb.*

Lady at Midnight

Eagle Lion release of John Sutherland production. Stars Richard Denning, Frances Rafferty, Lora Lee Michel. Directed by Sherman Scott. Screenplay by Richard Sale from his original story; camera, Jack Greenhalgh; editor, Martin Cohn. Tradeshown July 16, '48. Running time, **61 MINS.**

Peter Wiggins	Richard Denning
Ellen Wiggins	Frances Rafferty
Tina Wiggins	Lora Lee Michel
Al Garrity	Ralph Dunn
Lydia Forsythe	Nana Bryant
Freddy Forsythe	Jack Searle
Ross Atherton	Harlan Warde
Carolyn Sugar	Claudia Drake
Willie Gold	Ben Welden

Routine whodunit never rises above its lightweight cast or humdrum story and production. It's strictly lower dual fare for there is not a name that is even faintly familiar to brighten the marquee.

Yarn concerns an adopted child and problems of a young wedded couple (he's a radio newscaster) to retain possession of said brat although they have had her as their own for some seven years. There is an unsolved murder in the first reel, and finally it appears that a scheming lawyer is at the core of several killings in his wild scheme to grab the youngster's fortune. There is the basis for a fruitful plot in this, but it is slaughtered here.

Jerky dialog is cluttered up with trite phrases as "open up in there," "you can say that again," "deliver that body to the morgue," etc. Lora Lee Michel, as the 7-year-old adopted girl, is too precocious though hinting some future possibilities in her less cute scenes. Frances Rafferty, as the young wife, is a looker but not particularly impressive as an actress. Richard Denning, the hubby, is earnest enough but that's all. Ralph Dunn, as the betting private sleuth, really breathes some life into the scenes in which he appears. Remainder of cast is undistinguished.

Some of the stilted performances appear to stem from ordinary directing by Sherman Scott. Jack Greenhalgh's lensing is up to standard. *Wear.*

My Brother's Keeper
(BRITISH)

London, July 14.

General Film Distributors' release of J. Arthur Rank-Gainsborough-Sydney Box production. Stars Jack Warner. Directed by Alfred Roome. Screenplay by Frank Harvey, Jr., from original story by Maurice Wiltshire; editor, Esmond Seal; camera, Gordon Lang, Frank Bassill. At Odeon. Running time, **96 MINS.**

George Martin	Jack Warner
Nora Lawrence	Jane Hylton
Willie Stannard	George Cole
Syd Evans	Bill Owen
Ronnie Waring	David Tomlinson
Meg Waring	Yvonne Owen
Wainwright	Raymond Lovell
Mrs. Martin	Beatrice Varley
Mrs. Gully	Amy Veness
Winnie Foreman	Brenda Bruce
Beryl	Susan Shaw
Bert Foreman	John Boxer
Landlord	Fred Groves
Brewster	Garry Marsh
Harding	Wilfrid Hyde-White

A lack of names to put on the marquee is the greatest handicap this picture will have in the U. S. market. For though made on a modest budget, it develops a tense situation with action and excite-

(Continued on page 20)

JULY *is* *World* *Premiere* *month* *at* U-I

MAN-EATER OF KUMAON

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A UNIVERSAL-INTERNATIONAL RELEASE • Adaptation by Richard G. Hubler and Alden Nash • Screenplay by Jeanne Bartlett and Lewis Meltzer • Based on the book "Man-Eaters of Kumaon" by Jim Corbett

Directed by **BYRON HASKIN** · Produced by **MONTY SHAFF**
in association with **FRANK P. ROSENBERG**

Ride high with U-I

Holdovers, Reissues Dull L. A. Albeit 'Largo' Terrif at $69,000; 'Waters' Shallow 56G, 'Man-Eater' Fair 30G

Los Angeles, July 20.

Business here continues on the light side, only "Key Largo" making an impression this session. On the basis of sock weekend trade, "Largo" likely will hit great $69,000 in initial frame at three theatres. Only a mild $56,000 is sighted for "Deep Waters" in five houses.

Combo of "Fighting Father Dunne" and "Strawberry Roan" shapes to get slow $32,500 in two sites. "Man-Eater of Kumaon" will be fair $30,000 in five spots. "Dreams Money Can Buy" looks smooth $4,000 at the small Esquire. Holdovers currently are on the dull side. Same is true of reissues.

Estimates for This Week

Belmont (FWC) (1,532; 60-$1)—"Ruthless" (EL) and "Shed No Tears" (EL) (2d wk-5 days). Slim $1,500. Last week, nice $4,300.

Beverly Hills Music Hall (G&S-Blumenfeld) (826; 65-$1)—"Next Time We Love" (Indie) and "My Man Godfrey" (Indie) (reissues). Near $3,000. Last week, "Can't Take It With You" (Col) and "Pennies From Heaven" (Col) (reissues), mild $3,200.

Carthay Circle (FWC) (1,518; 60-$1)—"Deep Waters" (20th) and "Checkered Coat" (20th). Mild $6,500. Last week, "Street No Name" (20th) and "Here Comes Trouble" (UA) (3d wk), $4,100.

Chinese (Grauman-WC) (2,048; 60-$1)—"Deep Waters" (20th) and "Checkered Coat" (20th). Okay $12,000. Last week, "Street No Name" (20th) and "Comes Trouble" (UA) (3d wk), neat $9,200.

Culver (FWC) (1,145; 60-$1)—"Ruthless" (EL) and "Shed No Tears" (EL) (2d wk-5 days). Near $2,000. Last week, oke $4,600.

Downtown (WB) (1,800; 60-$1)—"Key Largo" (WB) and "Music Man" (Mono). Socko $25,000. Last week, "Wallflower" (WB) and "Big Punch" (WB), slight $8,200.

Downtown Music Hall (Blumenfeld) (872; 60-$1)—"Next Time Love" (Indie) and "Godfrey" (Indie) (reissues). Modest $6,500. Last week, "Take With You" (Col) and "Pennies Heaven" (Col) (reissues), mild $6,400.

Egyptian (FWC) (1,538; 60-$1)—"Summer Holiday" (M-G) and "Big City" (M-G) (2d wk). Light $6,500. Last week, fair $10,800.

El Rey (FWC) (861; 60-$1)—"Ruthless" (EL) and "Shed No Tears" (EL). Close to $2,000. Last week, okay $5,000.

Esquire (Rosener) (685; 85-$1.20)—"Dreams Money Can Buy" (Indie) and "Girl of Canal" (Indie). Sturdy $5,000. Last week, "Brothers" (U) (2d wk), fair $2,000.

Four Star (UA-WC) (900; 60-$1)—"Search" (M-G) (3d wk). Over $4,500. Last week, nice $5,500.

Guild (FWC) (968; 60-$1)—"Man-Eater Kumaon" (U) and "Guns of Hate" (RKO). Slow $3,000. Last week, "River Lady" (U) and "Who Killed 'Doc' Robbin" (UA), slim $2,900.

Hawaii (G&S-Blumenfeld) (1,106; 60-$1)—"Next Time Love" (Indie) and "Godfrey" (Indie) (reissues). Mild $3,000. Last week, "Take With You" (Col) and "Pennies Heaven" (Col) (reissues), $3,200.

Hollywood (WB) (2,756; 60-$1)—"Key Largo" (WB) and "Music Man" (Mono). Big $22,000. Last week, "Wallflower" (WB) and "Big Punch" (WB), thin $7,500.

Hollywood Music Hall (Blumenfeld) (475; 60-85)—"Next Time Love" (Indie) and "Godfrey (Indie(reissues). Slim $2,500. Last week, "Take With You" (Col) and "Pennies Heaven" (Col) (reissues), light $2,400.

Iris (FWC) (828; 60-85)—"Man-Eater Kumaon" (U) and "Guns Hate" (RKO). Modest $3,500. Last week, "River Lady" (U) and "'Doc' Robbin" (UA), dim $2,600.

Laurel (Rosener) (890; 85)—"Die Fledermaus" (Indie) (3d wk). Medium $2,000. Last week, okay $2,600.

Loew's State (Loew's-WC) (2,404; 60-$1)—"Deep Waters" (20th) and "Checkered Coat" (20th). Pleasing $22,000. Last week, "Street No Name" (20th) and "Comes Trouble" (UA) (3d wk), pleasing $14,700.

Los Angeles (D'town-WC) (2,097; 60-$1)—"Summer Holiday" (M-G) and "Big City" (M-G) (2d wk). Finales at $11,000. Last week, light $20,300.

Loyola (FWC) (1,248; 60-$1)—"Deep Waters" (20th) and "Checkered Coat" (20th). Fair $7,800. Last week, "Street No Name" (20th) and "Comes Trouble" (UA) (3d wk), okay $5,600.

Orpheum (D'town-WC) (2,210; 60-$1)—"Ruthless" (EL) and "Shed No Tears" (EL) (2d wk-5 days). Near $5,500. Last week, mild $14,700.

Pantages (Pan) (2,812; 60-$1)—"Fighting Father Dunne" (RKO) and "Strawberry Roan" (Col). Mild $15,000. Last week, "Fuller Brush Man" (Col) and "Thunderhoof" (Col) (4th wk), good $11,200.

Paramount (F&M) (3,398; 60-$1)—"Dream Girl" (Par) and "Secret Service Investigator" (Rep) (2d wk). Slow $12,000 or near. Last week, modest $15,800.

Paramount Hollywood (F&M) (1,451; 60-$1)—"Dream Girl" (Par) (2d wk). Light $7,000. Last week, moderate $11,800.

RKO Hillstreet (RKO) (2,890; 60-80)—"Father Dunne" (RKO) and "Strawberry Roan" (Col). Fair $17,500. Last week, "Fuller Brush" (Col) and "Thunderhoof" (Col) (4th wk), neat $11,500.

Ritz (FWC) (1,370; 60-$1)—"Man-Eater Kumaon" (U) and "Guns Hate" (RKO). Slow $6,000. Last week, "River Lady" (U) and "Doc' Robbin" (UA), light $5,000.

Studio City (FWC) (880; 60-$1)—"Man-Eater Kumaon" (U) and "Guns Hate" (RKO). Near $4,000. Last week, "River Lady" (U) and "Doc' Robbin" (UA), slow $3,600.

United Artists (UA) (2,100; 60-$1)—"Man-Eater Kumaon" (U) and "Guns Hate" (RKO). Fine $14,000. Last week, "River Lady" (U) and "'Doc' Robbin" (UA), Moderate $10,400.

Uptown (FWC) (1,719; 60-$1)—"Deep Waters" (20th) and "Checkered Coat" (20th). Oke $8,000. Last week, "Street No Name" (20th) and "Comes Trouble" (UA) (3d wk), light $4,400.

Vogue (FWC) (885; 60-85)—"Ruthless" (EL) and "Shed No Tears" (EL) (2d wk-5 days). Okay $2,500. Last week, good $5,500.

Wilshire (FWC) (2,296; 60-$1)—"Summer Holiday" (M-G) and "Big City" (M-G) (2d wk). Moderate $7,000. Last week, medium $11,200.

Wiltern (WB) (2,300; 60-$1)—"Key Largo" (WB) and "Music Man" (Mono). Fancy $22,000. Last week, "Wallflower" (WB) and "Big Punch" (WB), thin $6,800.

New A&C Lifts Cincy, Huge 17½G; 'Seas' 16G, 'Street' Bustling 17G

Cincinnati, July 20.

City is on a mid-summer theatre spree, three fresh bills sparking the bulge and bunched for front honors. "Abbott and Costello Meet Frankenstein" and "Street With No Name" have a slight edge over "Romance on High Seas." Smaller capacity of its tenancy is retarding the A&C film's speed with mighty support from teenagers. "On Island With You" and "Emperor Waltz" are stoutish holdovers.

Estimates for This Week

Albee (RKO) (3,100; 50-75)—"Street With No Name" (20th). Bustling $17,000. Last week, "Up in Central Park" (U), sprightly $16,000.

Capitol (RKO) (2,000;2 50-75)—"On Island With You" (M-G) (3d wk). Swell $9,000 trailing $10,500 second round.

Grand (RKO) (1,400; 50-75)—"Wallflower" (WB) and "Big Punch" (WB) (reissue). Moderate $7,500. Last week, "Flowing Gold" (WB) and "God's Country and Woman" (WB) (reissues), $7,000.

Keith's (City Inv.) (1,542; 50-75)—"Abbott and Costello Meet Frankenstein" (U). Sensational $17,500 and second to theatre's modern record held by "Egg and I." Holds indef. Last week, "Best Years" (RKO) (3d wk), pleasing $6,500.

Lyric (RKO) (1,400; 50-75)—"Trail of Vigilantes" (FC) and "Badlands of Dakota" (FC) (reissues). Okay $6,000. Last week, "Mr. Blandings" (SRO), third downtown week, split with "Ghost Frankenstein" (U) and "Son of Dracula" (U) (reissues), ditto.

Palace (RKO) (2,600; 50-75)—"Romance on High Seas" (WB). Screen bow of Cincy's Doris Day given extra attention by local dailies, including blurbs on private preview for her mother and relatives here. Great $16,000 or near. Last week, "Four Faces West" (UA), average $11,500.

Shubert (RKO) (2,100; 50-75)—"Emperor Waltz" (Par) (m.o.) (2d wk). Sweet $7,200 after satisfactory $8,500 last week.

'Naked City' 16G, Mont'l

Montreal, July 20.

Heavy July heat is knocking down biz in most houses despite good vacation traffic. "Naked City" looks best of newcomers, being at Capitol.

Estimates for This Week

Loew's (C.T.) (2,855; 34-64)—"Homecoming" (M-G) (2d wk). Down to $10,000 after smash opener at $17,500.

Capitol (C.T.) (2,412; 30-57)—"Naked City" (U). Big $16,000. Last week, "Meant for Me" (20th), $9,500.

Palace (C.T.) (2,625; 30-57)—"Place of One's Own" (EL). Mild $7,000. Last week, "Bride Goes Wild" (M-G), $6,000.

Princess (C.T.) (2,205; 26-45)—"Great Waltz" (M-G) (m.o.) and "Heart of Virginia" (Rep). Mild $6,000 or over. Last week, "April Showers" (WB) and "Waterfront at Midnight" (Par), same.

Imperial (C.T.) (1,839; 26-42)—"Voice of Turtle" (WB) and "Blondie's Reward" (Col). Thin $3,500. Last week, "Sitting Pretty" (20th) and "Madonna of Desert" (Rep), $3,000.

'Street' Lively $40,000 Tops Det.

Detroit, July 20.

Slim film fare this week will bring thin returns at most spots. Of the few new pictures, "Street With No Name" at Fox will be easy coin-getter. "Easter Parade," at the Adams, also shapes well. "On Island With You" looks big on second week at Michigan.

Estimates for This Week

Adams (Balaban) (1,740; 70-95)—"Easter Parade" (M-G). Stout $17,000. Last week, "Fighting Father Dunne" (RKO) and "Bush Christmas" (U) (2d wk), fair $7,000.

Art Cinema (Marten) (459; 60-90)—"Magic Bow" (Indie) and "Years Between" (Indie). Improved $3,500. Last week, "Will It Happen Again?" (Indie), $3,000.

Broadway - Capitol (U-D) (3,300; 70-95)—"On Merry Way" (UA) and "Best Man Wins" (Col). Yanked after 4 days with $6,000. Last week, "Fighting Seabees" (Rep) and "Flying Tigers" (Rep) (reissues), so-so $9,000.

Downtown (Balaban) (2,863; 70-95)—"Seven Sinners" (EL) and "Sutter's Gold" (EL) (reissues). Fair $7,000. Last week, "Gung Ho" (U) and "Eagle Squadron" (U) (reissues) (2d wk), trim $6,000.

Fox (Fox - Michigan) (5,100; 70-95)—"Street With No Name" (20th) and "Adventures Silverado" (Rep). Solid $40,000. Last week, "Give Regards Broadway" (20th) and "Arizona Ranger" (RKO), okay $24,000.

Michigan (U-D) (4,039; 70-95)—"On Island With You" (M-G) and "Speed to Spare" (Par) (2d wk). Very good $18,000 compared to stout $26,000 opening stanza.

Palms-State (U-D) (2,716; 70-95)—"Coroner Creek" (Col) and "French Leave" (Mono) (2d wk). Surprising $15,000 after excellent $18,000 opening week.

United Artists (U-D) (2,976; 70-95)—"Emperor Waltz" (Par) (3d wk). Good $16,000 after big $24,000 second round.

'Street' Lusty $11,000, Seattle; 'Park' $6,500

Seattle, July 20.

Theatres are not doing so well for the most part here this week. One of few exceptions is "Street With No Name," brisk at the Paramount. "Emperor Waltz" is solid for third week at Music Hall.

Estimates for This Week

Blue Mouse (H-E) (800; 45-80)—"Romance High Seas" (WB) and "Waterfront at Midnight" (Par) (m.o.). Slow $3,000. Last week, "Regards Broadway" (20th) and "Counterfeiters" (20th) (3d wk), in 6 days, $2,000.

Fifth Avenue (H-E) (2,349; 45-80)—"Letter Unknown Woman" (U) and "Are You With It" (U) Dull $6,000. Last week, "Merry Way" (UA) and "Olympic Cavalcade" (UA), moderate $7,200.

Music Box (H-E) (850; 45-80)—"Deep Waters" (20th) and "Checkered Coat" (20th) (m.o.). Fair $3,500. Last week, "Remember Mama" (RKO) and "Rusty" (Col) (6th wk), swell $3,600.

Music Hall (H-E) (2,200; 45-80)—"Emperor Waltz" (Par) and

(Continued on page 47)

'Parade' Mighty $45,000 Paces Hub; 'House' Builds Tall 25G, 'Dunne' 17G

Key City Grosses

Estimated Total Gross
This Week $2,791,401
(Based on 20 cities, 190 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week Last Year $2,846,900
(Based on 22 cities, 199 theatres).

'Roots' Sockeroo $36,000 in Philly

Philadelphia, July 20.

Launched with a four-star world premiere, and elaborate bally, "Tap Roots" is the choice here this week. For its bow-in at the Goldman, "Roots" planted $36,000 in the boxoffice till, a figure reached only once before at this house.

Good weather over the weekend brought out patrons. "Easter Parade" is marching right along at the Mastbaum. "Street With No Name" clocked up a strong third week at the Fox and "Paradine Case" is solid at the Boyd.

Estimates for This Week

Aldine (WB) (1,303; 50-94)—"Man of Evil" (UA). Weak $7,500. Last week, "Fighting Father Dunne" (RKO), $8,500.

Arcadia (S&S) (700; 50-94)—"On Merry Way" (UA). Very strong $6,000. Last week, "All My Sons" (U), $4,500.

Boyd (WB) (2,350; 50-94)—"Paradine Case" (SRO) (3d wk). Solid $22,000 or near. Last week, $26,700.

Earle (WB) (2,700; 50-94)—"Unconquered" (Par). Mild $15,600. Last week, "Pirate" (M-G), $14,900.

Fox (20th) (2,250; 50-94)—"Street With No Name" (20th) (3d wk). Nice $16,000. Last week, $21,600.

Goldman (Goldman) (1,000; 50-94)—"Tap Roots" (U). Giant $36,000 for preem week. Last week, "Island With You" (M-G) (4th wk), trim $14,500.

Karlton (Goldman) (1,000; 50-94)—"Berlin Express" (RKO). Stout $15,000. Last week, "Summer Holiday" (M-G), $4,000.

Keith's (Goldman) (1,300; 50-94)—"Letter Unknown Woman" (U). Thin $5,000. Last week, "Regards to Broadway" (20th), $3,000 for 5 days.

Pix (Cummins) (500; 50-94)—"Raw Deal" (EL). Fair $5,500. Last week, "Ruthless" (EL), $4,000.

Mastbaum (WB) (4,360; 50-94)—"Easter Parade" (M-G) (2d wk). Big $33,000. Last week, sock $43,800.

Stanley (WB) (2,950; 50-94)—"Emperor Waltz" (Par) (5th wk). Still fine at $15,000. Last week, $19,000.

Stanton (WB) (1,475; 50-94)—"Are You With It" (U). Dim $8,000. Last week, "Coroner Creek" (Col) (2d wk), $8,500.

'BAD MEN' GOOD 15½G, PROV.; 'PARADE' 22G

Providence, July 20.

Too many people are at the beaches hereabouts but some spots are getting a modest play. "Return of Bad Men" and "Easter Parade" look toppers.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Return of Bad Men" (RKO) and "Bill and Coo" (RKO). Fast $15,500. Last week, "Central Park" (U) and "Secret Service Investigator" (Rep), $11,000.

Carlton (Fay) (1,400; 44-65)—"All My Sons" (U) and "King of Gamblers" (Reo) (2d run). So-so $3,000. Last week, "Give Regards Broadway" (20th) and "13 Lead Soldiers" (20th), $4,000.

Fay's (Fay) (1,400; 44-65)—"Flowing Gold" (WB) and "God's Country and Woman" (WB) (reissues). Fair $5,000. Last week, "Panhandle" (Mono) and "Jinx Money" (Mono), same.

Majestic (Fay) (2,200; 44-65)—"Romance High Seas" (WB) and "For You I Die" (WB). Nice $15,000. Last week, "All My Sons" (U) and "King of Gamblers" (Rep), solid $18,000.

State (Loew) (3,200; 44-65)—"Easter Parade" (M-G). Neat $22,000. Last week, "Fuller Brush Man" (Col) and "Adventures Silverado" (Col), $18,000.

Strand (Silverman) (2,200; 44-65)—"Dream Girl" (Par) and "Big Town Scandal" (Par). Opened Monday (19). Last week, "Emperor Waltz" (Par) (3d wk), stout $8,000.

Boston, July 20.

Biz around the Hub has snapped out of doldrums with two newcomers doing sock biz. "Easter Parade" at State and Orpheum looks standout with "Mr. Blandings" at Memorial a great runner-up.

Estimates for This Week

Astor (Jaycocks) (1,300; 40-80)—"Coroner Creek" (Col) and "Kings of Olympics" (UA). Oke $4,700 for third week, after $5,200 for second.

Boston (RKO) (3,200; 40-80)—"Fighting Father Dunne" (RKO) and "Arizona Ranger" (RKO). Fair $17,000. Last week, "Mating of Millie" (Col) and "Strawberry Roan" (Col), $19,000.

Exeter (Indie) (1,000; 45-75)—"Holiday Camp" (U) and "Clouds Over Europe" (Indie). Average $4,000. Last week, "October Man" (EL) and "Vacation From Marriage" (Indie) (2d wk), $3,500.

Fenway (M-P) (1,373; 48-80)—"Deep Waters" (20th) and "Jinx Money" (Mono) (2d wk). Mild $4,800 after $5,100 for first.

Memorial (RKO) (3,000; 40-80)—"Mr. Blandings" (SRO) and "Madonna of Desert" (Rep). Very strong $25,000. Last week, "Up In Central Park" (U) and "Stage Struck" (Mono), $23,000 in nine days.

Metropolitan (M-P) (4,367; 40-80)—"Romance High Seas" (WB) and "Checkered Coat" (Indie). Okay $20,000. Last week, "Emperor Waltz" (Para) and "Big Town Scandal" (Para) (2d wk), neat $21,000. Dr. I. Q. on stage Monday nights.

Orpheum (Loew) (3,000; 40-80)—"Easter Parade" (M-G) Boff $30,000. Last week, "Fuller Brush Man" (Col) and "Adventures Silverado" (Col), nice $21,500.

Paramount (M-P) (1,700; 40-80)—"Deep Waters" (20th) and "Jinx Money" (Mono) (2d wk). Nice $11,500 after good $14,500 first.

State (Loew) (3,500; 40-80)—"Easter Parade" (M-G). Very nice $15,000. Last week, "Fuller Brush Man" (Col) and "Adventures Silverado" (Col), $13,000.

Mpls. Better as Heat Breaks; 'Feudin' Torrid 12G, 'House' Huge 20G

Minneapolis, July 20.

Break in protracted torrid wave is helping grosses here some but not enough. Biz still is flirting with rock bottom. There's again a minimum of major newcomers. Lone important entries are "Mr. Blanding," "Noose Hangs High" and "Feudin,' Fussin'." Exceptions among holdovers are high-stepping "Fuller Brush Man" and "Emperor Waltz."

Estimates for This Week

Century (Par) (1,600; 50-70)—"Emperor Waltz" (Par) (m.o). Good $7,000 after 2 great Radio City weeks. Last week, "Hatter's Castle" (Par), $8,000.

Gopher (Par) (1,600; 50-70)—"Stole a Million" (Indie) and "Can't Cheat An Honest Man" (Indie) (reissues). Light $2,500. Last week, "Sintown" (Indie) and "Rio" (Indie) (reissues), slow $2,700.

Lyceum (Schreiber) (1,900; 50-70)—"The Pirate" (M-G) (3d wk). Fair $4,000 after satisfactory $5,000 second week.

Lyric (Par) (1,000; 50-70)—"Hatter's Castle" (Par) (m.o.). Mild $5,500. Last week, "Lady from Shanghai" (Col) (2d wk), fair $5,000.

Radio City (Par) (4,400; 50-70)—"Mr. Blandings" (SRO). Huge $20,000. Last week, "Emperor Waltz" (Par) (2d wk), good $13,000 after sensational $22,000 initial stanza.

RKO-Orpheum (RKO) (2,800; 50-70) — "Feudin', Fussin' " (U). Helped by personal appearances of Marjorie Main, Joe Besser, Shelley Winters, others. Healthy $12,000. Last week, "Up in Central Park" (U), light $8,000.

RKO-Pan (RKO) (1,600; 50-70)—"Fuller Brush Man" (Col) (5th wk). Sock $6,000 after great $9,000 fourth week.

State (Par) (2,300; 50-70)—"Noose Hangs High" (EL). Abbott & Costello have considerable local following, but moderate $10,000 looks all. Last week, "Black Bart" (U), $9,000.

Uptown (Par) (1,000; 44-60)—"Fort Apache" (RKO). First nabe showing. Mild $3,500. Last week, "Bride Goes Wild" (M-G), okay $4,500.

World (Mann) (350; 50-85)—"Central Park" (U) (m.o.). Slow $2,000. Last week, "Silver River" (WB) (2d wk), mild $2,200.

'Waltz'-Cats Huge $70,000, Chi Ace; Vaughn Tilts 'Jane' Handsome 60G, 'Way' Merry 21G, 'Mama' Stout 23G

Chicago, July 20.

Loop grosses are up sharply this week under the impetus of six new strong entries. "Emperor Waltz," at Chicago, opened with holdouts throughout the day. With the aid of Harmonicats topping stagebill, it looks sock $70,000. Oriental brought in Vaughn Monroe band plus "I, Jane Doe" and should garner handsome $60,000.

"I Remember Mama" looks like fine $23,000 at Palace. Two reissues, "Four Feathers" and "Drums," at Grand may do strong with $13,000. "On Our Merry Way" is giving the United Artists a great $21,000 in view. Garrick's double bill, "Black Arrow" and "Adventures in Silverado" should capture par $9,500. "Mickey" shapes trim $15,000 at Roosevelt.

"Paradine Case" at the Woods leads the second-weekers with sock $30,000, extra staunch since Woods is only Loop house, running, at straight 98c. World ends four weeks of "Bill and Coo" and "Cage of Nightingales" with tidy $2,500.

Estimates for This Week

Apollo (B & K) (1,400; 50-98)—"Deep Waters" (20th) (2d wk). Light $10,000. Last week, $13,000.

Chicago (B & K) (3,900; 50-98)—"Emperor Waltz" (Par) plus Harmonicats on stage. Thunderous $70,000. Last week, "Green Grass" (20th) (2d wk) with Peggy Lee p.a., $50,000.

Garrick (B & K) (900; 50-85)—"Black Arrow" (Col) and "Adventure in Silverado" (Col). Par $9,500. Last week, "Happened One Night" (Col) and "Only Angels Wings" (Col) (reissues), $8,500.

Grand (RKO) (1,500; 50-98)—"Four Feathers" (UA) and "Drums" (UA) (reissues). Neat $13,000. Last week, "Part of Forest" (U) (2d wk), $10,000.

Oriental (Essaness) (3,400; 50-98)—"I, Jane Doe" (Rep) with Vaughn Monroe orch on stage. Great $60,000. Last week, "Dangerous Years" (20th) plus Dick Haymes in person, $52,000.

Palace (RKO) (2,500; 50-98)—"Remember Mama" (RKO). Solid $23,000. Last week, "Central Park" (U) (2d wk), $13,000.

Roosevelt (B & K) (1,500; 50-98)—"Mickey" (EL). Trim $15,000. Last week, "Coroner Creek" (Col) (2d wk), $12,500.

State-Lake (B & K) (2,700; 50-98)—"Romanee High Seas" (WB) (2d wk). Thin $15,000. Last week, $19,000.

United Artists (B & K) (1,700; 50-98)—"On Merry Way" (UA). Great $21,000. Last week, "B. F.'s Daughter" (M-G) (2d wk), nice $16,500.

Woods (Essaness) (1,073; 98)—"Paradine Case" (SRO) (2d wk). Sharp $30,000. Last week, $39,000.

World (Indie) (587; 77)—"Bill and Coo" (Rep) and "Cage of Nightingales" (Indie) (4th wk). Oke $2,500. Last week, $2,800.

Indpls. Slow Excepting 'Parade,' Wham $22,000

Indianapolis, July 20.

Firstrun film biz is lopsided here this stanza. "Easter Parade," at Loew's, is getting sock biz, but four other pix are mild. "Romanee on High Seas" at Indiana and "Letter From Unknown Woman" at Circle are disappointing.

Estimates for This Week

Circle (Gamble-Dolle) (2,800; 44-65)—"Letter Unknown Woman" (U) and "Are You With It" (U). Slow $8,000. Last week, "Hazard" (Par) and "Money Madness" (FC), mild $9,000.

Indiana (G-D) (3,300; 44-65)—"Romance High Seas" (WB) and "Blonde Ice" (FC). Tepid $9,000. Last week, "Emperor Waltz" (Par) (2d wk), $9,500 added to nifty $17,000 first week's take.

Keith's (G-D) (1,300; 44-65)—"Anna Karenina" (20th) and "Song of Heart" (Mono). Bare $3,000. Last week, "Carnegie Hall" (UA), $4,500.

Loew's (Loew's) (2,450; 44-65)—"Easter Parade" (M-G). Terrific $22,000. Record opening day at regular scale. Last week, "On Merry Way" (UA) and "Jassy" (U), oke $12,000.

Lyric (G-D) (1,600; 44-65)—"I, Jane Doe" (Rep) and "Secret Service Investigator" (Rep). Moderate $5,000. Last week, "Adventures Casanova" (EL) and "Enchanted Valley" (EL), $4,500.

Broadway Grosses

Estimated Total Gross
This Week $835,500
(*Based on 16 theatres*)
Last Year $666,000
(*Based on 18 theatres*)

'Seas' Runs High In Denver, $21,000

Denver, July 20.

"Romanee High Seas" shapes nice in three theatres this week, but "Homeeoming" is comparatively bigger in one spot. "Best Years" is getting a fifth week as is "Emperor Waltz."

Estimates for This Week

Aladdin (Fox) (1,400; 35-74)—"Noose Hangs High" (EL) and "Assigned to Danger" (EL) (m.o.). Fair $3,000. Last week, "Canon City" (EL) and "Lady at Midnight" (EL), big $5,000.

Broadway (Cinema) (1,500; 35-74)—"Best Years" (RKO) (4th wk). Good $8,000. Holds again. Last week, $9,000.

Denham (Cockrill) (1,750; 35-74)—"Emperor Waltz" (Par) (4th wk). Fine $10,000, and holding. Last week, $12,500.

Denver (Fox) (2,525; 35-74)—"Romanee High Seas" (WB) and "Winner's Circle" (20th), day-date with Esquire, Webber. Solid $16,000 or near. Last week, "Noose Hangs High" (EL) and "Assigned to Danger" (EL), same.

Esquire (Fox) (742; 35-74)—"Romanee High Seas" (WB) and "Winner's Circle" (20th), also Denver, Webber. Fair $2,500. Last week, "Noose Hangs High" (EL) and "Assigned to Danger" (EL), $2,000.

Orpheum (RKO) (2,600; 35-74)—"Homecoming" (M-G). Big $21,000. Holds over. Last week, "Fort Apache" (RKO) and "Open Secret" (EL) (2d wk), $10,500.

Paramount (Fox) (2,200; 35-74)—"Canon City" (EL) and "Lady at Midnight" (EL) (2d wk). Mild $8,000. Last week, big $17,000.

Webber (Fox) (750; 35-74)—"Romanee High Seas" (WB) and "Winner's Circle" (20th), also Denver, Esquire. Fair $2,500. Last week, "Canon City" (EL) and "Lady at Midnight" (EL), big $4,000.

'Easter' Hotter Than St. Loo Heat, $25,000; 'Dude' Modest $18,000

St. Louis, July 20.

"Easter Parade" is hotter with natives than the tepid weather and is easily spread-eagling the field with the best biz for any of the big houses in many weeks. "The Dude Goes West" is in the runnerup slot. Holdovers predominated this session.

Estimates for This Week

Ambassador (F & M) (3,000; 50-75)—"Fuller Brush Man" (Col) and "Trapped by Boston Blackie" (Col) (2d wk). Nice $17,000 after sock $23,000 first session.

Fox (F&M) (5,000; 50-75)—"Dude Goes West" (Mono) and "Smart Woman" (Mono). Mild $18,000. Last week, "Raw Deal" (EL) and "Lady at Midnight" (EL) very good $22,500.

Loew's (Loew) (3,172; 50-75)—"Easter Parade" (M-G). Sock $25,000. Last week, "Summer Holiday" (M-G) and "Letter Unknown Woman" (U), $18,000.

Missouri (F & M) (3,500; 50-75)—"Fort Apache" (RKO) and "Romance High Seas" (WB) (m.o.). Nice $8,000. Last week, "Romance High Seas" (WB) and "The Hunted" (Mono) (m.o.), $6,000.

Orpheum (Loew) (2,000; 50-75)—"On Island with You" (M-G) and "Murder in Reverse" (Ind) (m.o.) (2d wk). Fine $6,000 after neat $9,000 first stanza.

St. Louis (F & M) (4,000; 50-60)—"Silver River" (WB) and "Furnace Creek" (20th) (2d run). Oke $6,000. Last week, "Rose Washington Square" (20th) and "Slave Ship" (20th) (reissues), $5,000.

Shubert (1,500; 40-60)—"Emperor Waltz" (Par) and "Shaggy" (Par) (m.o.) (2d wk). Okay $4,500 following good $5,500 first week.

Mills Bros.-Dunham Lift 'Texas' $20,000 in Omaha

Omaha, July 20.

Mills Bros. and Sonny Dunham band on the stage is boosting "Man From Texas" to a big session at the Orpheum. "Romance on High Seas" looks nice at Paramount. "Fuller Brush Man," in second week is okay at Brandeis.

Estimates for This Week

Orpheum (Tristates) (3,000; 20-80)—"Man From Texas" (EL) with Mills Bros., & Sonny Dunham orch on stage. Big $20,000 via stage fare. Last week, "Feudin', Fussin'," (U) and "Waterfront Midnight" (Par), nice $12,700 at 16-65c scale.

Paramount (Tristates) (2,800; 16-65)—"Romanee High Seas" (WB). Good $10,000. Last week, "Best Years" (RKO), $10,800.

State (Goldberg) (865; 16-65)—"Homecoming" (M-G) (3d wk). Rolling along at big $4,000. Last week, $4,600.

Omaha (Tristates) (2,100; 16-65)—"Feudin', Fightin'" (U) (m.o.) and "Arthur Takes Over" (20th). Good $9,000. Last week, "Emperor Waltz" (Par) (m.o.) and "Speed to Spare" (Par), solid $10,000.

Brandeis (RKO) (1,500; 16-65)—"Fuller Brush Man" (Col) (2d wk) and "Port Said" (Col) (1st run). Fine $8,000. Last week, terrific $10,000.

'Easter' a Parade In L'ville, $28,000

Louisville, July 20.

Superlatives are in order this week because Loew's State is knocking them cold with "Easter Parade." It's the biggest thing here in some time, and drawing despite mid-summer conditions. Biz at the other houses is spotty. "Miracle of Bells" at Rialto is okay, and "Fury Furnace Creek" at Strand is doing nicely. Summer musical shows at Iroquois Amphitheatre are drawing near capacity biz.

Estimates for This Week

Brown (Fourth Avenue) (1,200; 45-65)—"Emperor Waltz" (Par) (3d

(Continued on page 47)

'Bad Men' Fast $14,000, Wash.; 'Waltz' Big 25G

Washington, July 20.

Two musicals are doing sock trade to get patrons away from parks and the nabes, and hypoing biz all along the main stem. Both "Emperor Waltz" at Warner and "Easter Parade" at Loew's Palace are pushing them through the turnstiles in near-record numbers. Certainly the best at either house for many months. "Return of Bad Men" also is strong at Keith's.

Estimates for This Week

Capitol (Loew's) (2,434; 44-80)—"Ruthless" (EL) plus vaude. Attraction of Jim Davis, ex-Governor of Louisiana, on stage, with his hillbilly band helping to keep this at good $24,000. Last week, "On Island With You" (M-G) (2d wk), plus vaude, okay $21,000.

Columbia (Loew's) (1,263; 44-70)—"Street With No Name" (20th) (m.o.). Firm $7,000 for third consecutive downtown week. Last week, "Gallant Legion" (Rep), disappointing $6,000 for first run.

Dupont (F. W. Mann) (440; 50-85)—"The Idiot" (Indie) (3d wk). Holding well at $3,000 after good $3,500 last week.

Keith's (RKO) (1,939; 44-74)—"Return of Bad Men" (RKO). Strong $14,000. Last week, "Best Years" (RKO) (2d wk), nice $9,000 at pop prices.

Metropolitan (WB) (1,163; 44-70)—"Noose Hangs High" (EL). Hot $8,500 for this smallseater. Last week, "Romance High Seas" (WB) (m.o.), nice $7,000.

Palace (Loew's) (2,370; 44-74)—"Easter Parade" (M-G). Despite lukewarm reception from crix, crowds are braving heat wave to pack the house to tune of sockeroo $30,000. Last week, "Street With No Name" (20th) (2d wk), good $16,000.

Warner (WB) (2,154; 44-74)—"Emperor Waltz" (Par). Smash $25,000, best here in many months. Last week, "Dream Girl" (Par), so-so $13,500.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Largo'-Basie Record $80,000, B'way; 'Street'-Cab-Miles-Blaine Sock 120G, 'Waltz' Fast 130G, 5th; 'Canon' 23G, 2d

Temporary break in heat wave and launching of two strong bills are giving Broadway firstrun theatres a much-needed hypo this season. Heavy rains last week and scattered rainfall on other days before the close of the current week were reflected in stronger trade.

Pacing the new product is the Strand, with "Key Largo" and stageshow headed by Count Basie band and Billie Holiday, first week representing a complete turnabout to recent laggard weeks at that house. This strong combo opened with best first-day at Strand in more than 18 months and seems sure of hitting $80,000 or over, new all-time record. House tilted scale to $1.75 and got in six stageshows Saturday and five on Sunday.

Also of sock proportions is the Roxy's initial week with "Street With No Name," plus Cab Calloway, Jackie Miles, Vivian Blaine and iceshow on stage. Likely will do $120,000 or better, best here in some time.

Gotham, too, is doing better with "Mickey" and personal of Lois Butler, star of film, with very trim $10,000 opening week. Holds, being first picture to stay over here in weeks.

"Canon City" is holding up surprisingly well in face of new competition, with sturdy $23,000 or close in second frame at Criterion.

"Foreign Affair" is still drawing well with $71,000 in third session at Paramount, and likely will stay over two more weeks. "Emperor Waltz" continues displaying marked stamina with $130,000 in sight for fifth week at Music Hall, insuring a sixth round.

"Easter Parade" also is showing steady strength in big-coin brackets with about $55,000 likely at the State. "Raw Deal" looks fairly steady with $11,000 at Victoria in second week.

"Ft. Apache" with Lena Horne topping stage bill still is solid at $71,000 for fourth frame at Capitol. Straight filmers, elsewhere are down rather sharply, with the Globe holding "Furnace Creek" only five days of second week and bringing in "Deep Waters" tomorrow (Thurs.).

"So Evil My Love" supplants "Crusades" at Rivoli also tomorrow.

World preem of "Babe Ruth Story" is set for Monday (26) at Astor.

Estimates for This Week

Astor (City Inv.) (1,300; 70-$1.50)—"Melody Time" (RKO) (8th wk). Down to $12,000 in current week ending today (Wed.) after $15,500 for seventh. "Babe Ruth Story" (Mono) opens July 26 with world preem for this baseball opus.

Capitol (Loew's) (4,820; 80-$1.50)—"Ft. Apache" (RKO) with Lena Horne, Skinnay Ennis orch, topping stagebill (4th wk). Holding nicely at $71,000 after solid $86,000 for third. Goes a fifth. "Island With You" (M-G) opens July 29.

Criterion (Loew's) (1,700; 70-$1.85)—"Canon City" (EL) (3d wk). Initial holdover stanza ended last (Tues.) night held up to sturdy $23,000 or near, after fancy $29,000 opener. May stay a fourth.

Globe (Brandt) (1,500; 90-$1.50)—"Furnace Creek" (20th) (2d-final wk). Off to $7,500 in four days after mild $14,500 opener. "Deep Waters" (20th) opens tomorrow (Thurs.).

Gotham (Brandt) (900; 70-$1.20)—"Mickey" (EL). First week ending next Friday (23) going to big $10,000, or a bit under, being helped by personal of Lois Butler, star of film. Holds. In ahead, "Old Los Angeles" (Rep), $7,000.

Mayfair (Brandt) (1,736; 60-$1.25)—"Time of Life" (UA) (8th wk). Current frame ending today (Wed.) looks okay $11,000 after $14,000 for seventh week. "Return of Bad Men" (RKO) opens Aug. 4.

Palace (RKO) (1,700; 40-95)—"River Lady" (U) and "Letter Unknown Woman" (U) (2d runs). Fair $10,500 looms after $11,500 for "Mr. Blandings" (SRO) (2d run) and "Panhandle" (Mono) (1st run).

Paramount (Par) (3,664; 55-$1.50)—"Foreign Affair" (Par) plus Jo Stafford, Sam Donahue orch, Georgie Kaye (4th wk). Third session ended last (Tues.) night doing nicely with $71,000, especially good in view of new entries; second was big $82,000. May go two more weeks.

Radio City Music Hall (Rockefellers) (5,945; 80-$2.40)—"Emperor Waltz" (Par) with stageshow (5th wk). Still up in blue chips with $130,000 after big $141,000 for fourth frame. Stays a sixth and possibly longer.

Rialto (Mage) (594; 44-99)—"Drums" (FC) (reissue) (2d wk). In stanza ending tomorrow (Thurs.) likely will get $8,500, fine, after $12,000 in first.

Rivoli (UAT-Par) (2,092; 60-$1.25)—"Crusades" (Par) (reissue) (3d wk-6 days). Slipping sharply to $14,000, and stays only six days, with "So Evil My Love" (Par) opening tomorrow (Thurs.). "Crusades" hit fine $22,000 in second.

Roxy (20th) (5,886; 80-$1.50)—"Street With No Name" (20th) plus Cab Calloway, Jackie Miles, Vivian Blaine and iceshow with Carol Lynne on stage (2d wk). First session ended last (Tues.) night soared to great $120,000 or near, combo of well-regarded film and strong stage layout spelling this coin. Third week, "Regards to Broadway" (20th) with iceshow and Dean Martin & Jerry Lewis heading stageshow was $72,000.

State (Loew's) (3,450; 80-$1.50)—"Easter Parade" (M-G) (4th wk). Third round ended last (Tues.) night still was solid at $55,000 after sock $62,000 for second. Continues indef.

Strand (WB) (2,756; 76-$1.50)—"Key Largo" (WB) and stageshow headed by Count Basie orch, Billie Holiday. Strong stage-screen combo lifting this to new all-time record of $80,000 or over. In ahead, third week of "Romance High Seas" (WB) with Bob Crosby orch topping stagebill only $27,000, very thin.

Victoria (City Inv.) (720; 70-$1.50)—"Raw Deal" (EL) (2d wk). Second frame ending today (Wed.) won't be far from first week's pace good $17,000 opener. Stays on good $18,000 opener. Stays on with house shuttering Aug. 1 for complete renovation.

Winter Garden (UA) (1,312; 55-$1.25)—"Man-Eater of Kumaon" (U) (3d wk). Third stanza winding up today (Wed.) will hit $10,000 or near after very nice $16,000 for second.

K.C. Heat Lets Up, Biz Perks; 'Parade' Giant $30,000, 'Bad Men' 11G

Kansas City, July 20.

Hats here are off to "Easter Parade" showing solo at Midland with giant $30,000. It's the entry of the week which otherwise is strictly mediocre. "Return of Bad Men" at the Orpheum looks solid $11,000. Frequent rains have broken the heat wave somewhat.

Estimates for This Week

Esquire (Fox Midwest) (820; 45-65)—"Old Los Angeles" (Rep) and "Timber Trail" (Rep). Good $4,000. Last week, "Will It Happen Again" (FC) and "Argyle Secrets" (FC), strong $5,000.

Midland (Loew's) (3,500; 45-65)—"Easter Parade" (M-G). House to single feature with this, and smash $30,000 looms. Last week, "Summer Holiday" (M-G) and "Sign of Ram" (Col), steady $15,000.

Orpheum (RKO) (1,900; 45-65)—"Return of Bad Men" (RKO) and "Song of My Heart" (Mono). Solid $11,000. Last week, "Fighting Father Dunne" (RKO) and "Arizona Ranger" (RKO), good $14,000 in 9 days.

Paramount (Par) (1,900; 45-65)—"Emperor Waltz" (Par) (3d wk). Holding its own at $8,500 being helped by preview Friday. Last week $11,000.

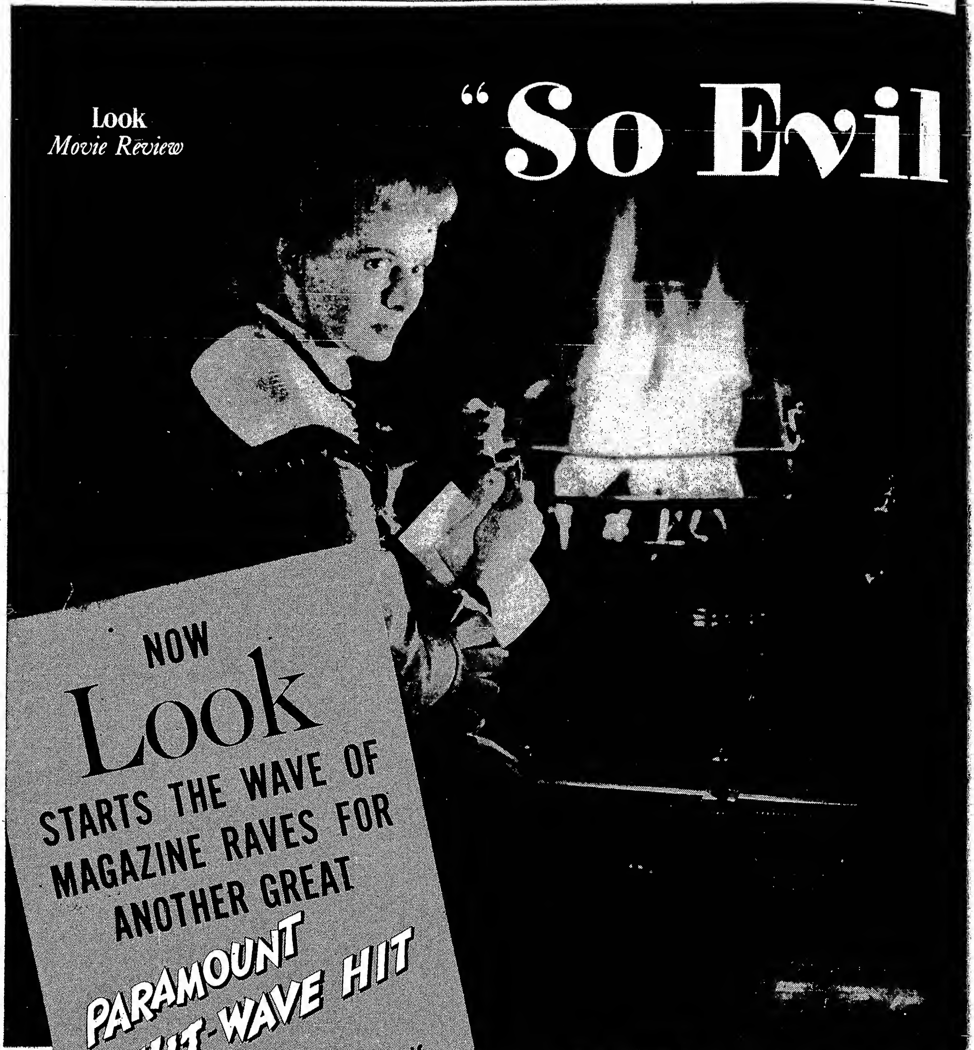
Roxy (Durwood) (900; 45-65)—"Shaggy" (Par) and "Big Town Scandal" (Par). Regular $4,000. Last week, "Belle of Yukon" (Indie) and "Casanova Brown" (Indie), average $3,500.

Tower - Uptown - Fairway (Fox Midwest) (2,100, 2,043, 700; 45-65)—"Another Part Forest" (U). Fairish $12,000. Last week, "Street with No Name" (20th), nifty $21,000 in 10 days.

Galveston Pier House

Galveston.

Pier Theatre Corp. is constructing an open air, over-the-water theatre at the end of Pleasure Pier here. Reported to be the only theatre of its type on the Gulf of Mexico, it will seat 1,000. Louise A. Stjepcevich is head of the group building the house.



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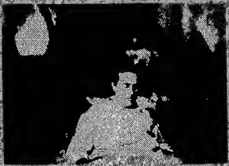
SO EVIL MY LOVE continued

"... My Love"

A TRUE STORY of gaslit crime and passion is vividly reconstructed in Hal Wallis' *So Evil My Love*. Boasting a prize-caliber performance by Ann Todd, ably backed by Ray Milland and Geraldine Fitzgerald, this new Paramount film ranks high among melodramas.

Victorian court records supplied the plot, from the case of a missionary's widow whose love for a charming scoundrel led her to blackmail and murder. It was turned into a novel in 1947 by "Joseph Shearing," one of several names under which 61-year-old Mrs. Gabrielle Long has written 140-odd books, among them *Moss Rose* and *Blanche Fury*.

Following the current trend of filming stories in actual locales, Wallis took his stars and Director Lewis Allen to England to make *So Evil*. London landmarks and a supporting cast of excellent players give an authentic atmosphere to a handsome romantic thriller.

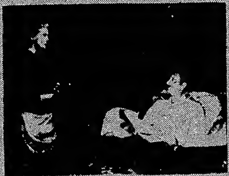


1 **London-bound** from Jamaica after the death of her missionary husband, Olivia Harwood nurses a malaria victim, artist Mark Bellis (Ray Milland).

2 **Olivia rents Mark** a room in her quiet home, unaware that he wants to hide from the police. He overcomes her shyness and professes love for her.

3 **Mark's return** to his real "profession," theft of art treasures, fails. He tells Olivia, who now loves him, he has no money, must leave England.

4 **To get funds for Mark,** Olivia visits an old school friend, Susan Courtney (Geraldine Fitzgerald), unhappy wife of a wealthy prospective peer.



5 **Olivia is hired** by Henry Courtney (Raymond Huntley) as his wife's companion. When he has a heart attack, she helps him with a Jamaican drug.

6 **Directed by Mark,** Olivia helps Susan resume an extra-marital affair about which she wrote Olivia. Mark plans to blackmail Henry and the man.

(Continued on next page)

7 **Informed** that bonds Susan owned were sold, Henry finds she gave them to Olivia. He arranges to send Susan to a sanitarium, orders Olivia to leave. She returns to sell Henry Susan's letters.

8 **Henry swaps** a record of Mark's crimes for the letters, then tells her it's a copy. They struggle and he collapses.

9 **Hysterical** [illegible] wishes Henry dead. Olivia, who has poisoned the Jamaican drug, gets Susan to "save" him with it.

10 **"Heart failure was not the cause of death."** The doctor's report terrifies Olivia. Although she burned the letters and the dossier on Mark (see page 88), her murder guilt may still be exposed

11 **Mark leaves** for Paris, but forces Olivia to stay with Susan to avoid suspicion of the murder. Susan is convicted, but saved from hanging in an ironical ending that takes care of the evildoers.

END

Louella Parsons Picks It As Her Picture of the Month...

RAY MILLAND · ANN TODD · GERALDINE FITZGERALD

in HAL WALLIS' production

"So Evil My Love"

with Leo G. Carroll · Raymond Huntley · Martita Hunt
Raymond Lovell · Moira Lister · Roderick Lovell

Directed by LEWIS ALLEN · Screenplay by Leonard Spigelgass and Ronald Millar

and says: "It will put you through an emotional wringer. A superior, extraordinary thriller . . . earns your applause . . . for being the best production released this July. I salute this fine piece of work."

VARIETY'S LONDON OFFICE
8 St. Martin's Place, Trafalgar Square

Old Hindu Customs at Basis For Sharp Censorship of U. S. Films

Bombay, July 10.

Larger number of important Yank films recently shipped to India are facing a blanket ban or mutilation because of the imposition of probably the strictest censorship in the world. Stringent regulations have been gradually clamped on film imports ever since the country obtained its independence and divided with Pakistan. This development is a direct reversal from the former administration by the British, which exercised an easy hand in censorship matters.

American films are faced by an almost impossible burden to meet the requirements. For instance, the latest regulation in effect rules out depiction of well-dressed actors and actresses in films. This stricture fits in with the Indian government's aim to have its inhabitants use homespun goods or, at least, that made in native mills. Government fears stress on fashionable dress in films will cause a buying wave on imported goods.

Regulations against showing film characters drinking are almost fantastically drastic. As Hindus traditionally do not drink, American films which show a bottle of liquor or an empty wine glass are out. Any scene which portrays action in a restaurant or bar is n.g. even if the players themselves are not drinking.

Kissing or any form of petting is tabu. Therefore, the classic Hollywoodian ending is generally missing before a film gets the okay. Any form of undress by a woman —and that could mean an evening gown—gets the gate by Indian censors.

Strangely, enough, Paramount's "Lost Weekend" which showed rivers of liquor passing down Ray Milland's gullet, was okayed. That was because the film played up the evil effects of tippling.

JAP SHOW BIZ UNIONS IN ANTI-COMMY MOVE

Tokyo, July 6.

Twenty Japanese film and theatrical unions, including locals from both the National Motion Picture and Stage Workers Union and its rival All-Japan Motion Picture and Stage Workers Union, met this week to organize an anti-communist Motion Picture and Stage Reconstruction Democratic League.

A statement released at the inaugural meeting lists these league objectives: (a) democratic reconstruction of the film and stage industry, (b) the ensuring of labor union integrity, (c) rejection of communist factions, and (d) united efforts to accelerate recovery of production.

Cantor Accepts Bid For Stockholm Airer

Stockholm, July 13.

Eddie Cantor is here, having arrived last Sunday (11) on the Stockholm from New York with his wife, Ida. Cantor said that he will leave for Oslo soon.

His visit here is strictly for a rest, but the Swedes will hear him on the air. When he arrived, Cantor received a cable from the Lord Mayor in Stockholm, asking him to broadcast for the United Nations Children Relief Fund, July 20 and Cantor accepted immediately. "They know I am working with such program in the U. S.," Cantor said.

Cantor said his new film "If You Knew Susie" will be preemed here in August, but he will not stay for the opening. He said he had received an invitation to visit a camp for displaced persons in Germany during his visit in Copenhagen, and that he now is trying to get a visa for the visit. He spoke to the journalists at the hotel here, lauding the Swedish tourist service. Cantor said there should be more advertising about Sweden in U. S. Cantor plans to leave for the U. S. the middle of August.

U.S. Indie to Produce Two Bilingual Pix in Vienna

Vienna, July 10.

Transworld Film, an independent American distributing firm, is contemplating production of two bilingual films here which would roll late this year. Pictures are slated to be done in English and German.

Proposed work is to be done in association with Austrian Star Film. In an effort to finalize arrangements with the latter company, Transworld representative Robert Haggiag arrived here last week. It's understood he expects to remain in town about a month.

Shanghai Musicians Win 100% Pay Tilt; Nitery Artists Get No Boost

Shanghai, July 8.

Threatened strike of Shanghai Musicians' Federation never materialized because employers capitulated and granted all demands, including a 100% hike in salaries for ballroom and cabaret jivesters, and a 50% boost for musicians employed in restaurants. About this time last year the union demanded a substantial raise, was refused and struck for nine days. Then the employers gave in, after vainly trying to carry on with fourth-class Chinese bands, juke boxes and canned music.

Pay of average bandsman now is about U. S. $25, or Chinese $100,000,000. Bureau of Social Affairs of the city tried to bluff federation by threatening to jail any members who went on strike Jose Contreras, president of the federation, would not be bluffed. A Filipino, he appealed to the local Filipino Consulate and was assured of support and protection. Social Affairs Bureau retaliated by ordering the Chinese branch of the federation to withdraw from organization. This was done, but the Chinese boys lent their moral support to the foreign musicians.

Unfortunately for nitery artists, they have no union and are few in numbers, therefore must accept the low pay offered or else. A trio is lucky to receive the equivalent of U. S. $3 per night.

Yank Distribs

Continued from page 6

Sessions Monday were the first in almost three weeks by company toppers. They had previously been meeting once or twice a week after the British quota was announced. In the morning there was a closed hush-hush confab among the nine presidents or veepees of the MPAA member companies. In the afternoon, these same men met with foreign department execs. Eric Johnston, MPAA prexy, chairmanned both conclaves.

Possible Alternate Plan

Centralized control of distribution of U. S. product in Britain has far from unanimous support of the MPAA companies. Very little in the way of any other solution has presented itself, however. Thus, more and more attention is being given to the plan of centralized control—whether it be through the Motion Picture Export Assn. or some other means.

It is figured that with one organization controlling the selection of product for Britain and picking the spots where it is to be sold and played, Rank's squeeze might be met by a counter-squeeze. All Yank films could be kept from him and a circuit of independent theatres might be built up by guaranteeing it product.

Centralized control scheme was discussed at length Monday, but still in the generalized form of previous discussions. The many problems of how the control is to be exercised—problems so serious they might well keep it from enactment—weren't spoken of. Talk was more of the desirability of the plan in general, with most of those present leaning toward it.

Capetown Symph's Freeze

Capetown, July 6.

Staff committee of Capetown city council resolved that all vacancies in its symphony orchestra must be filled from overseas and that applications from members of symphony or broadcasting orchestras in other South African cities will not be considered.

Reason for decision is that Council did not wish to be accused of enticing members of other orchestras away, and thus start a system of competitive bidding for players. Protests from musicians point out this would freeze them in present jobs and give no chance of advancement.

Naples Festival May Be Cancelled

London, July 13.

Original line-up for the Naples Music Festival, recently announced, is to be scrapped. It is reported that it may now be cancelled, but it likely will be postponed to enable several American stars to appear. Gino Arbib, who is handling the engagements, is at present in Europe and has promised to make a statement on his return.

What is certain is that Geraldo and his orchestra will not make the trip after all, and the Ramon Lopez outfit also has cancelled their backing.

Geraldo said: "From the beginning, the difficulties surrounding this proposed trip have been great. I was told that a representative of the Italian government, reported sponsoring the Naples season, would be coming to see me last week, but no one arrived. My other commitments were too heavy to allow me to hang around any longer. So I have arranged for the band and myself to take a vacation this month, and then complete other bookings."

Prod. Extremes

Continued from page 3

picture in production, "The Heiress." In an effort to maintain its backlog, however, Par is slated to roll with nine new films within the next few months, most of which probably won't be released until late in 1949.

Smallest Backlog

Warners, on the other hand, has probably the smallest backlog. That factor, it's believed, was instrumental in leading the company to sell its Warner theatre on Broadway, since it couldn't supply the house with enough top product. As a result, production activity at the WB studios is at an all-time high, with five films now on the floor and a group more expected to roll in the next few months. In addition, WB last week completed two features, "The Girl From Jones Beach" and "The Younger Brothers."

Twentieth-Fox is in still another position. Company has an average-sized backlog but plans to boost its release schedule next year. As a result, 20th now has four pictures in production and began work on another one only last week. U-I, hastening to wrap as many features as possible before the studio shuttering date, now has five films on the floor, with another one completed last week. Metro's production, pending the assumption of his new duties by Schary, is about average, with four films on the floor in Culver City and a fifth, "Edward, My Son," now nearing completion at the company's Elstree studios in London.

RKO, following the takeover of control in the company by Howard Hughes and the subsequent resignation as production veepee by Schary, has slowed down its production to a new low. Only two films are now in production, although Samuel Goldwyn and Sol Lesser, indie producers releasing through RKO, are now working on new pix. Columbia, with an average-sized backlog, is working at average production, with two films now on the floor and a third completed this week.

Drutman Details Whyfores Of Italian Film Industry's Boom

The Italian film industry is now self-supporting and the big companies such as Lux and Universalia are in the process of setting up their own distributional organizations in the U. S., according to Irving Drutman, foreign film distributor rep, who returned to New York last week after a two-and-a-half month trip to Europe. Meanwhile, plans for the forthcoming Venice film festival are being set before a fullscale U. S. invasion is launched.

Currently getting all the financing they need, Italian filmmakers are in a healthy state. With top pix costing about $120,000, a producer not only can make pre-production deals covering sale of the Italian distributional rights, but he also can sell foreign rights on the strength of the star's name alone. International success of "Open City," "Shoe Shine" and "Paisan," too, have been strong factors in helping scare up private capital.

Average film costs in recent months, says Drutman, fluctuate between $100,000-$115,000. Stars such as Anna Magnani or Aldo Fabrizzi draw about $40,000 per picture while top leading men are considerably lower on the income rung with about $14,000 per pic. Producer, himself, draws only $12,000 to $13,000 unless he gets a cut of the film's earnings.

Drutman recalled the trend of late where top directors have become their own producers, following the example of Roberto Rossellini and that of Vittorio DeSica ("Shoe Shine"). Latter has a deal which cuts him in 50-50 with his backer. The more prominent companies try to emulate Hollywood, but the success of Italian pictures primarily stems from their imaginative qualities rather than by aping the U. S. industry.

Other Values

Farther down on the pay scales are cameramen and technicians. Top lensers, including Vich, Tonti and Craveri, whose services are much in demand, average about 100,000 lire weekly (about $180). Previously salaries for studio labor were even more reasonable but labor has tended to up its wages since Eddie Small allegedly went overboard in paying the help on his Italian made "Cagliostro"—much to the annoyance of the local film men.

Particularly amusing, said Drutman, are the fantastic conceptions among the Italian trade as to the amount of dollars Italian films are earning in the U. S. Reports have it that "Open City" cleared $750,000 and "Furia" up to $300,000 which are far from the truth.

Meanwhile, there's a fair sized production boom in Italian studios. Lux, among others, has some 12 films in work. These pix, however, are unlikely to be made in French versions since the Italian languagers alone now make as much in the international market as the French do.

45% Quota No Aid In Bankrolling of Indies

London, July 13.

Indie producers here are suffering the same difficulty as their colleagues in the United States. They can't get financing for their production. Despite the fact that the new 45% quota will put a premium demand on British-made product, the banks here are showing great reluctance to advance coin.

This is actually the reason behind Warner Bros.' shutdown of the Teddington studios, which were rebuilt just a few months ago. WB had been searching for indies to whom to rent space, but since the local independent producers couldn't get required bank loans, there were no takers.

Ex-Mugg Finally Gets Musical Produced In Japan After 13-Yr. Jinx

Tokyo, July 6.

Burton's Crane's 13-year-old theatrical jinx was finally broken last week (30) with the premiere performance at the Army's Ernie Pyle theatre in Tokyo of his three-act musical farce, "Nona." Crane, veteran N. Y. Times Far Eastern correspondent and onetime Tokyo VARIETY mugg, authored the show in 1935 and made two ill-fated attempts to produce it in Tokyo before the war. He made good on his third try with a well staged production in which Crane appeared, as well as directed. Show was scheduled for five nights.

Book concerns a deposed monarch of some undisclosed kingdom who conspires with four British and American oilmen to finance a revolution that will put him back on the throne in return for exclusive oil rights in his domain. A sinister figure named Vladimir employs a French temptress named Nona to break up the deal by whatever means are at her disposal.

Crane does a song and dance specialty to a ditty called "Don't Put It in Writing." Show has two other songs, sung by romantic heroine Rosalie Koziatek. They are "Teach Me How to Love" and "Though Hope Is Gone."

Claude Lapham and Kyosuke Kami orchestrated the score. Kami conducted the 28-piece orchestra, composed of members of Japan's Toho Symphony. A dance team, feminine trio and chorus of 18 round out the cast. Production was staged under the auspices of Eighth Army Special Services.

Crane has received two offers from Nipponese producers for Japanese performance rights for "Nona."

Laurel, Hardy Pix For German Military Zone

International Optima Corp. has closed a deal with France-Europa Film Distributing Co. covering release in military zones of Germany and Austria of several Laurel & Hardy pix along with three Charles Laughton films.

Preliminary work on the agreement was done by Optima veepee S. M. Livingston on a recent European trip. Pact, however, was inked in New York last week.

High Price of Disks

Vienna, July 6.

Capitol Recording Co., founded two years ago, got credits for half a million schilling ($50,000).

Going bankrupt before even producing one record, company lists assets valued today at $60.

GREENBERG BACK TO ORIENT

Berry Greenberg, special sales rep in the Far East for Samuel Goldwyn and Walt Disney, left New York last week to return to the Orient.

He had been in the U. S. about four weeks for a series of confabs with foreign chiefs of the two indie producers.

FULLER, CARROLL COMBO FOR AUSSIE LEGIT HYPO

Melbourne, July 6.

Sir Ben Fuller and Garnet Carroll, who operate the Princess legiter here, are making a bid for top overseas attractions. They're reported angling for tieins with top U. S. producers.

Carroll told VARIETY that big stars could be flown from the U. S. to this key center in five days. The Princess, a 1,700-seater, is the most up-to-date house in Aussie presently. Over the 1947-48 legit season clicks at the Princess included "Life With Father" (eight weeks), "O Mistress Mine" (12 weeks), Ballet Rambert (14 weeks), National Grand Opera Co. (eight weeks), and the Old Vic Co. (eight weeks). "Mourning Becomes Electra" and "The Guinea Pig" have been booked, Carroll added.

In Sydney Sir Ben Fuller said that his organization would be taking over the Mayfair shortly for live shows. This 1,280-seater is presently on lease to Hoyts for pix. Fullers, which includes Carroll and son, A. Ben Fuller, operate a legit policy at the Majestic, Adelaide, a 1,000-seater.

'Eureka' Likely To Be Ealing's Aussie Swan Song Due To Rising Film Costs

Sydney, July 6.

Indications are that Ealing Studios won't continue pic production Down Under with completion of "Eureka." Pic is about set to come off the production floor under the direction of Harry Watt, with Chips Rafferty and Jane Barrett co-starred.

Looks pretty certain that this one will be Ealing's swan-song in this zone. Rising production costs, plus heavy transportation overhead and the need for up-to-date technical equipment, are the major reasons for the British fold. Ealing may make pix here again if additional finance from other sources became available. Solo pic making in Aussie, it's said, is too costly.

When "Eureka" is finally in the cans, Watt and his British technicians and players will fly back to London. This is taken to mean finis for Ealing out here.

Next in for pic production is reported to be the Andre de Toth-Herbert Silverberg combo that visited here earlier this year. Combo was invited first by Sam Snider, who heads the powerful Snider-Dean cinema loop. It's reported here that de Toth will probably direct an Aussie yarn titled "The Stingaree," using coinage presently frozen by U. S. distribs. Work is timed to start in early 1949, with most of the pic shot out-of-doors. Marquee talent will be flown from the U. S.

London Music Festival, With 204G Take, Proves Longhair Here to Stay

London, July 13.

Classical music for the millions has come to stay in Britain. Success of this year's London Musical Festival has proven that to its backers without any doubt.

The 17 concerts held from June to July in the Harringay Arena were attended by 155,980 people, averaging 9,175 a performance. Although official figures haven't yet been announced, it's estimated that total receipts were $204,000 and operating costs $180,000. Since the Festival is run by the Musikart Society—a non-profit-making organization—that's pretty good going. Last year's Festival resulted in an estimated $80,000 loss.

Biggest draws were for concerts conducted by the 10-year-old Italian boy conductor, Pierino Gamba. Word of mouth and press publicity did the trick for him and pulled in 10,024 for his first performance June 17, constituting a world record for an indoor musical concert; 8,800, June 20; 9,900, June 24, and 9,500 on the 27th, making a total of 38,224.

Next to Gamba came Yehudi Menuhin with 10,016; Eileen Joyce, 9,750, and Lily Pons and Andre Kostelanetz, 9,600. Lowest attendance for any concert was 7,100.

Austria Trying Central Film Censor Bureau

Vienna, July 10.

A commission has been set up by the Ministry of Education with aim to establish a joint censorship bureau for the country as a whole. At present Austria has nine censorship offices, scattered over the country. Some provinces have consented to the central idea; others are undecided, while Tyrol and Vorarlberg object. Motion Picture Export Assn. has advised provinces that nix the government's plan that they'll be tabooed on distribution.

The U. S. Army relinquished censorship in the U. S. zone and the British followed suit in their zone.

LOTTI LODER TO VIENNA

Boston, July 20.

Lotti Loder, the former Lotti Raymond, Viennese film star, clippered from here to Vienna to visit her mother. She is among the first to get a civilian visa into Russian-occupied Austria.

Miss Loder was brought to Hollywood by Darryl F. Zanuck.

New RKO-Hoyts Pact Awaits Reisman Okay

New 10-year pact with Hoyts circuit of Australia only awaits the signature of Phil Reisman, RKO foreign chief, it was revealed in N. Y. this week by Doug G. Letherington, RKO general sales manager for the Australian market. Latter is here for homeoffice confabs with Reisman, after which he will go to Hollywood for a looksee and then plane back to Sydney. Contract with Hoyts chain is in the nature of a 10-year renewal.

Letherington stressed how strict building restrictions on theatres had held new houses in Australia down to about six since 1939. Even remodeling had been sharply curtailed because of the Anzac government's preference for nearly all type of construction excepting theatres.

Com'l Radio Seen Nearer for Japan

Tokyo, July 1.

Commercial broadcasting may make its debut on Japanese airlanes if legislation recently approved by the Cabinet is enacted by the Diet. The new bill, which will probably not come up for consideration until the fall session of the legislature, will break the 23-year-old monopoly of the Broadcasting Corp. of Japan, nation's sole radio network.

Proposed bill calls for creation of a five-man Broadcasting Commission, similar to the U. S. Federal Communications Commission, appointed by and responsible to the Prime Minister, with approval of the Diet. Legislation will permit continued operation of BCJ as a non-commercial "public broadcasting" service, but provides for licensing of commercial stations for the first time in Japan.

Bill stipulates, however, that foreigners may not operate broadcasting stations in Japan.

A number of Japanese interests are reported ready to submit applications for commercial licenses, but most Japanese and Allied observers say frankly that a commercial radio venture won't be practical in Japan for a number of years. Material shortages and inflated prices would make costs absolutely prohibitive, experienced radio men claim.

BCJ, Japan's present radio system, has been in operation since 1925. It includes 46 key stations (with studio facilities), and a network of rebroadcast stations that brings the total number of outlets to 105.

REPUBLIC RENEWS PACT WITH BEF IN AUSSIE

Sydney, July 7.

Republic and British Empire Films have pacted a new distribution agreement covering a lengthy span. Agreement was signatured by chairman of directors Norman B. Rydge for BEF, with Bruce Newbery, Rep's foreign man, signing for latter.

BEF, managed by Gordon D. Ellis, and Republic, have been together for some time on distribution. Key release will be through the powerful Greater Union cinema loop, which Rydge also heads, with J. Arthur Rank a 50% partner in both BEF and GUT.

Morton's UA British Post

Montague C. Morton has been named general sales manager for United Artists in Great Britain by David Coplan, UA managing director. Morton succeeds Sidney Dubow, who died several weeks ago.

Other promotions in the company's foreign organization include transfer of Antonio Dos Santos Silva to head UA's office in Porto Alegre, Brazil. He formerly managed the Sao Salvador branch now handled by Mandel Soares Dos Santos.

Irish Film Imports Slump

Dublin, July 13.

Figures issued by the Eire Department of Commerce for May show another drop in film imports—from 661,805 ft. in May, 1947, to 407,069 ft. in the past May. Total for first five months of this year was 2,696,524 ft. against 3,124,650 ft. in same period of 1947.

Reason for drop is said to be that flow of U. S. films through Britain to Eire was drying-up as releases of pre-ban pictures were used up. It is anticipated that succeeding months will show an upward trend.

Brit. Treasury Seeks Formula For Indie Prod.

London, July 16.

British Treasury is having last-minute talks with Board of Trade film experts in an effort to finalize a scheme for providing government finance for independent producers who have ideas and talent but lack the necessary cash to put the ideas on celluloid.

Harold Wilson intimated in the House of Commons Thurs. (15) that he hopes to divulge details of the scheme next week. One plan put forward by Treasury experts this week has been turned down flat by Wilson and they are now working on the counter-proposals which he suggested.

Idea of state aid for independents first came from the labor unions as a means of encouraging new talent, but always has had a tepid reception in most trade quarters. Unions fought hard for the inclusion of a Films Bank as one of the provisions of the Films Act, but were fobbed off with Wilson's personal assurance that he was sympathetic to the project and would give it his personal consideration.

Because of the new situation created by the 45% quota, trade attitude is changing somewhat. Sir Henry L. French, Director-General of the BFPA, says his association has not been consulted as a body, although he believed Wilson had talks with individual producer-members. He was sure the BFPA would consider in a receptive mind.

From information available here, it would seem as if the government is seeking a formula so as to have some reasonable guarantee of completion.

One important factor is that this is not going to lead to any indirect government censorship, as the plan is to back a personality and not a particular story.

It is significant that as this issue is coming to a head, a governmental committee of inquiry into available studio space is getting down to cases with almost real haste.

The committee has fixed its program a month ahead. Two studio visits are already lined up—to Korda's Shepperton outfit on July 30, and to Metro at Elstree on Aug. 6.

Current London Shows

London, July 20.

(Figures show weeks of run)

"A La Carte," Savoy (5).
"All My Sons," Globe (5).
"Ambassador," Ald. (3).
"Anna Lucasta," Majesty's (38).
"Annie Get Gun," Col's'm (59).
"Bless the Bride," Adelphi (65).
"Bob's Your Uncle," Sav. (11).
"Cage Peacock," Strand (5).
"Caribbean Rhap.," Wales (7).
"Carissima," Palace (19).
"Chiltern Hundreds," Vaude (47).
"Edward My Son," Lyric (60).
"Four, Five, Six," York (19).
"Giaconda Smile," New (7).
"Happiest Days," Apollo (17).
"Linden Tree," Duchess (49).
"Little Lambs," Ambass. (15).
"Musical Chairs," Playhouse (2).
"Off Record," Picadilly (55).
"Oklahoma!" Drury Lane (64).
"Outrageous," W Garden (36).
"Paragon," Fortune (11).
"People Like Us," Wynd. (2).
"Relapse," Phoenix (25).
"Starlight Roof," Hipp. (37).
"Travelers Joy," Crit. (7).
"Together Again," Vic. Pal. (67).
"Worms View," Whitehall (64).

British Technicians to Take Active Part in Politics; Back Own Projects

London, July 13.

For the first time in British politics, a campaign is being started inside the Labor Party to include a policy for British films in the next general election. Campaign is being conducted by Assn. of Cine-Technicians, which is affiliated with the Labor Party, with a committee representative of all shades of political opinion named to draw up a comprehensive plan for the industry.

Although the committee is just beginning its work, it is generally accepted it will campaign for the measures they failed to obtain when they made their representations to Harold Wilson on the Quota Act.

In the past they have seen eye to eye with the producers on most issues, but the technicians have parted company with them on their agitation for a fourth circuit, a proposal originally sponsored by 10 Members of Parliament nearly two years ago and subsequently turned down flat by Wilson.

They seem to be meeting more success, however, in their demand for State finance for independent producers, and Wilson has intimated that he is considering this matter carefully in conjunction with Chancellor of the Exchequer, Sir Stafford Cripps.

A. C. T. pet subjects are a State distribution scheme to insure a certain outlet for independent producers, and centrally-owned studios which can be made available to bona fide independents who cannot obtain space from the majors.

With more than 25% of their feature production members on the unemployed list, A. C. T. executives hold the view that nothing short of a determined governmental policy can guarantee continuous employment in the studios.

Anyway, This Brazilian Film Law Is a Tough Nut

Reports last week that the new Brazilian law restricting American films had been declared unconstitutional were said this week to be in error by the Motion Picture Assn. of America. MPAA declared that to the best of info from its rep in Rio, the law is still effective.

While it does not directly limit remittances of coin to the U. S., it accomplishes the same purpose by round-about methods. Principal points restrict the rentals charged by Yank distribs to 40c and limit admission prices to seven cruzeiros (38c). Thus income of American companies is held down.

Argentina Still Holds Pix Funds

Buenos Aires, July 13.

Nearly three weeks have passed since the Argentine Central Bank announced an improvement in the dollar-peso exchange situation, but local picture distributors still find no easing in restrictions governing import permits, and they have been unable to get release of funds frozen here. Argentine peso has been bolstered up by the Central Bank, prohibiting the sale of paper currency at prices exceeding 10% over and above the quotations ruling in the free market at time the operation is effected, for telegraphic transfers in the same currency.

Distributors are still hoping for the arrival of a commercial mission from the U. S. to iron out differences in the important Argentine market for U. S. pix.

Of U. S. pix currently on first run in Buenos Aires, Paramount's "Variety Girl" is grossing heaviest, now being in its third week. Universal's "Double Life" is in its second week at the Broadway.

BOOKBINDER WILL REP DISNEY IN EAST EUROPE

George Bookbinder, indie foreign distrib, who returned to New York last week from a seven country European junket, goes to the Coast soon for confabs with Walt and Roy Disney. He reavealed he's working out a deal with the cartoon firm to represent it in eastern Europe. Meanwhile, he said he's virtually set a pact to release "Fantasia," "Bambi" and "Dumbo" in Hungary, Czechoslovakia and Poland, with the deal calling for part payment to Disney in dollars.

Upon his return to Europe next fall, Bookbinder said he'll work out play dates with the three Soviet-dominated countries in regard to Disney pictures. He added that only technical details remain to be finalized before the agreements are wrapped up. Disney cartoon features, incidentally, had never before been released in eastern Europe with the exception of "Bambi" inasmuch as the company failed to join the Motion Picture Export Assn.

Swiss Slash Import Quotas on Distribs

Washington, July 20.

The Swiss are studying proposed legislation, via an amendment to the Swiss Constitution, to protect home film production from foreign firms, Nathan D. Golden, film chief of the U. S. Department of Commerce, reported today. Swiss Film Chamber has been studying situation with a view on whittling down competition of foreign pix. Swiss production is virtually nil. Country turns out 12 to 15 shorts and a Swiss newsreel. Government pays two-thirds of latter's production costs.

Golden points out that the Swiss sought to curb the flow of foreign films last month which cut import quotas of distributors by 10%. Swiss imported 439 features last year, 221 from the U. S.

Shillelaghs Flying As Radio Eirann Nixes Irish Dance Bands As Inferior

Dublin, July 13.

Just as Irish dance-band leaders were ready to sign contracts with Radio Eireann they found the dotted lines weren't there. Station execs have nixed the idea of regular spots by name orchs from leading terpies after apparently readying the setup. Station says standard of performance "might not be sufficiently high for broadcasting, although admirable for dance halls."

Bandleaders are now running temperatures over official reply and headed by Johnny Butler (who runs Balalaika terpery combo) are going to battle with station authorities—a civil service group. Only dance music currently heard from R. E. is via disks of American and English bands, with odd live performances by special combos playing Irish folk dance music.

SEE LATIN-AM. MOVE TO FIGHT U.S. FILMS

Washington, July 20.

Recent meeting in Madrid of the Spanish-American Motion Picture Conference is regarded here as a move to encourage production and interchange of pix in the Spanish language countries by cracking down on imported films from other countries. And that largely means from Hollywood. Sitting in at the session were film reps from Spain, Argentina and Mexico. They adopted several important resolutions.

One recommends legislation in the Spanish speaking nations to bar dubbed films from those countries. Feeling is that foreign films would get less play without Spanish language sound tracks.

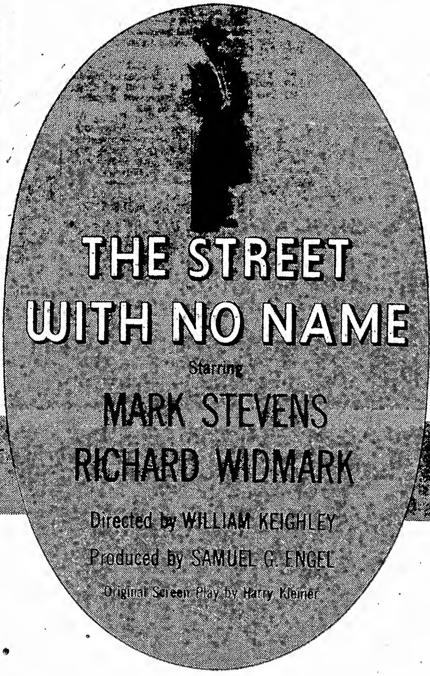
MONTEREY'S CINEMA LEAD

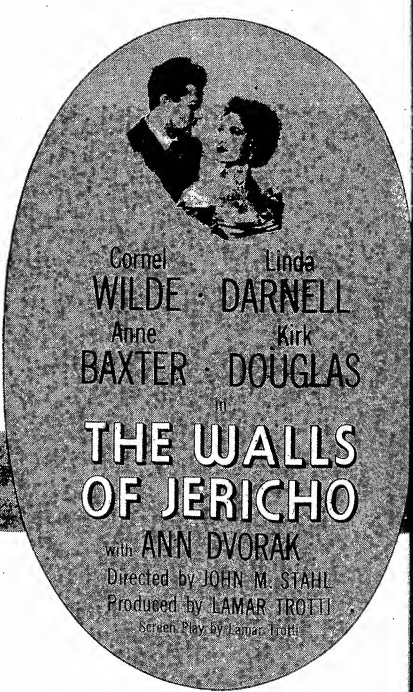
Mexico City, July 20.

Monterey, on the eastern Texas border, has become northeastern Mexico's cinema as well as industrial center. City, which boasts country's biggest brewery, glass, iron and steel works, now has 21 cinemas with the opening of the Monterey, seating 5,200; the Reforma, seating 5,000, and the Araceli, seating 2,500.

New cinemas are owned by the Gabriel Alarcon syndicate.

... 20th CENTURY-FOX ... The compa[ny]
industry on[e]
and in Boxoffice Champi[o]
presents its first boxoffice-[b]





* More Hits Than Any Other Company

y that led all the
the VARIETY scoreboard*
ns* the first half of 1948...
ig-4 for the 2nd half of '48!

BETTY GRABLE
DOUGLAS FAIRBANKS, Jr.
in
THAT LADY IN ERMINE
Color by TECHNICOLOR
Produced and Directed by
ERNST LUBITSCH
Screen Play by Samson Raphaelson

TYRONE POWER
ANNE BAXTER
in
THE LUCK OF THE IRISH
with CECIL KELLAWAY
Directed by HENRY KOSTER
Produced by FRED KOHLMAR
Screen Play by Philip Dunne

*Twice As Many As Any Other Company

Extra Ballyhoo Pays Off for Films Lacking Names, in Face of General Lag

Film industry received another insight into how extra ballyhoo pays off in the face of sliding box-office via a number of illustrations during the last several weeks. Several of the pix which sailed to top earnings as a result of special exploitation stunts lacked the star names and other values usually leading to good grosses. Distributors of top-budgeted features, laden with star names, also gave these extra merchandising, with result that they are credited with having chalked up much stronger grosses than they would otherwise have done during the current summer dogdays.

Exploitation payoff was evidenced on Broadway where such pix as Eagle Lion's "Canon City" and Universal's "Man-Eater of Kumaon" opened well despite both lacking the factors usually making for big earnings, namely slack conditions generally. EL used various means to ballyhoo "City," most spectacular of which was a simulated jail cell containing a live "convict" in the outer lobby of the Criterion theatre. When city officials put a stop to that, EL continued to draw extra word-of-mouth for the picture by installing in the lobby, and advertising, a "free display" of the murder weapons used by the various criminals portrayed in the film.

U has probably carried the ballyhoo idea strongest throughout the country to plug the four features it's releasing during the current month. For the Broadway preem of "Man-Eater," for example, a flash front and lobby display, including an animated life-sized tiger, was installed at the Winter Garden. Opening of "Tap Roots" at the Goldman theatre, Philadelphia, was tied in with the Democratic national convention in that city last week and soared to smash grosses. "Abbott and Costello Meets Frankenstein" was given a three-city day-and-date opening in the east and racked up top grosses on the strength of special ad-publicity campaigns.

Other pix that would have drawn well on Broadway anyhow were given added impetus through novel ballyhoo stunts. Metro, for example, erected giant cutouts of the "Easter Parade" stars atop Loew's State, where the film is playing, and also built a special electric traveling sign above the marquee to plug this picture alone. For "Foreign Affair" at the Broadway Paramount theatre, Par took full-page ads in several New York daily newspapers and capitalized on rave reviews given the picture by quoting from them in a mammoth valance hung atop the marquee.

Up in Calgary, Alberta (Canada), EL gave its "Northwest Stampede" an especially boff sendoff by tying it in with the annual Calgary Stampede function. Stunts included special "friendly relations" message exchanges by the mayors of Great Falls, Mont., and Calgary, which border each other, plus a number of important tyins with local Calgary merchants, whose names are used for characters in the script. All three local radio stations cooperated in on-the-spot coverage of the film's opening at which civic dignitaries spoke. Film, as a result, opened to SRO biz last week and is reportedly going strong.

Warners' homeoffice ad-publicity department will follow through on the extra exploitation idea on its "Key Largo," which is slated for a day-and-date opening in more than 200 theatres in 100 Florida cities during the current week. With much of the film's action lensed around the Florida key from which it takes its title, a co-op ad campaign has been set up with a group of Florida newspapers; state-wide radio coverage, including a group of specially-cut transcriptions by the film's stars, has been set, and the city of Miami has been brought in to plug tomorrow (Thursday) as "Key Largo Day," with a message from the mayor proclaiming that fact.

Tupper's Calif. 800-Seater

Los Angeles.

William J. Tupper, Jr., started construction on new 800-seater in La Tijera, Cal. He recently resigned as sales manager for Terrytone Cartoons to devote time to his theatre interests.

8 In Work at Rep.

Hollywood, July 20.

August will be the busiest month in two years at Republic with eight pictures in production, including five starters and three holdovers from July.

Starters are "Sundown in Santa Fe," "The Missourians," "Too Late for Tears" and two still untitled. Holdovers are "Wake of the Red Witch," "The Far Frontier" and an untitled medium-budgeter.

Theatre Guild's Foot-in-the-Door Move Into Prod.?

Establishment by the Theatre Guild this week of a film promotion department is seen as a foot-in-the-door move. Guild has long discussed the idea of producing its own picturizations of its play and the new department is viewed as a tentative step in that direction.

Film promotion setup is a one-man affair in charge of Dick Weaver, legit p.a., who has flacked a number of Guild shows and worked for United Artists in that company's tieup with the TG on "Henry V." His first assignment under the new arrangement will be exploitation of "Hamlet," which is being distributed by Universal for J. Arthur Rank under Guild sponsorship.

Weaver will be an employee of the Guild, not of the distrib, as was the case in tieups on previous films. In addition to "Henry" and "Hamlet," legit organization has sponsored RKO's "Mourning Becomes Electra." The new promotional setup, it is thought, may prove useful to the Guild in making deals for further film sponsorship.

Arrangement with U is believed similar to that with UA, under which the Guild receives 2½% of Rank's share of the gross. That, to date, has amounted to slightly less than $20,000 on the almost $800,000 which the British filmmaker has earned here on "Henry."

Prior to the establishment of the film promotion department, Guild's sponsorship consisted entirely of allowing use of its name for prestige purposes and providing its subscription list in 26 key cities for circularization. Discount is given subscribers on tickets for the film.

Much more important to the Guild than the relatively unimportant coin realized from the tieups is the prestige that, in turn, accrues to it through sponsorship of a top pic, plus the fact that the opportunity to buy discount tickets strengthens its subscriber list.

Guild in each of its 26 cities has a subscription secretary who will help with the promotion of the films through contact with city officials, Chambers of Commerce, educational leaders, clergy, etc.

Flaherty Seeks General Distrib for Esso Comm'l

Robert Flaherty, whose "Nanook of the North" pioneered feature-length documentaries 25 years ago, is currently on the lookout for major distribution of "Louisiana Story," a 78-minute pic treatise which he just completed for Standard Oil. Although it cost Esso some $250,000 to make, film has been given as a present to Flaherty with no strings tied. All Standard Oil wants is a flock of bookings if the producer can win them.

In so doing, Standard is following the tradition of "Nanook," which was made for Revillon Freres, fur dealers, and then handed to Flaherty gratis. "Nanook" later copped thousands of bookings.

"Louisiana" is probably the costliest documentary yet made. It was originally budgeted at $175,000 and later upped to the final $250,000 for additional footage plus dubbed music.

Hub-'Hamlet'

Continued from page 2

that the bluenosing had been done by the city censor board. When it was later revealed that the state censors had ordered the cuts made, the Herald followed through with an "apologetic" editorial the following day. "In deference to the Boston city censors," it said, "we apologize for unintentionally adding to their low repute." Deletions were ordered only in prints showing on Sundays but, according to sales officials of Universal, which will release "Hamlet" in the U. S., it would be impossible to service each theatre running the picture with two sets of prints, one for weekdays and one for Sundays.

Other papers warned the Boston public that U might pull the film from the market entirely if too many cuts were ordered. Quoting "advance agents for the film," one paper declared that "they expressed the opinion that extensive surgery on what is being hailed as a cinema masterpiece would mean this film would be withdrawn from the film market in Massachusetts."

U spokesmen, meanwhile, said they wouldn't appeal the censors' move unless the cuts ordered were too many. Publicity given the bluenose action, in fact, is expected to hypo business for the picture.

Catholic Legion of Decency last week put its official okay on "Hamlet," assigning the picture an A-II rating (unobjectionable for adults). Legion thereby scotched persistent rumors that it would follow the lead of the Boston state bluenoses in demanding that a number of cuts be made in the bawdier dialog of the Shakespearean tragedy.

According to Rev. Patrick J. Masterson, assistant secretary of the Legion, the Catholic censorship body asked for no scissoring whatever in the film. Because of Shakespeare's many bald expressions on sex, which Sir Laurence Olivier retained in the script, however, the film was not given an A-I (totally unobjectionable) rating.

Film Reviews

Continued from page 10

My Brother's Keeper

ment. In most spots here, Jack Warner's personality will be a telling factor, and "My Brother's Keeper" should do modestly.

Sydney Box has given many an opportunity to prove their worth in this production. Alfred Roome was promoted from the cutting room for this directorial assignment and has displayed a clear grasp of his new functions.

Film is by no means free of criticism. It takes too long to get under way, and in the opening stages dialog plays too important a part. But once it gets moving, film becomes a creditable thriller.

Plot is built around two escaped handcuffed prisoners, a hardened criminal and a frightened youth in trouble for the first time. Entire story is taken up with the relentless manhunt, emphasizing the bombast and confidence of one man and the terrified, miserable unwilling partner, who eventually gives himself up.

In his first starring part, Jack Warner departs from his customary comedian role and proves an all-round actor. Jane Hylton seems a girl of promise and turns in a neat performance as Warner's girl friend, but acting honors go to George Cole as the frightened accomplice.

The director makes good use of countryside locations. *Myro.*

Foreign Film Review
(Unlikely for Anglo-U. S. Market)

"My Hands Are Clay" (Irish). Egan Film Services release of Dublin Films—Patrick McCrossan production. Directed by Tommy Tomlinson. Original by John Patterson. Features Richard Aherne, Bernadette Leahy, Robert Dawson. At Adelphi, Dublin. Running time, 60 MINS.

First effort by new Irish setup fails to make the grade although exterior photography is of good quality. Story, told in flashback, is an amateurish melodrama of a child with talent as sculptor, nursing a jealous obsession through adolescent years, to be released from the obsession when he models a statue of the Blessed Virgin.

Direction is heavy and action slow, with small response from players, few of whom had previous screen experience. Dialog is inclined to drag. Picture, made on a reported budget of $80,000 is handicapped by story and lack of screencraft. *Swee.*

Inside Stuff—Pictures

Released this week as part of Paramount's Peacemaker series, "Neighbor to the North," adroitly spotlights Canada's lack of dollars and what the American public can do to ease that problem. Canadian remittances, of course, are not frozen, but it's anticipated that Canada's fast dwindling dollars might bring about a partial block in the American companies' earnings north-of-the-border. Already they've sought to ease the situation by spending part of their rental coin via increased Canadian production, etc.

Par's short is woven around a motor trip taken by American Walter Abel and Canadian Ralph Forbes. Their experiences with border customs officers point up Canada's recent stringent regulations designed to restrict its citizens' spending in the U. S. The country's magnificent scenery is also emphasized pictorially. Animated drawings show that Canada's dollar shortage actually stems from the European lack of dollars since Britain and the continental countries in pre-war times helped the Dominion balance its dollar scales through their cash-on-the-barrel imports of Canadian products.

Paramount may not be ready yet to okay a full merger of its film and television station operations, but the company apparently isn't averse to using tele to ballyhoo its feature product. Company, for the first time, uses TV to intro its trailer on "Beyond Glory," new Alan Ladd starrer which preems at the Broadway Paramount following the current "Foreign Affair."

Trailer opens on a simulated TV studio, with Par's KTLA (Los Angeles) tele cameras in full view. Large-type words declare: "Flash! Alan Ladd's first television appearance." Tele cameras are then seen to pan in on Ladd, who's sitting on a corner of a desk. Actor then starts talking about the picture. Metro, incidentally, used KTLA tele cameras in a scene in "State of the Union."

American-Indonesian Corp., which Matty Fox formed recently in partnership with the Indonesian government, is 51% owned by the Universal v.p. Fox got into the deal by arranging an $80,000 loan for the Indonesians when they needed the coin in a hurry last year.

Fox will do all of the Indonesian government's bulk buying in the U.S. He'll also arrange for American capital to invest in the building up of Indies industry and development of mines. His company will get a 5% cut on all the material it moves, either way. Already stockpiled and ready for shipment out of the Indies is reportedly $170,000,000 worth of rubber, tin, pepper, manganese, bauxite, lumber, gold, tea, coffee and other products.

Trend towards adventure stories, on screen and radio, is creating new interest in the Richard Harding Davis stories. His daughter, Hope Harding Davis, states that such novels as "White Mice" and "Capt. Macklin" have attracted attention of all. About 11 years ago David O. Selznick had in mind making "Macklin," but passed it up when he found it impossible to produce the picture in Honduras. A revolution there put a quietus to that plan.

Miss Davis worked at Metro for nearly a year as writer on the story of R. H. Davis romance with Bessie McCoy (her father and mother), only to see the yarn shelved, at least temporarily, on the theory that it was too much of a war story.

RKO has ceased all efforts to obtain playdates for Dudley Nichols' "Mourning Becomes Electra." Filmization of the Eugene O'Neill drama has been so weakly received, that RKO has laid it aside pending release of another Rosalind Russell-starrer, "The Velvet Touch."

It is hoped that the latter pic will serve to bolster Miss Russell's draw at the b.o. to the extent that it will help "Electra" later. There's also fear that "Electra" may damage receipts of "Touch," so the delay on the former is figured advantageous all around.

New Marx Bros. picture, "Blondes Up," started out as a Lester Cowan production but was suddenly shifted to the Artists Alliance banner, because of "prior commitments." Aside from his own production company, Cowan is allied with Mary Pickford in AA. He thought he had discharged his obligation to AA by producing "One Touch of Venus" and planned to film "Blondes Up" on his own. No dice.

Hotel shortage is not what it used to be in Hollywood. One of the local hostelries has been offering a room at $8 per day with accommodations, including a gander at the inside of a motion picture studio. Checkup showed that the studio is a small rental lot where the general manager said he knew nothing about the deal. Understood one of the owners of the lot is a pal of the hotel manager.

Understood the cause of the controversy over "Flamingo Road" on the Warners lot is a difference of opinion on story treatment between Michael Curtiz, director, and Jerry Wald, producer. It's the fourth time they have feuded about story values. Previous differences of opinion concerned "Key Largo," "The Adventures of Don Juan" and "Johnny Belinda."

John McCarthy

Continued from page 3

thus was forwarded by the Mayor's office in New York a letter it had received from a British father.

John Woledge, of Slaines, Middlesex, explained in the message that his son had tubercular meningitis. He was given three weeks to live. The only hope for him was in the American drug, streptomycin. But doctors here could not provide it because the Treasury's dollar allocation for imports of the drug buys only one-fifth the need of British patients.

"The doctor told me it would be useless to get on the waiting list for streptomycin, the list was so long," Woledge told reporters. "I could not stand by and watch my son die. So I airmailed the letter to the Mayor of New York for help."

Ten days later McCarthy was on Woledge's doorstep with the drug. He had wangled it out of the reserve of a London hospital on the promise that he would return it in a few days. Mrs. McCarthy arrived on the Queen Elizabeth shortly afterwards with the replacement supply. She and her mother contributed the $700 which it cost.

That was 11 weeks ago. Young Woledge, though still dangerously ill, shows signs of recovery. His chances would have been better, according to the attending physician, had the drug been there when first needed.

4th Circuit

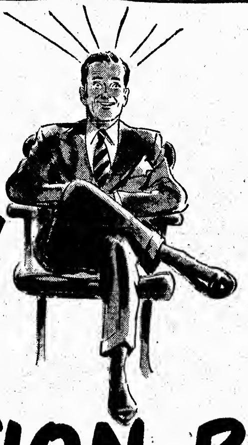
Continued from page 6

having British counsel investigate the situation.

Idea of confederating England's indies into a chain in opposition to Rank's Odeon and Gaumont-British and the partially Warner Bros.-owned Associated British Circuit, was also further discussed. It was admitted by Arthur W. Kelly, UA exec v.p., who has been pushing the plan, that U. S. companies wouldn't give the new circuit the guarantees of product they need to get started. Each company is still hoping to play its pix on the Rank chains, despite his restrictions.

Nevertheless, enough product, it was said, is playing the indies to almost automatically put them in strong competition with the other three theatre setups. It was decided that two UA pix for which Rank made offers that were called "virtually insulting" should take their chances playing the indie houses. They are Sam Bischoff's "Intrigue" and Mary Pickford-Buddy Rogers-Ralph Cohn's "Sleep, My Love."

Rank offered $32,000 for "Intrigue" and 20% for "Sleep." Both pix, it was said, could play percentage in the indie houses and get 40% terms or better, so it was decided they should take their chances with the indies rather than play Odeon.



THOUGHTS IN A PROJECTION ROOM!

"Every week I get a shot of that good old Vitamin M-G-M! This 'Homecoming' is merely terrific!"

"Zowie! Capra's done it again in 'State of the Union'!"

"This Technicolor 'Easter Parade' is Irving Berlin's top!"

"I'm nuts about this Technicolor 'On An Island With You'!"

"Another sure-fire Technicolor hit! 'Date With Judy' is great!"

"Garson in tights! Wait till they see 'Julia Misbehaves'!"

"And now Technicolor-ific 'Three Musketeers' tops them all!"

"Wait a minute! Just when I thought I'd seen *everything* I get this wire about Technicolor 'Hills of Home'! Let's read it!"

"Not since 'Green Years' has any preview so deeply moved an audience as did 'Hills of Home' last night in Glendale sneak screening. Here is genuine emotional beauty with exciting dramatic background in Technicolor. Superb performances by Edmund Gwenn, Donald Crisp, Tom Drake, Janet Leigh and appeal of Lassie promise big box-office rewards. Direction by Fred Wilcox and production by Robert Sisk are top M-G-M quality. It's another topper in the Vitamin M-G-M Parade of Hits!"

"Pardon my Technicolor blushes, but 'EASTER PARADE' is the sensation of the nation!"

MORE AND MORE IT'S: "M-G-M GREAT IN '48!"

British Exhib-Bankrolled Film Productions Regarded Dubiously

London, July 20.

Cooperative film production outfit, instituted here last week by a group of independent exhibitors to insure them of enough home-made product to fill the 45% quota regulation, is looked on skeptically in the trade. Local industryites recall that a similar venture sponsored by the Cinematograph Exhibitors Assn. before the war fell through because of lack of financing and production experience.

New group has already scouted the Paignton and Devon studios here preparatory to leasing them. It's claimed that 500 theatres were represented at the initial planning meeting last Friday (16) Saturday and Sunday, each of which would be willing to invest $1,000. Organization plans six features the first year at an average cost of $400,000 each. Production would be stepped up to 10 the second year and 20 the third.

Sears Details How He Tried to Get Schary Into the UA Prod. Fold

United Artists prexy Grad Sears reported to the company's board, meeting in New York last week, on the confab he had held the previous week in Hollywood with Dore Schary. Sears tried to lure the former RKO production chief into the UA fold as the head of a 100%-financed indie unit. Schary chose the job of second in command at Metro instead.

Sears made a flying trip to the Coast to huddle with Schary after setting arrangements for "outside money" to finance the unit the producer would head. It was said that the coin which Sears obtained could not be made available to any other indie.

UA prez also reported to the board on several potential deals with other producers. All were nixed by the directors. Product, it was said, did not come up to the standard UA is endeavoring to set. In addition, the producers would have little chance of getting their money out. Board felt that while there is immediate gain in distribution fees obtained for releasing even an unsuccessful film, such pix couldn't in the long run do anything but hurt the company. It is thus adopting a tougher attitude.

British situation likewise came in for discussion by the board, but no action was taken. Under consideration for some time has been the possibility of bringing suit against J. Arthur Rank to force him into giving UA playing time on the Odeon circuit, in which it is part owner.

Schary-Rodgers

Continued from page 3

ago, he would rather see Schary in Chi than travel to the Coast in August. Rodgers had several huddles scheduled with his Chi sales staff this week anyway, so will go that far whether Schary is able to meet him or not.

It's been learned that Metro was all set to announce several weeks ago a slate of 22 pictures for distribution or production within the next eight months. Deal with Schary has now tied up the whole works, since he might desire changes in the schedule. It's believed that he may want some features speeded up and others delayed because of current market conditions. It's that factor which will form the basis of his talks with Rodgers.

To date, Metro has releases set only through September. Following the current July releases of "Easter Parade" and "A Date With Judy," August will see only one film, the foreign-made "Search." Two are earmarked for September, "Julia Misbehaves" and "A Southern Yankee." Eleven more features have either been completed or are now editing, while five more are still in production. Latter group includes "Edward, My Son," now being filmed at M-G's Elstree studios in London.

Nip Travel Pix

Hollywood, July 20.

Robert Carlisle Productions was given General MacArthur's okay to shoot a series of travel films in Japan, the first since the war.

After eight weeks in Manila and Hong Kong, Carlisle and his lenser, Frank Ramsay, are due in Japan this week. They will film scenes in Bangkok and Saigon before returning to Hollywood.

EXPECT SCHARY TO INFLUENCE STORY MART

Inking of Dore Schary as second in command of the Metro studios last week is expected to generate a resurgence of activity in M-G's story department because of Schary's background as a writer and his flair for turning out off-the-beaten-path films on comparatively low budgets. Major publishing firms, as a result, are looking to Metro to lead the way out of the current static condition of the book marts, which haven't seen a single novel off the bestseller lists sold to any film company in the last several months.

Before drumming up any business for writers and their agents, however, it's expected that one of Schary's first jobs will be to clean out Metro's current piled-up inventory, which now represents the largest backlog of unfilmed story properties among all the studios. Value of the books and plays bought by Metro and now gathering dust on the shelves was estimated in the company's last annual financial report at some $7,000,000. That was one of the chief reasons leading M-G to abandon its prize-novel contest recently and to give up other options on story properties, such as the ones it held on all Atlantic Monthly "firsts"—those novels and short stories first appearing in that mag.

It's noted, meanwhile, that Schary's production penchant, as evidenced during the 18 months he served as RKO production veepee, lay in building boxoffice winners out of original story properties. Even so, "Crossfire," which is generally considered one of the best pictures turned out by RKO under his supervision, was adapted from a best selling novel, "The Brick Foxhole." It's believed to be a tossup, consequently, as to whether he'll intensify the prowl for best selling novels at Metro or depend more on original screen plays for the majority of pix.

In line with the dearth of recent book sales to film companies, the major publishers deny allegations that the nation's writers haven't turned up anything good. Fault, they claim, lies in the studios' currently renewed cost-cutting campaigns. Efforts to save money not only have militated against the sale of any new books but have also prevented studios from filming many of those now lying on their shelves. As a result, most studios' inventories of story properties are far above normal, a factor which they claim has had most to do with the market's static condition.

PCC Hands Out 772G From Third Fund Drive

Hollywood, July 20.

Permanent Charities Committee of the motion picture industry handed out $772,000 as the first move in the distribution of the $1,137,900 collected by Hollywood's Third Annual United Appeal.

Allocations included the Los Angeles Community Chest, $685,000; Burbank Community Chest, $10,000; Santa Monica Community Chest, $8,000; Glendale Community Chest, $3,000; Damon Runyon Memorial Fund, $25,000, in addition to $10,000 advanced last Fall; L. A. Tuberculosis and Health Assn., $33,000, and Sister Kenny Foundation, $8,000.

ASCAP Suit

Continued from page 3

mean that the same fees will be passed on to exhibs in the way of increased rentals.

Suit, based on claims by each of the 164 plaintiffs, led in the court fight by Harry Brandt, also asked $700,000 treble damages. Judge Leibell ruled out that claim, declaring the plaintiffs had not shown proof that the performance rights were worth any less than what was paid. ASCAP formula for collecting fees was "fair and reasonable," he said, even though the organization operated a monopoly. "I'm satisfied," he added, "that the plaintiffs were not injured by ASCAP's violations during the period."

ASCAP Appealing, of Course

ASCAP officials, meanwhile, declared that they will endeavor to have the case reopened on the plea that Judge Leibell was not fully informed on certain major points in their standard licensing agreements.

Underlying the entire decision was the belief that if ASCAP had not increased its rates last August, the judge would have ruled in its favor. Fact that the organization had the power to up its fees as high as 15 times over those in effect since 1934, Judge Leibell said, "is an indication of the power ASCAP has unlawfully acquired." Plaintiffs are entitled, consequently, "to have the court exercise its equitable powers to prevent a recurrence of what happened in 1947 and to have their rights adjudicated and protected by a court decree."

'Almost All . . . Anti-Trust'

In a detailed history outlining how ASCAP has violated the anti-trust laws, the court declared: "Almost every part of the ASCAP structure; almost all of ASCAP's activities in licensing motion picture theatres involve a violation of the anti-trust laws. Although each member of ASCAP is granted by the copyright law a monopoly in the copyright work, it is unlawful for the owners of a number of copyrighted works to combine their copyrights by any agreement or arrangement, even if it is for the purpose of thereby better preserving their property rights."

Action of ASCAP members in transferring all their non-dramatic performing rights to ASCAP consequently, is a combination in restraint of trade, the judge ruled. It restrains competition among members of ASCAP in marketing the performing rights. By barring a member from assigning rights to a film producer at the same time recording rights are assigned, the channels in which the films may be marketed is limited to those exhibitors who have a license from ASCAP.

Judge also brought film producers into the picture, claiming their agreements with ASCAP to book pictures only into theatres with an ASCAP license is a further violation of anti-trust laws. "Fact that ASCAP is a membership association gives it no immunity," the court stated. "Arrangements or combinations designed to stifle competition cannot be immunized by adopting a membership device accomplishing that purpose."

Brandt's Yes & No

One of the most interesting points made by Judge Leibell in his decision on the ASCAP case yesterday (Tues.) was that even though a plaintiff in an anti-trust case may have violated anti-trust laws in conduct of his own business, that has no relationship with the case at hand.

ASCAP had attempted to put in a special defense plea that Harry Brandt and other of the indie exhib plaintiffs were guilty of "unclean hands" in setting up monopolistic practices in booking their own theatres. Judge quoted Brandt's testimony as admitting that he had obtained some of the "advantages" condemned by the U. S. Supreme Court in its decision on the film industry's anti-trust case. Anti-trust violations of the plaintiff in this case, however, the judge ruled, cannot properly be said to have any "immediate and necessary relation to the equity he seeks."

Court's 5 Points Against ASCAP

Following are the five points established as injunctive relief for independent exhibitors in their suit against ASCAP, as outlined in his decision on the case yesterday (Tues.) by N. Y. Federal Judge Vincent H. Leibell:

1. Directed ASCAP to divest itself with all reasonable speed of all public performance rights, through motion picture exhibition, of compositions which have been synchronized with films and to assign said performance to the owners of the original copyrights on the songs.
2. Restrained ASCAP in the future from obtaining public performance rights of any musical composition synchronized with films, when such musical composition is performed publicly for profit in conjunction with exhibition of said film.
3. Restrained ASCAP members from refusing to grant film producers the right to perform publicly for profit through film exhibition all musical compositions which they allow film producers to synchronize in their product.
4. Restrained ASCAP members from licensing except to film producers the public performance rights for profit through exhibition of said compositions.
5. Restrained ASCAP and its members from conspiring with producers for the purpose of including a clause, in contracts issued by producers to exhibitors, directly or indirectly requiring exhibitors to obtain an ASCAP license as a condition to exhibition of pictures.

Key City B.O. Rates Up 68% Over Prewar

Washington, July 20.

Motion picture admission rates in the larger cities have jumped approximately 68% from the prewar levels, according to figures compiled by the Bureau of Labor Statistics of the Department of Labor.

Taking the 1935-39 average as 100%, the Bureau found that adult filmery tickets cost 164.1% of that average in June, 1947, and 167.7% in March, 1948, last date for which figures are available. In June, 1947, children's rates were 158.5% of the prewar levels. In March, 1948, the level had moved a little higher to 160%. The overall average for the last available date was 167.7%.

Summer Slump

Continued from page 3

is on a tremendously higher plane than in pre-war years. They can yet drop a long way before they'll come close to the level of 1937-38, which were then considered very good years. Offsetting in part the much higher grosses currently, of course, are the much higher costs.

Summer Resort Biz Up

While the warm weather fall in biz has badly hit some exhibs, present general prosperity has helped keep overall grosses from slumping too badly. Result of the high level of income is seen in the excellent grosses being racked up by houses in summer resorts, which are compensating somewhat for the dropoff in urban centers. One distrib exec pointed out this week that theatres in resort towns that were doing $5,000 in 1938 were averaging $7,500 last season and are hitting $8,500 currently.

Resort biz, however, can never completely compensate for city grosses, since admission prices are generally much lower. Likewise, instead of the heaviest b.o. take occurring on weekends; biggest income is on Monday, Tuesday, Wednesday and Thursday, when poppa is back in town and ma and the kids are alone.

Urge to get in the family jalopy and take off for the beach or countryside hit this year at the traditional time. As in the past, the slide at the b.o. began in May, continued through June (although rain through much of the nation helped theatres somewhat) and is going on at the moment. If the graph continues true to form, an upturn can be looked for about Aug. 10. Around that time, apparently, the novelty of the open road, the sunburned hide and the picnic lunch have worn off to the point where home and a theatre again look attractive.

MAJOR OLDFIELD SWITCHED

Major Barney Oldfield, assistant to Major Gen. Floyd L. Parks, chief of the Army's Public Information Division here, goes to a new assignment in the Command and General Staff School class, beginning September, at Fort Leavenworth, Kans.

Oldfield was film editor of the Nebraska State Journal, Lincoln, Neb., before the war, and came back from the army to work a year and a half at Warners in Hollywood. He gave up civilian pursuits to return to the Army as a regular last August.

STATE DEPT. LOOKS TO REPLACEMENT ON PIX

Washington, July 20.

State Department hopes to have a replacement in the next week or two for Wilson T. M. Beale, Jr., its commercial motion picture specialist. Beale's short tour of duty on the flicker beat ends this month. Then he transfers to the National War College for several months or training.

Due to strong industry agitation for a man to stay with the job, State Department is looking for a career official who could be assigned to motion pictures for two or three years. It is believed that he will be a man high enough in State Department officialdom to dicker on an even basis with industry toppers and also with foreign governments over the problems facing films abroad.

There has been concern over Beale's assignment to New York since he made a very good impression on industry people during the short time he was with the job. Trouble has been the failure of the State Department to recognize the job sufficiently important to command the services of a good man for a long period.

George Canty spent nearly four years at it and was considered highly satisfactory to the motion picture people. In February Canty was switched to the embassy in Switzerland. He was succeeded by R. Horton Henry who, after a couple of months, was shifted to Damascus. Then Beale, assistant chief of the division of commercial policy, was put on the job temporarily.

Congress Mad-On

Continued from page 2

spots have been suffering from no-biz heebie-jeebies.

When Congress returns all bills come alive again, resuming their status quo as of the last day of the recent regular session. For example, several bills are buried in the House Judiciary Committee but again could be acted upon. One of these is the measure to make jukeboxes subject to the copyright laws, so that the juke operators would have to pay performing rights on the records played in the machines. Another is the so-called "anti-ASCAP" bill, which would require ASCAP to collect its performing rights fees on motion picture soundtracks from the studios rather than from the theatres.

There are also bills to give writers and composers the special, lower tax rates now enjoyed by operators of oilwells. The recall of Congress may affect the proposed Hollywood investigation by the House Small Business Committee. This committee had expected to junket to L. A. on alleged new anti-trust violations by the studios as well as visiting a number of other cities on different matters.

"The committee members," pointed out an employee, "simply can't be visiting cities from coast to coast and gathering needed evidence while a Congress session is on."

Rep. Carroll Kearns, of the House Labor Committee, has also been figuring on another visit to Hollywood this summer or fall. Whether the special session will interfere with this, is not yet known.

NOTHING EVER HELD YOU LIKE ALFRED HITCHCOCK'S

ROPE

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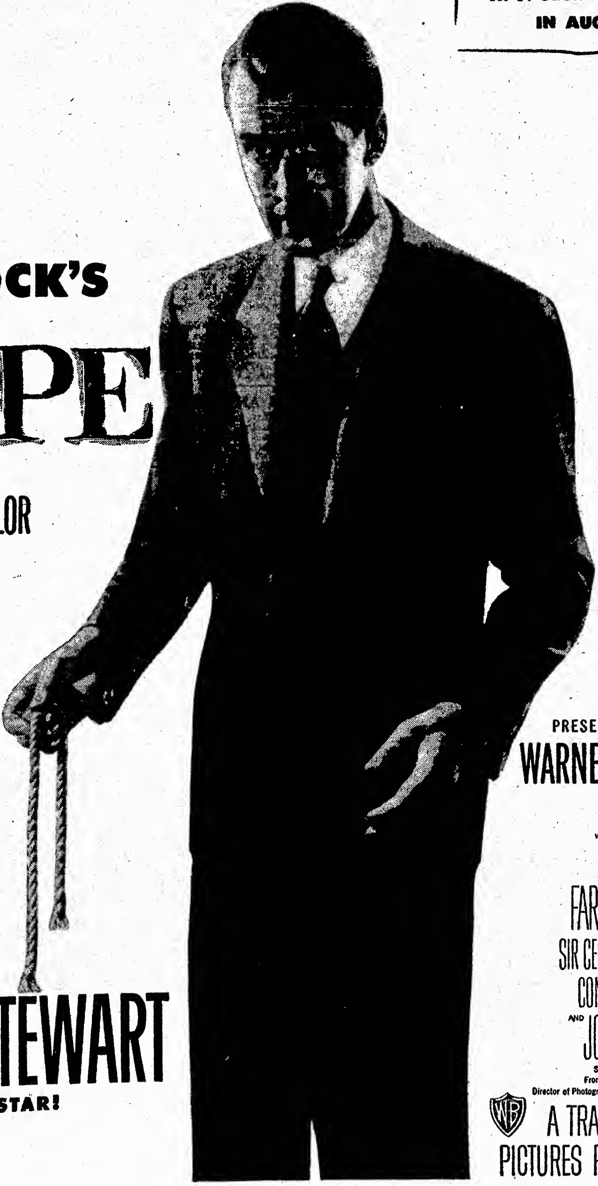
FOR THE
FIRST TIME ANYWHERE
IN THE WORLD
N. Y. GLOBE THEATRE
IN AUGUST



PRESENTED BY
WARNER BROS.

JAMES STEWART

IS THE STAR!

WITH JOHN DALL
FARLEY GRANGER
SIR CEDRIC HARDWICKE
CONSTANCE COLLIER
AND JOAN CHANDLER

Screen Play by Arthur Laurents
From the Play by Patrick Hamilton
Director of Photography, Joseph Valentine, A.S.C.

A TRANSATLANTIC PICTURES PRODUCTION

Clips from Film Row

CHICAGO

Wayne Singer, assistant manager of Lido, Maywood, becomes manager of Capitol, Whiting, Ind.

Balaban & Katz circuit will issue free fan magazine, "Show," starting July 23. Weekly eight-pager will have 50,000 press run on first issue.

Gael Sullivan, exec director of TOA, in town huddling with John Balaban and other circuit heads.

Stradford, weekend vaude house on southside for years, added Friday to stageshow setup.

Max Roth, Film Classics head, back after month in hospital.

Booth and Lubliner circuit bought the Cozy, 500-seater in South Bend, Ind., from Harry Pravat.

Rialto, second-run Loop house, slashed matinee admissions to 40c. before 1 p.m. and 55 cents until 5 o'clock. Clark, downtown third-run, also cut admish to 29c. before 5 o'clock.

Ludwig Sussman, operator of Adelphi, in Milwaukee hospital.

Jack Echardt, 20th-Fox head booker, upped to salesman. Old job will be taken over by his assistant, Annamae Suffern.

Tom Gilliam announced three-week pay bonus to 20th-Fox employees as result of Andy Smith drive record.

MINNEAPOLIS

Village council of Golden Valley, local suburb, deferred action on granting of license to build and operate a new theatre there. Three interests are competing for the license and one of them, Paul K. Enghauser, associated with Al Svensson of Sebco, local theatre builders, tendered a $5,000 certified check. Council granted a license about a year ago to Golden Valley Theatre Corp., but start of work has been delayed. Another seeking a license is Joe Powers, formerly with National Screen.

When he unveiled his renovated film house in his hometown of Westhope, N. D., recently, Howard Henry was able to get what he considers revenge for being fined for a parking meter violation at Minot, N. D., neighboring town. Opposed to parking meters, Henry refused to put a coin in the one at Minot as a matter of principle and was fined. Out of resentment against the Minot parking meter incident, Henry decided to "re-make" Westhope which has been without a film house. He has built the theatre and a number of other buildings, launching numerous new enterprises to make Westhope a rival of Minot.

Three applications filed for new theatre licenses in Golden Valley, Minneapolis suburb. Jack Wright and Gordon Greene have asked for a renewal of their license issued a year ago. Others wanting to build are Joe Powers, former of National Screen and partner in several theatres, and Al Svensson, head of a theatre building concern. Wright is a Red Wing, Minn., exhib and Greene recently resigned from National Screen sales staff.

Cliff Gill, former 20th-Fox exploiteer here and now freelancing at Los Angeles, visited Sioux Falls, S. D., in connection with new radio show he and Joe Floyd, theatre manager there, are launching.

Duane Becker, Paramount salesman, invalided at Minot, N. D., by an injured back.

Southside Business Men's Assn. offering a $250 government bond prize for best name submitted for new neighborhood theatre being built here by Nathan Shapiro and Bennie Berger.

Bill Mussman, Paramount salesman, confined to his home following heart attack.

Florence McHugh, M-G-M inspectress, injured in auto accident.

KANSAS CITY

M. G. Shackleford resigned as Eagle Lion branch manager to go into another industry. Had been exchange manager here since inception of Eagle Lion. Beverly Miller, company's district manager, also left recently to go into business on his own. Gene Snitz moves up from city salesman to exchange manager.

Admiral, east side nabe, reopened after virtually complete rebuilding. Theatre burned last December. Dan Bodney, a co-owner, is handling house for time being.

Jim Castle, exploitation rep for Paramount, transferred to St. Louis.

Ernie Block is new salesman with Selznick Releasing Organization here. Will work with Tommy Thompson, who had been handling local work by himself.

Hugh Siverd and Roger Ruddick, Fox Midwest managers, are assisting in "Save a Life Campaign" here, being carried out in conjunction with Public Service Co., K. C. Safety Council, police department and several private firms.

Plan of Midwest Drive-In Theatre Corp. to up kid attendance with free pony rides has spread to their installation here, the Missouri drive-in, on East Highway 40. Other drive-ins in area are sticking close to their regular admission policy.

LOS ANGELES

Columbia's 15-chapter serial, "Superman," has been booked into the RKO Hillstreet and Pantages theatres here, the first time a cliffhanger has invaded first run houses in these parts. Similar bookings have been arranged for the Golden Gate, San Francisco; Tower, San Diego, and Orpheum, Denver. Move is explained as an attempt to stimulate summer business among the younger film fans.

New branch offices were opened by the Selznick Releasing Organization in Chicago, Indianapolis and New Orleans. Recent additions to the SRO personnel include: H. L. Frost and James H. Kaylor, Indianapolis; Ernest Block, Kansas City; Joseph Marks, Toronto; Charles Weiner, Minneapolis, and Harold Marenstein, New York.

SEATTLE

Egyptian Building Corp., headed by Frank L. Newman, Evergreen Theatres prexy, purchased the Egyptian theatre building in the university district. Evergreen has operated this nabe house for years.

Bob Blair, heading Paramount exploitation in northwest for several years, transferred to Hollywood in similar stint.

George Dowden new manager of Palomar, succeeding Gerard Fowler, resigned.

Jack Flannery back as manager for National Screen here.

ST. LOUIS

Ralph Clark purchased the Idaho, Sumner, Ill., from Merlin Atkins. Clark formerly operated a house in Clay City, Ill.

Theatre owners and execs on Film Row hosted Fred C. Soutter, former regional manager here for Fox Midwest Circuit prior to his transfer to Kansas City for the same company.

Flora Amus. Co., which runs two houses in Flora, Ill., will plan a new 900-seater in the same town.

Paul Durbin, Perry, Ill., opened new OD-RE theatre, Bluffs, Ill., and shuttered his Bluffs in same town.

Repeal of 5% tax on picture theatre ducats and 5% on all sports events has been promised by city solons when a half of 1% wage bill is enacted by local Board of Aldermen. Alderman Herman Novack promised to introduce the repeal at a special session of the lawmakers within the next 30 days. Exhibitors beefed long and loudly over duca admish tax.

NEW YORK

Donald R. Duff made general sales manager of Popular Pictures Co., Cincinnati. With Lee L. Goldberg, he will concentrate on circuits and theatres booked out of Cincinnati.

Eagle Lion ad-publicity veepee Max E. Youngstein left yesterday (Tuesday) on the second leg of his nationwide tour of all 31 exchanges as captain of the Bill Heineman sales drive. He's to visit New Haven, Philadelphia and Washington, appointing deputy captains in each branch who will follow through on operation of the drive under plans he's to outline.

William Shartin, former Eagle Lion eastern division manager, named district manager of Portland-Seattle territory by Film Classics; replaces Jack Kloepper, resigned. Shartin, a 20-year vet in film industry, will attend FC sales meet in N. Y., July 30-Aug. 1.

PHILADELPHIA

Sidney Samuelson, general manager of Allied of Eastern Pennsylvania and New Jersey, will install a booking and buying service for his organization. Project should be ready within the next six weeks.

It will be patterned after similar operations run by Allied in Chicago, Wisconsin and Western Pennsylvania.

Minimum goal of $100,000 set for Philadelphia exchange area in Will Rogers Memorial Hospital campaign. In addition to contribution solicitations, subscriptions will be sold in a contest.

SAN ANTONIO

C. H. Moss named manager of Broadway, Interstate suburban house in Alamo Heights here.

Victory, formerly operated by Underwood & Ezell circuit of Dallas, in Amarillo bought by Hiram Parks, a circuit operator.

TOLEDO

The Princess, formerly used as moveover house by Balaban & Katz, Chicago, for product shown first in the Paramount, remodeled as a firstrun. Approximately $100,000 was spent on the 36-year-old house.

ALBANY

Plans to raise $10,000 in the Albany exchange district for Will Rogers Memorial Hospital at Saranac Lake discussed at a meeting in a 20th-Fox projection room. It followed one held in Buffalo.

RALEIGH

Elm at Greensboro reopened June 29 after being shuttered since early May for facelifting.

CLARKSBURG

Donn Wermuth, manager of Warner theatres at Fairmont, W. Va. since 1946, resigned.

Cathy O'Donnell Quits Goldwyn on Loanout Beef

Hollywood, July 20.

Cathy O'Donnell, under contract to Samuel Goldwyn with three years to go, departed from the payroll after an argument with her boss about a loanout job in Martin Mooney's indie production, "The Daughter of Ramona." Understood she told Goldwyn she would rather be freed from her contract if she had to appear in films off the home lot.

Studio announced that another actress would replace Miss O'Donnell as co-star with Farley Granger in "Roseanna McCoy," which starts Sept. 2.

PREP SAFETY SHORTS

Hollywood, July 20.

Cascade Productions is making a series of 13 shorts financed by Fox West Coast in cooperation with the National Safety Council.

Briefies, produced by Barney Carr and directed by Roy Seawright, go into work Aug. 1 on the Hal Roach lot, with a cast of Los Angeles traffic cops doing their stuff.

3 Pix Houses Costing $1,200,000 Planned By Associated Near L.A.

Los Angeles.

Construction of three new film theatres, with a total seating capacity of 4,600 and an investment of more than $1,200,000, will be started in November by Associted Theatres, Inc., which operates 16 houses in the Detroit and Minneapolis districts. Alex Schreiber, prexy, has owned the sites in this area for several years.

The Valley Plaza, a 2,000-seater, and the Valley Village, seating 1,200, will be built in San Fernando Valley. The Paradise, a 1,400 seater, is slated for Westchester, suburb of L. A.

3 New Texas Drive-Ins

Weatherford, Texas.

Construction started near here on a 350-car drive-in to be operated by C. H. Jones, who also runs the Plaza here.

New 400-car drive-in is being built at Waco by Ed Newman, who also operates the Sunset drive-in at Brownwood.

Audrey Cox opened 350-car Yucca drive-in at Lamesa.

Open 2 New Texas Drive-Ins

Denton, Texas.

Second drive-in opened here by George Franklin being called the Colonial. Recently Lester Dollison opened his Rancho Drive-In here.

3 Ohio Drive-Ins Tee Off

Toledo.

Sunset Auto Theatre, near Steubenville, O., opeended recently. Capacity is 750 cars. It is owned by John Selby, and Ralph Noltemeyer, of Co-op Theatres, Cleveland.

One of more lavish drive-ins in this sector opened recently near Battle Creek, Mich., boasting 880-car capacity. Known as the Battle Creek Auto Theatre, it is owned by Mid-West Enterprises, Inc., with Paul O. Brake manager. Project cost $185,000. Firm is also planning a similar drive-in on opposite side of Battle Creek, having already acquired the site.

Third new drive-in to open in Akron (O.) area this season is 700-car Montrose, west of Fairlawn, owned by Mr. and Mrs. Lawrence A. Tyrrell.

1,000-Seater For Watertown, S.D.

Minneapolis.

Minnesota Amus. Co. (Paramount circuit) plans to start a new 1,000-seat theatre at Watertown, S. D., to replace the State, recently destroyed by fire. It also will spend $30,000 in improving the Lyric, local loop moveover house; will install a new canopy at Loring, local nabe house, and air-conditioning plant at State, Sioux Falls, S.D.

Schreiber group of Detroit, Mich., operating the Lyceum, local legitimate roadshow theatre now in downtown firstrun field, will install air-conditioning soon.

Salisbury, N. C., Drive-In

Raleigh.

Salisbury drive-in near Salisbury, opened with S. L. Pinkston as manager and partner. Other partner is W. J. Martin of Lincolnton.

Jean Hersholt Briefs Acad on European Trip

Hollywood, July 20.

Prexy Jean Hersholt, of the Academy of Motion Picture Arts and Sciences, gave Academy board members a brief review of his trip abroad Monday night (19) at the first meeting of that body in two months. Hersholt returned over the weekend after two months in Europe.

Academy prexy scouted as "very unlikely," any serious trouble in future between American and foreign producers. He felt sure that the differences would "readjust themselves." He saw considerable production in Scandinavia currently, particularly in Sweden, where there are some films which might be worth importing since the subject matter is more easily understandable to American audiences. He said both Swedish and Danish producers asked him if some method, whereby markets could be opened for them in the U. S., might not be devised.

While abroad, he huddled extensively with film toppers in England, Belgium, Denmark and Sweden. He also met with film leaders of other nations on the feasibility of an international film exposition in Hollywood.

Some results were touched on at these meets, but Hersholt will make a more complete report later.

Decree and Tele TOA Conv. Topics

With the Theatre Owners of America's national convention still more than two months away, more than 400 exhibitors have already reported they'll attend the two-day meet, which tees off at the Hotel Drake, Chicago, Sept. 24. Highlighting the agenda will be a discussion and study of the recent U. S. Supreme Court decision and the assignment of committees for the study of specialized problems, such as television.

TOA's legal advisory council is expected to hold a special session on the anti-trust decision, according to Robert Coyne, TOA's retiring exec director. Council will then report to the convention with recommendations to exhib members about their modus operandi under the decision. Intra-industry conciliation and arbitration problems will also come in for their full share of huddling. Conciliation program suggested at a recent Allied meet in Minneapolis is to get a full going over. Plan has met with informal approval of TOA officials, according to Coyne, but is still so vague in format that it hasn't been presented to the TOA board for official okay.

An as yet unselected official of one of the tele broadcasting companies will tell exhibs about the relationship between their business and the upcoming TV industry. In addition, delegates will be given a chance to see a demonstration of large-screen theatre video. Other industry problems tentatively up for discussion are 16m competition, taxation, public relations, audience expansion, campaigns and charities, distributor-exhibitor relations and the organization's budget and finance.

Format of the convention hasn't been approved yet by the TOA board, Coyne said, but it's expected to comprise three general business sessions. He said distribution and studio execs were also expected to attend, since many of the problems up for discussion involve them as well as exhibitors.

New York Theatres

Walt Disney's greatest star-and-song-show! "MELODY TIME" Color by TECHNICOLOR! Released thru RKO Radio Pictures ASTOR

JOHN FORD'S MASTERPIECE "FORT APACHE" IN PERSON LENA HORNE Special! PAUL WINCHELL Extra! SKINNAY ENNIS and his orch. COOL CAPITOL B'way & 51st St.

RADIO CITY MUSIC HALL Rockefeller Center
Bing CROSBY • Joan FONTAINE in "THE EMPEROR WALTZ" Color by TECHNICOLOR A Paramount Picture Spectacular Stage Presentation

MARK STEVENS • RICHARD WIDMARK "THE STREET WITH NO NAME" A 20th Century-Fox Picture ON VARIETY STAGE—CAB CALLOWAY JACKIE MILES • VIVIAN BLAINE ON ICE STAGE—CAROL LYNNE ARNOLD SHODA • THE BRUISES ROXY 7th Ave. & 50th St.

Paramount presents JEAN ARTHUR MARLENE DIETRICH JOHN LUND in "A Foreign Affair" In Person JO STAFFORD SAM DONAHUE And His Orchestra PARAMOUNT MIDNIGHT FEATURE NIGHTLY

FIVE-STAR DC-6 FLAGSHIPS
LOS ANGELES 11 hours, 10 minutes
CHICAGO 3¼ hours
Phone HAvemeyer 6-5000 or your travel agent
Ticket Offices: Airlines Terminal • Rockefeller Center • Hotel New Yorker • 120 Broadway • Hotel St. George
AMERICAN AIRLINES

Always— THE SHOWMAN'S FRIEND in Los Angeles
500 Modern Rooms with bath and radio
"Everything New but the Name"
ALEXANDRIA HOTEL
Fifth at Spring • Los Angeles
FRANK WALKER, General Manager
Formerly at Olmsted, Cleveland, O.

OUTDOOR REFRESHMENT CONCESSIONAIRES from Coast to Coast over a Century
Now Specializing in Refreshment Concessions for DRIVE-IN THEATRES
SPORTSERVICE, Inc. JACOBS BROS. HURST BLDG. BUFFALO, N. Y.

NBC PROMISE VS. PERFORMANCE

Dems Sidestep Free U.S. Radio Plank

Philadelphia, July 20.

A free "Voice of America" plank rather than a free domestic radio plank is what turned up last Wednesday (13) in the platform adopted by the Democratic National Committee. Completely sidestepped was the thing that the broadcasters were interested in—recognition of the rights of radio and television under the First Amendment to the Constitution.

The Republican platform, a fortnight earlier, contained no radio plank at all, although a free radio paragraph had been included in the party's 1944 platform.

Last week's Democratic platform also included several other provisions of interest and application to show biz. The radio plank stated:

"We urge the vigorous promotion of worldwide freedom in the gathering and dissemination of news by radio, press and television, with complete confidence that an informed people will determine wisely the course of domestic and foreign policy."

The screen came in for no particular attention in the platform, but one plank at least partly seemed to rebuke the House Un-American Activities Committee for its probe of Hollywood last fall, so far as that investigation touched on the content of films. The plank said.

"We deplore the repeated attempts of Republicans in the 80th Congress to impose thought control upon the American people and to encroach on the freedom of speech and press."

In the section on foreign policy, the Democrats endorsed restoration of the full reciprocal trade agreements, which have been restricted by the Republican Congress. The Motion Picture Association and other branches of the industry have favored the trade agreements as necessary to assure the open door for our motion pictures in many foreign countries.

Truman's 2 A.M. Next-to-Closing Act Deemed Poor Showmanship

The broadcasting industry's post-mortem verdict on President Harry S. Truman's acceptance speech last Wednesday night (14) was that it was a hit "special events" show which played to an almost empty house.

Undoubtedly, but for bad timing, the No. 1 Democrat's fighting, almost entirely off-the-cuff talk would have copped a sock Hooper both on tele and radio. Its 2 a.m. teeoff, however, amounted to a case of poor showmanagement which conceivably cost Truman a great many votes.

For the speech—generally conceded to be the best of Truman's career—lost much of its punch in print; it was a cinch to get no favorable play in the predominantly Republican press of the country; it broke too late for the morning papers' home editions, and, by the time the afternoon sheets were out, the Republicans had had time to top it with loud cries of "cheap politics."

If the Demo party bosses' planning hadn't been fouled up by the Dixie revolt, a long series of nomination seconding harangues and such incidents as the ill-fated pigeon stunt, the President might have taken to the air between 10 and 11 p.m. That was the blueprint. And the time was still not too late to give Truman a whopping AM-TV audience.

As it turned out, the conscensus

(Continued on page 34)

Eire's Home-Brand Hooper

Dublin, July 13.

Largest time buyers on Eire radio—Irish Hospitals' Trust (sweepstake organization)—is undertaking the first countrywide poll to test public opinion on its nightly 60-minute air shows.

Survey is being split to get opinions on each night's show—different types being aired throughout the week.

Alan Young Top Choice For 'Breakfast in H'wood'

Alan Young is top choice as Garry Moore's successor on "Breakfast in Hollywood" and can have it if he'll eschew other radio commitments.

ABC's Bud Barry had several talks with him on the Coast after it was decided not to change the show's format. Likely that Moore will continue as emcee until Pillsbury comes on in September as cosponsor of the audience participator with Procter & Gamble.

Kyser in Colgate Exit; 'Brooks' Hot

Colgate, in a revamp of its 1948-'49 nighttime program roster, is definitely dropping the Saturday night NBC Kay Kyser show and indications at the moment are that the company will buy the new CBS house-built "Our Miss Brooks," the Eve Arden-Hollywood originating situation comedy which preemed as a sustainer on Monday (19).

Colgate has been auditioning a number of shows, including the radio version of "I Remember Mama," but the CBS program is reported far out in the sweepstakes lead, with likelihood of a decision in a day or two. "Brooks" has an $8,000 weekly gross price tag, which includes the agency commission. If Colgate buys "Brooks" it will go into the Sunday night 9:30 CBS period.

With Kyser exiting, the new Colgate lineup will include Judy Canova and "Can You Top This?" as a back-to-back Saturday night NBC parlay; the Dennis Day NBC show, "Blondie," Bill Stern and the new acquisition.

PROGRAM PLAN STILL ELUSIVE

It's been nearly a year now since NBC put itself on record that, in line with its newly-acquired accent-on-youth administrative format and fresh approach to old problems, a similar emphasis would be placed on network-developed programming. It was recognized that, perhaps in public service programming more than any other phase of its operation, the network was completely lacking. Upshot was that NBC announced the creation of a program board for the projection of creative ideas which could be translated into coast-to-coast shows and demonstrate that the network was really carrying the operating-in-the-public-interest ball.

However, in these between-seasons "taking stock" days, there's been an increasing awareness, even within the NBC network ranks, that somewhere along the line somebody missed his cue line, for in adding up the score since NBC publicly acclaimed that it was going to get off the public service hook, it's been generally recognized that exactly nothing has happened.

In its one serious attempt to put its best foot forward this past season, NBC did come up with its "Living—1948" Sunday afternoon series which, it's conceded, managed occasionally to project some vital ideas, but on the whole failed to contribute much toward heightening the web's stature. As one radio exec put it: "It's still Toscanini and the NBC Symphony Orchestra, and the network is still standing pat on that."

The web's outstanding job, for which it was widely kudosed, on coverage of the two political conventions via its tieup with Life magazine, has demonstrated that, when it comes to the know-how techniques, the application of showmanship, plus the coin investiture, NBC's got it. But it must be translated into programming on a continuing basis rather reserving it for special events, when it's expected of a network of NBC's stature.

What particularly irks some of the brass around the network is when they attempt to draw a parallel between the almost static NBC status of creative programming and the Bill Paley-inspired job going on at CBS. The latter web, it's acknowledged, is not

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Quiz-Giveaway Boom a Bonanza To Emcee Group; Time Schedules Are Only Bar to 60G-100G Takes

Radio's quiz-giveaway boom has turned into a gold rush for a select coterie of glib-tongued spielers, a number of whom are now pocketing more cash than the President of the United States.

By the same token, a considerable segment of the industry's dramatic talent, who've seen their shows squeezed off the ether by the giveaway craze, are scratching hard for pay dirt and praying for the day the current fad succumbs. For, in effect, cash and merchandise have supplanted actors as the "cast" in dozens of air shows. It takes only an emcee, an announcer and an organist to man a giveaway.

It's little wonder, then, that John Reed King, who probably ranks among the top half-dozen busiest confe.enciers, had to apologize on the air the other night for his hoarseness. In addition to his own multiple emceeing chores, he was pinchhitting for the week for Bill Cullen, whose own strenuous schedule resulted in doctor's orders to knock off for a few days. Somehow, King managed to work in more than two dozen air stints that week.

Current take for emcees is ranging from $150 to $500 or more per show; with the average apparently around $250 for sustainers and $400 for commercial stanzas. It's the multiplicity of assignments that piles up the take-home of the more popular spiel-

(Continued on page 34)

Sweet Kitty

Hollywood, July 20.

Biow agency is studying a plan to increase the jackpot on "Take It Or Leave It" to $640 and let it ride double to a top payoff of $20,000. Dialers around the country may be called to race with the studio participants for the heavy sugar.

Both agency and client feel the show needs a cash hypo to compete with other giveaway quizzers.

Giveaway, I Love You

Tin Pan Alleyites are angling for some of that "Stop The Music" gravy via original tunes cued to the stanza.

ABC, which airs the giveaway, has received a number of such ditties, one titled "Stop the Music," another tabbed, "Listen to the Mystery Melody of My Heart."

ABC Also on A Savings Binge To Pay TV Freight

The economy axe, which has been cutting a swath through all CBS departments of late, has now turned up at ABC. The retrenchment, as far as could be learned this week, is not as drastic as CBS', where some personnel has been lopped off, but apparently springs from a similar cause—heavy outlay in TV facilities, personnel and programming.

Whether the order to cut ABC department budgets, issued in a recent meeting of all department heads with web brass, will cost many or any webbers their jobs isn't generally known yet. In most staffs, apparently, shearing of non-

(Continued on page 34)

WCAU's 12% Staff Hike

Philadelphia, July 20.

WCAU, local affiliate of CBS, has renewed its contract with the American Federation of Radio Artists. Deal provides for pay increases of about 12% for the staff. Union shop conditions are continued.

Station is owned by the Evening Bulletin, but operated by the former owners, Isaac D. and Leon Levy. Latter are large stockholders of CBS.

Chapter 724 In WOV Duopoly Case

Washington, July 20.

In radio's most protracted duopoly situation, General Broadcasting Corp. (Richard E. O'Dea, Herman Bess and Harry Reichenstein) last week filed a reply to Victory Broadcasting Corp. (Ralph Weil, Arnold Hartley and Joseph Leigh) opposing General's request to purchase New York's WOV.

Victory, in opposing General's request, had invoked the AVCO rule saying that the FCC should consider its application for purchase and offering the same terms as General.

General claims Victory could and should have bid earlier for the Italian-English language station now owned by Arde Bulova and Harry B. Henshel, who also own WNEW, New York.

One of the terms of sale by both

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Rob't Mann's CBS Exit

Robert Mann has exited from the Commercial Sales division at CBS, where he was the liaison between the sales and programming departments on sale to agencies and clients of CBS-built and other commercial airers.

It's the third departure from the division since it was created a couple years back when Doug Coulter moved into the spot from the net's program dept. Dave Fredericks held the job after Coulter moved over to Foote, Cone & Belding.

Tom Connolly, formerly in promotion and more recently assistant to Mann takes over latter's post.

OUT NEXT WEEK

3d Annual

RADIO and TELEVISION ISSUE

(1948-49 Season)

of

VARIETY

NBC's College-by-Radio Takes Firm Hold; May Reach 100 Areas

NBC's college-by-air project, unveiled a few weeks ago with the aim of dragging professors out of their ivory towers to help offer formal at-home educational courses for listeners, is copping such widespread interest in broadcasting and university circles that it appears the airwaved study programs may be under way in 50 to 100 areas of the country by early next year.

Already launched experimentally in Louisville by WAVE, in cooperation with the Univ. of Louisville, the project is well along toward a teeoff soon on KWSC, Pullman, the Univ. of Washington's 5kw. station. Additionally, there's keen interest, looking toward fall starts for the plan, at the Univ. of Maryland, in cooperation with WBAL, Baltimore; at Boston U., in cooperation with WBZ; at the Univ. of Alabama; at Syracuse U., in cooperation with WGY, Schenectady, and at WTTM, Trenton, which hopes to enlist Rutgers' cooperation.

Concurrently, Sterling Fisher, NBC director of educational programming, who's receiving a steady stream of inquiries from dialers, stations and colleges, is blueprinting winter preems for from three to five additional courses, some built around new programs, to supplement the initial, experimental course now being conducted at Louisville in "Contemporary American Literature," based on NBC's "World's Great Novels" series.

One of the new courses, on "Contemporary Learning," will be built around the web's Chicago Roundtable of the Air. Another, on "Music Appreciation," will be based on the NBC Symphony concerts. Fisher said he will invite Dr. Allen Nevins of Columbia U., noted as an historian, to consult with NBC in building a series on government and the operations of a democracy.

Still another proposed course, on science, is being outlined around an NBC series combining the documentary technique and field pickups from famous centers of scientific activity. A course on homemaking also is being mulled.

While there are no specific plans in the works for utilizing NBC's growing television web for the college-via-air program, there's every likelihood the idea will get consideration if the radio project clicks. Such a series as the one on science, for instance, would be particularly adaptable to TV.

Jail Inmates Enrolled

In Louisville, the municipal university is offering college credits for enrollees in the air course and is broadcasting classroom discussions to supplement the NBC programs. As the project got under way, with very little advance ballyhoo, more than 150 listeners registered for the course. Mayor Charles Farnsley, enthusiastic advocate of the project, personally visited the city jail and enrolled several dozen inmates (who asked him, according to a local paper, if the course wasn't going to teach them "how to get outa here").

Fred Hayward, manager of KWSC, was in N. Y. last week conferring with Fisher on the project at Pullman. It's to be carried out in cooperation with KHQ, NBC affiliate in Spokane. Most of KHQ's execs are U. of W. grads and hence anxious to give it a go-ahead. It's expected KWSC will ask permission to air NBC's basic "University of the Air" programs, with KHQ also carrying them.

EVANGELIST SMITH TO FIGHT DURR DECISION

Washington, July 20.

Evangelist J. Harold Smith, whose application for the license of WIBK, Knoxville, Tenn., got an initial denial from Commissioner Clifford Durr petitioned last week for additional time to file exceptions to Durr's decision of June 29.

Rev. Smith plans to request an oral argument and said that he needs more time to collect exhibits.

Commissioner Durr had pointed out the original application said that 150 shares of common stock were divided equally among the minister, his wife, Myrtice Rhodes Smith, and Marvin I. Thompson, station manager. The manager had subscribed to the remaining 50 shares. Durr said the hearing showed the last block had not been taken in whole by Thompson, but divided three ways, leaving Rev. and Mrs. Smith as two-thirds owner and Thompson as one-third owner.

The case was confusing and full of contradictory statements, according to Durr.

It has been reported that Rev. Smith plans to appeal as far as the Supreme Court if the Commission agrees with Durr's findings.

Texas Deep in The Heart of Libel, Sez KPRC in U. S. Suit

Houston, July 20.

Texas laws are in conflict with the FCC's recent Port Huron ruling, the Houston Post, owner of radio station KPRC, pointed out last Thursday (15) in filing suit in federal district court to clarify the right of radio stations to allow free speech to political candidates. A hearing is set for next Thursday (22).

Whereas the FCC's decision June 28 held that a station has no right to edit a candidate's speeches for libel, Texas laws make the radio station liable for anything libelous that any speaker may say over the station's facilities. (FCC's ruling covered a case involving WHIS, Port Huron, Mich.).

Attorney General Price Daniel of Texas, according to the Post, ruled that, regardless of the FCC decision, Texas stations are still liable for civil damages and may still be punished by criminal proceed-

(Continued on page 34)

Spot Bookings Set For Fall Upswing

Judging from activities in a number of major ad agencies, national spot bookings should show a substantial pickup next month. These agencies report that they've made spot campaign recommendations which the clients are now scanning, and the general consensus among them is that the heavy buying in that direction will be quite noticeable by mid-August.

The spot end of the business has been decidedly slow as far as new placements are concerned since the early part of June. In major agency quarters this is construed as merely a temporary condition and not indicative of a fall outlook.

In this connection Kenyon & Eckhardt has mapped an elaborate spot campaign for Kellogg with the agency waiting for the account to approve the initial step, a test in Providence. When the proposed splurge gets into high gear, it will involve an extensive list of markets and allow for a schedule of 10 announcements a week. The tentative starting date is Aug. 2.

Campaign will tee off with copy concentration on the brand's "Variety Pack" and later focus the blurbs on Kellogg's All Bran.

Will Designates All Profits From Station Go to Can. Charities

Toronto, July 20.

Will of the late W. E. Mason, owner of CKSO, Sudbury, makes this station unique in that all profits will be distributed annually to Canadian charities. Mason, who died June 22, was one of the first private station operators in this country and also was publisher of the Sudbury Daily Star and the North Bay Daily Nugget.

Earnings of CKSO, Sudbury, will henceforth be free of the newspaper associations; trust fund will be handled by G. M. Miller, K.C., as president; W. J. Woodill as secretary and general manager.

KLZ's Director of News, Special Events

SHELDON PETERSON

A reporter, editor and a keen writer with a sharp sense of the dramatic in news. Introduced use of spot news wire recordings into newscasts in Denver.

KLZ, DENVER

More Memos On The Demos

Philadelphia, July 20.

For Life-NBC's Room 22 tele cameras, eight Mississippi delegates who'd just walked out of the Demo convention, threw their badges on a table. Then, soon as the cameras were switched off, they snatched up the badges and pocketed them . . . In the midst of the pigeon-releasing floperoo preceeding President Truman's talk, Morgan Beatty reached up and swung around a bird perched menacingly over Mrs. T. . . . Raves from some rival web observers for James Caddigan's (DuMont director of programming) nifty "take" calling on the TV pool pickups. And he had an endurance grind on that Wednesday closing session . . . ABCers chesty over their beat (which sent the press boys scrambling) on Truman's plan to recall Congress. The gabber who got the tip, at 11:12 p.m., and passed it along to Elmer Davis, who was handling the pool news desk at that time, was Earl Godwin . . . Early sessions so dull that Art Peck of CBS operations and George Herman, news editor, paid a printer $10 to print 500 cards reading, "Don't be unbrotherly, brother" (the CBS crowd were temporarily "brothers," bedding down in a U. of Penn. frat house). Cards got all over the hall, one finally appearing on the front of the rostrum, where it stayed right through Truman's talk, showing up in news pix and TV pickups . . . Dorothy (Kilgallen) and Dick Kollmar, originating their WOR (N. Y.) chatter from the Bellevue-Stratford, commented that they were in the midst of such confusion that people had come in from everywhere except through the window. Moment later a man working on a scaffold outside apologized for coming through the window . . . NBC's Carleton Smith took White House press secretary Charlie Ross to the TV pool booth to explain its workings . . . Biggest radio-TV shindig celebrating the windup was NBC's, starting at 3 a.m. in the Rose Room atop the B-S hotel, with web toppers Niles Trammell and Charles R. Denny hosting and such rival web gabbers as Ed Murrow and Baukhage dropping by. Went on to broad daylight.

Dick Pack

Humorously Asks

'What, No Wrestlers?'

in

VARIETY's

3d Annual Special

RADIO-TELEVISION NUMBER

Out Next Week

From the Production Centres

IN NEW YORK CITY . . .

Joan Sinclaire has been inked as director and talent coordinator and Barbara Hotchkiss as scripter on the "Meet Mrs. America" daytime cross-the-board show being packaged by Roger White Productions and Leonard Traube Associates....Lyman Bloomingdale, veepee of WABF (FM), off to the Coast on station biz for a fortnight....N. Y. Star reported looking for a radio columnist....Harper's and Reader's Digest among mags said to be prepping blasts at radio's giveaway fever.... Prexy Gallegos of Venezuela asked for and got, by courier, a platter of Pru Devin's WQXR stanza of July 9, when she twirled all Venezuelan music in his honor.

Preem of CBS' new "Mr. Chameleon" series, calendared for last Wednesday (14), postponed to tonight (Wed.) because of Demo convention...."Romance of Helen Trent" celebrates its 15th year on the ether Friday (23)....Hazel Latowsky added to "Lora Lawton" cast and John McGovern to "Just Plain Bill"....Joe Latham in "David Harum"....Singer Pat Terry ticketed by WINS for a five-a-week quarter hour at 6:45 p.m., starting next Tuesday (27), for Ben Tucker furs. He'll continue his WPIX tele stint....Walter Kaner, WWRL flack, penning a book on pressagenting titled "For Immediate Release"....Eve McVeigh and Monty Margetts joined "The Guiding Light" cast....Frank Telford, of Y & R, exits "Mystery Theatre" in its switchover from NBC to CBS. He'll build a couple new shows for prospective agency accounts....Arnold Perl to the Coast for huddles with Harry Ackerman on future scripts for CBS' "Mr. Tutt" series....Alton Kastner, column editor of NBC, switches over to Dell Publications next week. He'll edit new fan mag, Modern Television and Radio, which will hit newsstands in November. . . . Jim Miller gets Kastner's spot at NBC. . . .

Pierre Crenesse, North American director of the French Broadcasting System, hosting a cocktailery tomorrow (Thurs.) evening to housewarm new offices at 934 Fifth ave.....March of Time filmed two broadcasts of Mutual's "What Makes You Tick" to incorporate in an upcoming "Career Girl" piece....Frederick Freed, ex-feature editor of Esquire, has joined the reporter staff of Bill Leonard's "This Is New York"....Raised eyebrows dept.: CBS offering the "Sing It Again" quarter-hours at $4,150, exclusive of announcer and time cost (against $1,900 for "Stop the Music" talent) and the stanza is rating-hungry.... Earl Kennedy, head writer and assistant director on "We the People," has resigned. Will vacation for month at shore with ailing spouse before making tele bow in September.

Kenneth Crawford, associate editor of Newsweek, subbing for Fulton Lewis, Jr., while MBS gabber vacations for a month....Bob Waldrop, ex-NBC and ABC announcer now narrating "Ohio Story" on WTAM, Cleveland, east for a visit and skedded to reunion with old pals at Ben Grauer's home tomorrow (Thurs.) night....New son, Dennis, at the home of actor James McCallion and actress wife, Nora....Aluminum Co. of America added to Mary Margaret McBride's 13 sponsors ... Dick Dunham now announcing "We Love and Learn" and "Strange Romance of Evelyn Winters"....WSPD-TV, Fort Industry station in Toledo, inked as 11th outlet for Telenews-INS weekly newsreel.... Broadcast Measurement Bureau over the 700-subscriber mark, with 97 FMers and five TV stations now in the fold.

Prospective variety show, to star Dean Martin and Georgia Gibbs, was audition-recorded last week, from a script by Hal Block. Audience of the Chesterfield "Supper Club" was used for the show....Miss Gibbs guests Friday night (23) on the Percy Faith show for Coca-Cola ....Wilt Gunzendorfer, general manager of KROW, Oakland, due east in mid-August for his annual look-around.

IN HOLLYWOOD . . .

Joe Rines set Artie Phillips on the Judy Canova writing staff to supplement Fred Fox and Henry Hoople. Dropped were John Ward and Ben Perry....CBS wants Abe Burrows for a half-hour sustaining spot, but just now he's too interested in his nitery success. He figures he's no longer a "house" act and having had a taste of commercialism has come to like it....Leo "Ukie" Sherin, former stooge and writer for Bing Crosby, is making a theatre tour with Keenan Wynn.... NBC's tele topper, Sid Strotz, motors in from Chicago this week and will pass a couple of months here before returning to New York ... Mannie Manheim and Charlie Isaacs will be back next season writing for Al Jolson....Ray Newby, CBS engineer for the past 18 years, passed away last week after a lingering illness....CBS broke a tradition of long standing by taking a newscast by Frank Goss for the network following Hollywood Bowl orchestra concert. Heretofore all regular newscasts for the skein had to come from New York....Bill MacCrystal, manager of Metro's frequency modulation station, spotplugged the Bowl concerts on the opposition KNX-FM in the fond hope that it would generally benefit FM and lure more of the 200,000 set owners in L.A. to his station....John Mulvihill trained to New York where he'll base his operations as radio head of General Artists Corp. Harold Jovian looks after the local end....Julian O'Donnell pulled out of the Hixson-O'Donnell agency and Kai Jorgenson now has partnership billing ...Nat Wolff and the frau, Edna Best, have teamed up to co-produce for television and the stage. Their first venture with Sylvia Sidney was a sell-out in Santa Barbara....There's talk around that Bing Crosby may emcee the two-hour holiday specials for Wrigley in opposition to the Elgin shows on NBC....Harry Engel, late with Earl Carroll, joined Raymond R. Morgan agency as sales promotion director, and Jim Morgan, no kin to R. R., was moved up to v.p..... Lyn Murray takes over the podium on Hit Parade while Axel Stordahl vacations....Sealtest is said to be more than mildly interested in Lum and Abner's new half-hour format recently recorded....Art Rush was so elated at winning a golf tournament he presented the club with a television set.

IN CHICAGO . . .

Walter Preston upped from commercial program director to program supervisor at WGN, following resignation of Buck Gunn who bows out in a fortnight....Tommy Horan, NBC sound chief, back at his desk after several months' recuperation from surgery....Bob Hawk, who twirled disks here before hitting the nets as a quizzer, returns early next month in connection with the national bridge tournament ....Frank Van Etten, ABC sales traffic manager, checks out July 28 to join F.C.&B.....WGNB, which has continued to use both high and low bands for the benefit of listeners with outmoded FM sets, scuttled its cellar wave length last week....Chuck Acree, emcee of "Hint, Hunt," vacationing this week in Stuart, Fla., at the home of Zack Mosely, who cartoons "Smilin' Jack"....John Berrafato, WGN music copyist, flying to Italy with his wife for an extended sojourn with relatives there.

GOP's state central committee shifting its account from Gordon Best to Schoenfeld, Huber & Green....Motorola loan for $2,000,000 has been negotiated with Prudential Insurance. Loan, for 15 years at 3½%, will be used as working capital, in addition to $10,000,000 already in the kitty....ABC promoting "Breakfast Club" via 40,000 "Don McNeill for President" buttons distributed in the Loop by dainty damsels....Hard-riding "Tom Mix" cast trains to Milwaukee Aug. 9 for "Tom Mix Day" at the Wisconsin State Centennial....Presidential medal of merit was pinned on G. E. Gustafson, Zenith veepee, Wednesday (14) for his wartime chores....Byer-Rolnick (hats) signed for 52 spots weekly on WMAQ, starting Aug. 2....Launching date for the so-called Fifth Network has been postponed again....Frank Smith, the

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N. Y. INDIES ON '48 BILLINGS SPREE

Jones, Sterling Dissent as FCC Reaffirms Horvitz Nix in Ohio

Washington, July 20.

The Federal Communications Commission has finalized its refusal for two Ohio newspapers to operate AM and FM stations at Mansfield and Lorain. The Mansfield Journal and Lorain Journal, both owned by Isadore Horvitz of Cleveland, in early hearing vigorously attacked Edward Lamb, a competing applicant for Ohio stations. Horvitz sought to prove him a Communist.

The Mansfield and Lorain Journals publish the only daily newspapers in each town, and FCC found that "diversifications of control of the media of mass communication and the avoidance of monopoly of the avenues of communicating fact and opinion, were desirable."

The Commission also considered evidence relating to exclusive advertising contracts the two papers had tried to enforce in opposition to an established radio station.

FCC said a local merchant and a company executive "reported instance of attempts to establish exclusive advertising contracts during the period between the hearings on the AM and the FM applications when applicant must have known of the Commission's interest in this question. Accordingly, upon the record herein it logically may be concluded that the Mansfield Journal Co. has harassed some local merchants to prevent their using station WMAN as an advertising medium and has used its position as the only newspaper in the community to attempt to coerce such merchants into entering into exclusive advertising contracts.

"The record herein establishes that the Mansfield News-Journal has consistently fought the only other medium of mass communication in the city, WMAN. The newspaper has refused to carry the stations' program log, has refused advertising from the station or from merchants desiring to mention the station in advertising copy, and has used its position as the only newspaper in Mansfield to keep legitimate news about the station from residents of the area. If its application were granted it would publish the program logs of its station, but still would not carry those of WMAN."

The Commission found that these practices showed a lack of concern for the listening public.

At the same time FCC denied application of Laurence W. Harry, Fostoria Broadcasting Co., of Fostoria, O., but ordered his cp request retained on the hearing docket and placed in the pending file.

Harry was denied simply because he sought a U. S. Class I-B frequency which FCC has said it would not release until a rules decision had been reached concerning daytime skywave transmission of

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ALFRED HARDING INTO WCCO TOP SALES POST

Minneapolis, July 20.

Alfred J. Harding was named sales manager of WCCO replacing Tom Dawson, who joins CBS sales department in New York.

Harding had returned to WCCO two months ago. He was on station staff from 1939 to 1942, and with KSTP after leaving the Navy in 1945.

Carl Ward, promotion manager, moves into sales department, and will be replaced by Tony Moe, moving over from KELO, Sioux Falls.

GOODWIN TO WNJR

Harry D. Goodwin, former promotion manager for WCOP, Boston, has been named station manager of WNJR, Newark (N. J.) Evening News outlet.

Appointment, effective Aug. 9, follows by a week the naming of John McNeil, former station manager of DuMont television's WABD (N. Y.), as WNJR's director of radio operations.

Dave Gudebrod
(Manager, Television & Commercial Film Dept., N. W. Ayer)
details the advertising agency's perspective on
Television and Its Opportunities for Real, Creative Patterning
in the
3d Annual Special
RADIO-TELEVISION NUMBER
of
VARIETY
Out Next Week

FCC Letter Stirs Pix Fears On AM-TV Status

Washington, July 20.

FCC has raised the question, in the opinion of many observers here, of whether a motion picture company which has been found guilty of an anti-trust violation has the right to buy or operate a radio or television station. As a result, many of the major film outfits are, in effect, out on a limb. For such firms as Metro, Paramount, 20th Century-Fox, and Warners, all now involved in radio or tele plans or actual operations, are on the anti-trust violation guilt list.

Despite fact that a three-man statutory court in New York last year found the Big Five and Little Three film companies guilty of anti-trust violations, FCC has since granted radio and tele permits to a number of picture outfits. What now puts the FCC in a peculiar position, as industry people here see it, is a letter the commission sent to Tri-States Meredith Broadcasting Co., Des Moines, which had bid for the purchase of KSO and KSO-FM, Des Moines, last February.

Letter, not written until July 12 and not received in Des Moines until the afternoon of July 15, according to Tri-States attorneys, asked for a "discussion" of the Supreme Court's decision in May reaffirming the anti-trust decision. Paramount, a defendant in the anti-trust case, owns 50% of Tri-States Theatres, which in turn owns 50% of Tri-States Meredith, making Par a 25% holder in the new company.

Tri-States, it's understood, fired back a hot letter stating that the FCC letter arrived the day the firm's option to buy expired and protesting the commission's delay in raising such a question.

Tri-States Attorney Marcus Cohn told VARIETY that Tri-State had cancelled the contract and at this time had no idea of buying KSO since it felt: 1. The Commission had had plenty of time to ask for discussion or briefs; 2. Tri-States had put in excess of $300,000 in the bank in good faith on Feb. 15; and 3. Tri-States could not remain at the mercy of an inactive FCC indefinitely.

CHRYSLER'S WANT AD: A SOCK RADIO SHOW

Chrysler would be inclined to return to a network niche in the fall if it could find something exceptional in the way of a program. The manufacturer has been going along with an extensive spot campaign as support for local dealers and as a time-marker pending the advent of that "exceptional" network candidate.

McCann-Erickson is the agency on the account.

MANY CLAIM RECORD BIZ

Business is enjoying a 1948 hypo in the New York indie station field, to hear them tell it. Billings coin has reached an all-time high at a number of the stations and, without exception, they're claiming pickings in excess of revenues for the same period of 1947.

Whether profits are up in every case is, of course, something else again, operating expenses being on the upgrade also. There have been reports of some rate cutting, which would appear to indicate a net income picture not so rosy as the gross billings comparisons indicate.

WINS, the Crosley-owned station, which was running in the red at the time the Jimmy Shouse-managed outfit took over a couple of years ago, is in the black, with time "nearly sold out," billings up 35.7% over the first six months of last year and currently at an all-time high.

Biggest percentage gain, because the station was deeply in the hole a year ago, is claimed by the Post's WLIB, where, according to manager Herman Bess, the take is a whopping 100% over the first half of '47. Station is in the black for the second time in its history, Bess reports; net revenue up 500%.

Bulova's WNEW and WOV both claim substantial hikes in time sales. Latter, according to topper Ralph Weil, racked up a 31% increase for the past six months, with Italian-language billings up 26% and English 44%. WNEW sales veepee Ira Herbert reports a 22% gain.

Loew's WHN reports a 12½% gain in sales over the first half of last year; the Times' WQXR estimates billings are up about 2½%, and Nathan Straus' WMCA reports a fractional increase and "good prospects" for greater gains in the fall.

Gains are considered all the more significant in view of the fact that, in addition to the competition of the four network flagships, the indies are now competing for billings with several aggressive FM stations and four television stations, with more coming.

American Oil Biz Salvaged by ABC

ABC rescued its American Oil Co. billing this past week and picked up still another "interim" bankroller for the web's hottest giveaway property, "Stop the Music."

American Oil, which pulled in the pursestrings on its Saturday night "Prof. Quiz" stanza at the season's end, is coming back into the fold Sept. 26 with a half-hour show tentatively titled "Carnegie Hall" and possibly to originate from the famous N. Y. concert center.

An important factor, no doubt, in the oil outfit's return was ABC's offer of the choice 7:30 Sunday period, which spots the "Carnegie" stanza immediately ahead of "Stop the Music."

Web sold the 8:15 segment of "Music" to Swerl Products (distributed by H. J. Heinz) for the nine weeks pending Eversharp's sponsorship of this period. Maxon agency's Detroit office placed the Swerl billing, effective last Sunday (18).

San Antonio's Mr. D.A. Goes on a Radio Spree

San Antonio, July 20.

One of the most vigorous radio campaigns by a local politician is that lined up by the local district attorney.

In addition to a spot campaign lined up on KCOR and a series of five minute programs, a total of 24 quarter-hour periods will be used on KTSA, KABC, KITE, KONO and KMAC.

Hope's Ultimatum to Lever Cues Switch With A & A; To R & R Camp

Hollywood, July 20.

Amos 'n' Andy return to Pepsodent sponsorship next season, switching with Bob Hope, who takes the aegis of another Lever Bros. product, Rinso. Change ordered by Charles Luckman, prexy of Lever, necessitates a shift in agencies, with Hope moving over to Ruthrauff & Ryan and A & A coming into the fold of Foote, Cone & Belding.

Change of products for the two comedy programs was occasioned by the demands of Hope for additional budget to travel his shows, which previously had been denied by Luckman. Comic has contended that his rating suffered last season because of lack of funds to keep his show on the move. Understood that Hope has served notice on Luckman that unless his traveling expenses were underwritten by Lever Bros. he would ask for release from his contract. When Luckman advised Hope that the Pepsodent budget would not allow for any additional outlay, the comic is said to have suggested another product that could stand an increased travel allowance.

Luckman had been in conference here with Hope and the prexy's decision to switch him over to Rinso left him with only the alternative of giving A & A Pepsodent or finding another product for the blackface team, one of last season's high rated shows. Last season was Hope's 11th for Pepsodent and previously, from 1929 to 1938, the two A's served the then independent dentrifice outfit.

It has long been Luckman's theory that, regardless of ratings, shows can be on the air too long for one product. He takes the assumption that when ratings are consistent, though high, year in and out, it clearly indicates that a show is attracting the same audience and if they're not buying the product after so many years they never will. Change of shows, he allows, means change of audience and a new buying public. When Amos 'n' Andy were dropped by Luckman he admitted that these were his reasons for making a change.

When Hope goes to the post next season he'll be the only one left from last year's talent and production lineup. Disturbed by his lowest ratings in many years, he'll start from scratch with a new slate of performers and writers. Jerry Colonna and Vera Vague, Les Brown's orchestra and the writing staff will be missing. Switch to R & R assures a new producer. Format will also undergo a change and instead of a dozen writers as in past seasons he'll use only three or four of the top flighters.

Don Belding, board chairman of FCB, is scheduled for a yachting trip with Luckman this week, and the following week Vic Hunter, in charge of new shows and talent liaison at FCB, will visit the Lever prexy at his ranch near San Diego.

Gordon Hubbel
(Radio and TV Director, the American University)
Gives the Academic Slant in
"Now It's a B.S. in TV, as Video Goes to D. C. College"
* * *
An Editorial Feature
in
VARIETY'S
3d Annual Special
RADIO-TELEVISION NUMBER
Out Next Week

ABC Rules Top 15 Hooper Roost, But All Ratings Wilt

ABC swept into the No. 1 position in the Hooper summertime sweepstakes this week, latching onto eight of the Top 15 spots in the July 1-7 ratings and topping all other nets in the commercial nighttime averages, for the first time. Walter Winchell and the 8:45 segment of "Stop the Music" are in the 1-2 brackets for the second time in a row.

The overall rating picture, however, is at a low ebb, WW's payoff being the sole show exceeding 10 and such summer stanzas as the Robert Shaw Chorale and the International Silver "Musicomedy" failing to pick off even a 3.0.

ABC blossomed as the top summer network in Hooper's tabulation of commercial nighttime averages showing ABC on top three evenings, CBS two and NBC two. Week-long averages came to 5.0 for ABC, 4.7 for NBC and 4.4 for CBS.

Big talk in the latest Nielsens (for June 6-12) is the No. 2 spot copped by Mutual's airing of the

(Continued on page 34)

Eisenhower Asks FCC To Cancel Columbia U. Grant for FM Station

Washington, July 20.

Columbia University President Dwight Eisenhower has had cancelled the University's non-educational FM grant.

Gen. Eisenhower wrote the FCC that the commission had granted the call letters WCUV on channel 210 in 1946, but "due to internal difficulties, the University has not been able to carry through its contemplated radio station, and the commission has been quite tolerant in holding this matter in abeyance."

He said further that he could not foresee in the future that the university could build a station. He asked the authorization be dismissed without prejudice.

WARING SWITCHOVER IN CLEARANCE SNAG

Inability of NBC to line up sufficient stations may result in postponement of the moveover of General Electric's Fred Waring show from Monday night 10:30 to Thursday night 10:30. Latter time has been vacated by Pabst, which is moving Eddie Cantor over to Fridays on NBC in the fall.

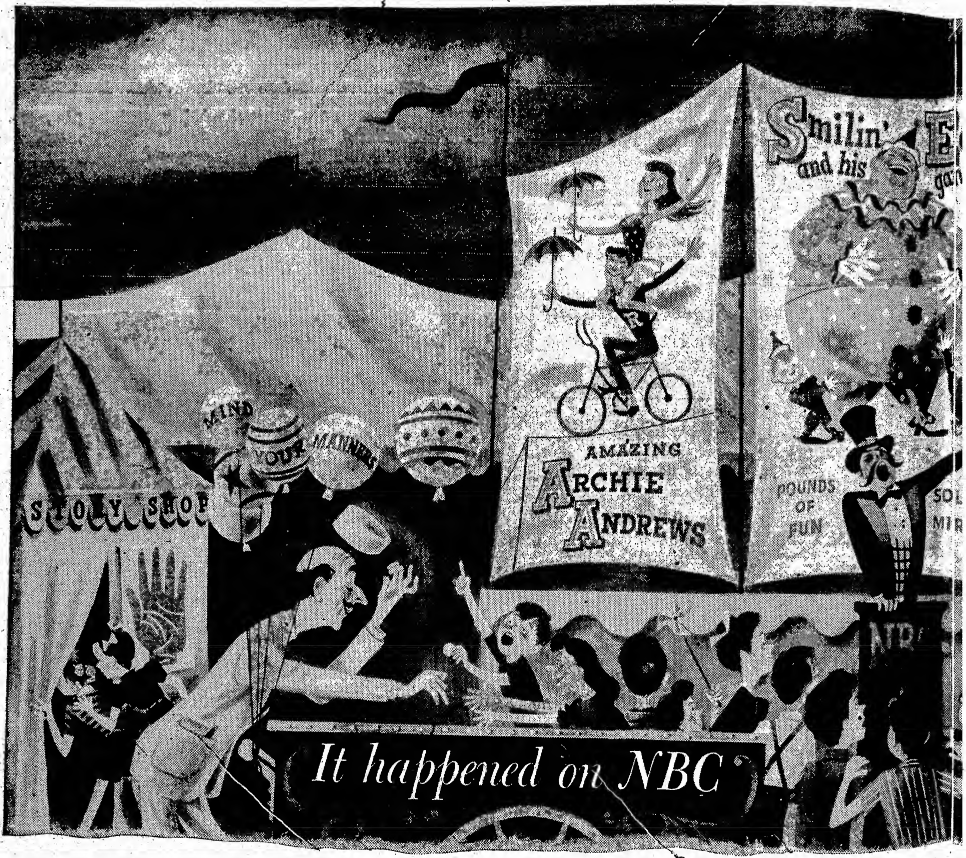
GE wanted to get rolling in the new time segment on July 29, but unless the affiliates can clear their local commercials, the switchover won't become effective until later in the summer.

DAILIES HOPPING ON GIVEAWAY PAYOFFS

Mutual's white hope in the giveaway stakes, "Three for the Money," couldn't have had a nicer publicity break than when that Huntington, W. Va., phone company worker turned down $7,300 he won Saturday night (17) because he wanted to live in peace and obscurity.

Papers, newsreels, etc., hopped on the story. Ed Wolf Associates, which produces the show, dispatched a man to Huntington with a $7,300 check and a wire recorder, to talk the reluctant winner into accepting and get a "Mutual Newsreel" recording of it at the same time.

Story, which broke in Monday ayem papers, took practically all the play from ABC's "Stop the Music" handout Sunday (18) of $17,000 in cash and goods to a Louisiana widow who guessed the "World Events March" mystery tune.

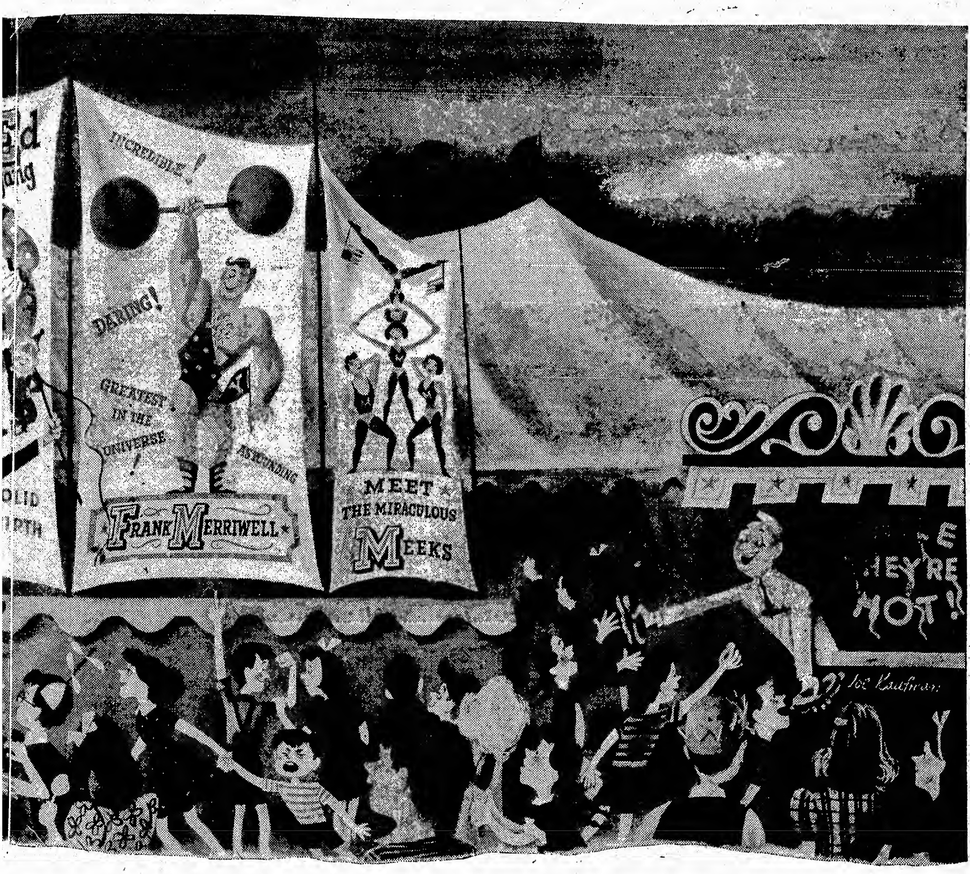


STORY OF A SIX-RING CIRCUS ★ The Big Top's pitched every Saturday morning from nine till noon on the NBC Network. First ring: story-teller Craig McDonnell cracks his whip and favorite characters of fairy lore come to life. Second ring brings us back to this world with small fry themselves participating in a Mind Your Manners session during which Proper Deportment jumps through hoops and illustrates how easy it is to make friends and influence people.

A fanfare, and American hero Frank Merriwell sprints into ring three for another dramatic adventure. The Adventures of Frank Merriwell is higher than the circus' loftiest serial act with the January to March quarterly Hooperating soaring to 5.4. The Gilbert Youth Research Organization Survey shows that availability of younger listeners reaches its peak when Frank carries the ball for NBC. Incidentally, Frank Merriwell, Mind Your Manners, and Story Shop are all waiting for a sponsor's banner to fly over their rings.

Swift and Company hold the hot-dog concession at this NBC Saturday morning circus when they present Adventures of Archie Andrews—the comic-strip lad

AMERICA'S NO. 1 NETWORK



and a first-rate clown in his own right. Ring five is filled with the zany characters of Meet the Meeks, as wacky a family as ever staged a circus of its own—again for Swift and Company.

Smilin' Ed McConnell and His Buster Brown Gang throng into ring six with thirty minutes of thrills, drama and fantasy bringing all the world of glamour and imagination to the sawdust trod by the millions of young folks who wear shoes made by the Brown Shoe Company.

Just like the circus that pitches its tents in the soil of America, the Saturday morning NBC big top is visited by Mom and Dad as well as the young folks—only the NBC big top stretches from the Rock Bound Coast of Maine to the Sunny Shores of California.

How to stage a circus? Jump on the Band Wagon in the big parade that goes on every Saturday morning through all the forty-eight states. Route your act over the powerful facilities of the NBC Network. Stretch your canvas over the vast NBC audience. Join the performers of other great NBC acts. The result: a circus of sales that pays off week after week for show-minded sponsors.

NBC

A service of Radio Corporation of America

... the National Broadcasting Company

OUR MISS BROOKS
With Eve Arden, Jeff Chandler, Dick Crenna, Jane Morgan, Joe Forte, Wilbur Hatch orch, others
Writers: Al Lewis, Lee Loeb
Producer-Director: Larry Berns
30 Mins.; Mon., 9 p. m.
Sustaining
CBS, from Hollywood

Here's another example of parlaying all the necessary show biz ingredients into an entertaining and adult half-hour of radio comedy. Premiere of "Our Miss Brooks" this week (19) makes two in a row in CBS' ambitious attempt to woo new business through its expanding roster of house-built shows, the web only two weeks previously having successfully "sneak-previewed" the equally entertaining Lucille Ball show, "My Favorite Husband."

"Our Miss Brooks," at least on the getaway show, was a happy integration of production, writing and acting. The talk is that Colgate is anxious to grab it for the fall. The preem performance definitely won't invite any change of heart.

Eve Arden is cast in the lead role, and it looks like CBS has found the right formula for integrating her talents into the audio medium. It's certainly a vast improvement over her Sealtest career of the past season on NBC.

Cast as a romantic English teacher who's on the make for a biology instructor, she accents all of the script's high points for a maximum laugh payoff. She's surrouded by an equally competent cast, including Jeff Chandler, as the dope who's incapable of translating his biological experimentations into a more realistic version; Dick Crenna as a Homer-type student; Jane Morgan as a pixilated landlady, and Joe Forte as the school principal. They're all distinct types, humanized and never too broadly caricatured, thanks to the Al Lewis-Lee Loeb mature script treatment.

Larry Berns as producer-director has keyed the whole thing to a correct tempo. *Rose.*

MICHAEL O'DUFFY
With Sylvan Levin Orch, Tom O'Brien, announcer
Producer: Frank McCarthy
15 Mins.; Sun., 1 p.m.
Sustaining
WOR, N. Y.

Michael O'Duffy, who came to the U. S. last week from Eire and almost immediately went on the air for WOR, impresses as being one of the more pleasing imports. He has an easy, authentic style, finely developed pipes, and excellent phrasing and diction which should assure his acceptance on the airwaves.

While his song selections run along the usual lines of Irish tenors, on his preem program he made one omission that should ingratiate him to the vast majority of listeners. He failed to sing a song of mother-love which is traditional with Irish tenors.

Inasmuch as O'Duffy arrived in this country a day or so prior to his debut, the WOR musical staff did a sock job on O'Duffy's arrangements. They prepared the program in advance by the expedient of copying the arrangements on recordings made abroad. Sylvan Levin's house band gave the singer a fullbodied background which helped accentuate the tenor's fine falsetto.

O'Duffy is apparently slated for a Mutual buildup. In addition to his Sunday WOR spot, he's to do a 10-minute session Thursday evenings on the network. *Jose.*

OF TIME AND DEATH
Producer: Hoyt Andres
Writer: Mary Agnes Thompson
30 Mins., Sat., 7:30 p.m.
Sustaining
WKY, Oklahoma City

WKY's "Of Time and Death" is bitter fare telling of death in traffic accidents. It's a public service program that isn't likely to be forgotten by those hearing it, and should this session bring about more careful driving over the holidays in the Oklahoma area, the program will have accomplished its mission.

Yarn tells of four unrelated people who meet death in July 4 accidents last year. Most of the time is taken up by narration, one of the weaker parts of the session inasmuch as there's little time allotted to bringing about an acquaintanceship with the unfortunate parties. However, the program designers probably felt that there's enough sympathy for anyone meeting sudden death.

Program describes a rather placid holiday of its subjects, a day which culminates in four fatalities. Show stresses the point that each would have escaped had they taken 30 seconds to be careful.

Production and writing are of high standard and enactments are competent. Carroll Freeman does a capable job of narration.

YOU CAN LOSE YOUR SHIRT!
With Jack Barry, m.c., Jerry Marshall, announcer
Producer: Ted Cott
30 Mins.; Mon., 9 p.m.
BRUNO-NEW YORK
WNEW, New York

The really refreshing thing about this quiz session is that basically the contestant gets nothing but laughs. And the laughs that piled up on the initial installment (19) would have sufficed to cushion handsomely several of the current network replacements which carry a comedy-show tag. However, it's a question whether "You Can Lose Your Shirt!" will be able to maintain that risible level unless it equips itself each week with a guest who can deliver the way Morey Amsterdam did on the opener. Amsterdam, who is definitely a comic on the way up in this medium, tied the thing into a knot when it came his turn to answer the questions.

In format, "Shirt" is a switch on the giveaway plague. Here the contestant collects naught for coming up with the correct answer but pays off when he muffs. The losses, which are limited to $100, go to the losing contestant's favorite charity. The station also chips into this pot, turning over the check it gets from the sponsor, Bruno-New York, distributors of RCA Victor products, Bendix washing-machines and other items, to a charity of its choosing. Jack Barry, of "Juvenile Jury" note who emcees this one, also contributes his salary to some cause. And that also applies to announcer Jerry Marshall. It's a rather unusual spectacle, to say the least, of everybody dishing out of his pocket and having a swell time at it.

Introductory stanza brought together as contestants, in addition to Amsterdam, some more or less wellknown New York businessmen. One of them was Bennett Cerf, publisher and anthologist. Among the three others were two heavy spot advertisers, Arthur Adler, of the Adler shoe chain, and Joseph Shorin, head of Topps Chewing Gum. Shorin got so many mentions for his products during the course of the quizzing and crossfiring that he cracked, "Anybody would think that we were sponsoring this show." Shorin also proved quite quick on the ad lib. Cerf got himself caught for $50 on a wrong guess on the number of radio sets in the U. S. He estimated 500,000, and a phone call to C. E. Hooper's home in Connecticut quickly set him right. Hooper's figure was 55,000,000 sets. Adler went down for the limit when he failed to sing his own commercial satisfactorily.

Where the program actually turns out satiric, as obviously is its secondary, if not prime, motivation, is the tagging in at the end of the "Mystery Voice" gag, referred here as "Mr. Shush." The "voice," which delivered a blurb on the Bendix washer, failed of identification from the contestant gallery. "Mr. Shush," as it developed, was Barry himself. However, there's a straight touch to the "voice" device. Each identification earns $100 from Bruno.

An added feature of the charity composition of the program is the sponsor's contribution of a washer to some worthy organization. In any event, Bruno's got itself a good buy and Monday evening listeners in New York a somewhat different offshoot of the quiz shebang. *Odec.*

A WOMAN'S WAY
With Ann Hubert
15 Mins., Mon.-thru-Fri., 12:45 p.m.
WAVE, Louisville

Pleasing local femme personality, Ann Hubert, has been on this station for a year, having celebrated a birthday last week, and gives the lie to the old saw, "You can't serve two masters." Miss Hubert has been doing just this, and successfully, for two divergent sponsors, such as National Biscuit, and then by contrast, institutional plugs for the local utility, former for two days a week and latter for three.

Miss Hubert has interviewed a good many celebs during her one year term — authors, bandleaders, Amphitheatre principals, and a wide cross-section of local people in the news, etc. She has a friendly way with her guests, and wisely lets them do most of the talking, a switch from the usual radio interview. On the days when she doesn't have a guest available, her program consists of women's news, recipes and household hints. Announcer handles the commercials, and Miss Hubert gives out with the friendly visits. She gets the idea across to listeners that both she and her guests are having a wonderful time just talking over such simple things as how they came to get started in their work, etc., and seem to include the radio listeners as an important part of the friendly confab. One of the town's better daytime femme stanzas. *Hold.*

RAY NOBLE
With Ilene Woods, Crew Chiefs (4), orch (30); Hy Abberback, announcer
Writer-Producer: Charles Herbert
30 Mins.; Thurs., 9:30 p.m., EDT
SEALTEST
NBC, from Hollywood
(McKee & Albright)

Pending the switch of the radio billings from McKee & Albright to the Ayer agency in the fall, National Dairy Products is sponsoring a musical show with Ray Noble and Ilene Woods as a summer replacement for the Sealtest "Village Store." It's in the familiar, easy-to-take but slightly innocuous classification of hot weather programming. The only notable aspect of the operation is the question of whether there may be any confusion of sponsor-identification in the use of Noble, who has been associated so long with Chase & Sanborn, as the representative of the dairy combine. Presumably the Hooper telephone surveyors will provide dope on that, too.

Noble is an engaging m.c. as well as a gifted batoner. Although the continuity is not particularly distinctive, he gives it an unpretentiously gracious quality unusual in commercial radio. And, as he's demonstrated for years, his music always has characteristic sheen of its own. As heard Thursday (15) the musical selections and arrangements are attractive, Ilene Woods is a pleasing vocalist and the Crew Chiefs mixed chorus provides acceptable backgrounds.

The orchestra numbers on the premiere included "Serenade," based on an Italian song; a nicely-varied medley of Scotch airs; a medley of popular tunes of a decade ago (with a mild attempt at atmosphere continuity), and a medley of old Cole Porter hits. Miss Woods' sang "It Only Happens When I Dance With You," "Fella with an Umbrella" and part of the Porter medley. The choral group did "Hooray for Love" and backed Miss Woods on "Fella."

The Sealtest commercial, read by Hy Abberback, was for cottage cheese, and there was the usual cut-in for local dealers (in New York, the brand is Sheffield Farms). *Hobe.*

STAIRWAY TO FORTUNE
Producers: Joe Floyd, Cliff Gill
30 Mins. Sat. 7:30 p.m.
Sustaining
KIHO, Sioux Falls, S. D.

Several years ago Joe Floyd, Sioux Falls theatre manager, and Cliff Gill, publicity man, fed a remote line to the stage of Floyd's Hollywood theatre and introduced a program which graduated to the networks as the popular "Blind Date" show. Now they've launched a new radio format, "Stairway to Fortune," on the same stage, again testing an idea in middle America's home pastures before offering it to bigtime. The new show gives several original twists to the well-worn quiz formula. There are entertainment values for radio here, but the stage dressing, which "Stairway" utilizes suggests that its greater appeal may lie in TV.

Contestants in this quiz try to walk up an actual stairway, moving up a step for each query answered correctly and being penalized a step for each fluff. The staircase assumes a spectacular and competitive pattern as participants find themselves on its various steps, each trying to reach the top first and get a crack at the jackpot. The theatre audience found it interesting and amusing.

An added gimmick aiding listener reception is the business whereby contestants draw names of people living outside the city of broadcast, each name being sent the same award as his teammate on the stairway cops. Floyd himself handled the emcee job on the introductory show, but the permanent assignment goes to KIHO's Wayne Pritchard. *Rees.*

Followup Comment

Guy Lombardo orchestra's last Friday night (17) brought to a pleasant period his four-week stand for Old Gold on CBS. The repertoire was routined with hardly perceptible variation along the same lines that Lombardo has been packaging for that numerous line of sponsors, dating back to 1933; current pop tunes alternating with standards and a Lombardo medley for good measure at the finish. The maestro m.c.'s this four-week series with his usual simple aplomb, all in good keeping with a musical style that fits each successive number to the same rigid mold. The script itself never got in the way of the entertainment. Whether by intent or lack of resourcefulness, that's the way it should be when the dean of the sweet contrivers of dansapation is the attraction.

PHILA. REPORT No. 2
With Doug Edwards, narrator; Warren Sweeney, announcer
Writer - Producer - Director: Lee Bland
30 Mins.: Sun. (18), 1 p.m.
Sustaining
CBS, from New York

This one-shot was the Demo convention counterpart of a show CBS aired following the GOP powwow, editing down the taped record of the proceedings to a half-hour documentary reprise of highlights, tied together with a narrated summary of the developments.

CBS is deft at this sort of thing. From the point of craftsmanship, the stanza in question was artfully done. Doug Edwards is one of the industry's best hands at news delivery and Lee Bland's script was terse and comprehensive (up to a point, which will be noted later). The taped pickups were generally well selected and nicely segued. The program was commendably conceived, designed as it was to give listeners (few of whom could sit at their sets throughout the entire convention) a quick wrapup of what happened, documented by the voices of the leading figures in the event.

It seems, however, that CBS not only missed a good and obvious bet in the show's treatment of Truman's acceptance speech, but may conceivably even be suspected of editorial slanting. It it wasn't a case of biased treatment, it was one of poor judgment. For, manifestly, while the party's battle over civil rights and the resulting breakoff of the dixiecrats was one of the convention's major developments, the Truman talk was at least an equally significant and dramatic sequence. Coming at 2 a.m., as it did, and electrifying a hot, weary, despondent convention, it obviously marked an 11th hour turning point in Demo hopes.

If for no other reason than that the President came on so late that only a small fraction of the radio and tele audience heard the address, it was worthy of, say, at the very least, five minutes of the stanza. But listeners, after hearing the party's differences of opinion highlighted for a good 27 minutes, suddenly found Truman kissed off with two brief quotes—much less time than given to several other speakers—just before a quick windup! Racing the clock Edwards just had time to reel off something about Truman's talk pumping new life into the Demos.

This sort of thing is a credit neither to CBS' impartiality nor its news judgment. *Doan.*

SECRET MISSIONS
With Admiral Ellis M. Zacharias, Myron McCormick, Stephan Schnable, Helen Shields, Martin Wolfson, Bill Quinn, Peter Capell, Walter Kinsella, Neil O'Malley, Cameron Trud'homme; Bill Hightower, announcer; Elliot Jacoby, music
Writer: Howard Merrill
Producer-Director: Roger Bower
30 Mins., Sun., 9 p.m.
Sustaining
Mutual, from New York

Teed off last Sunday (18), this is a series of dramatizations "based on" the secret files of Admiral Ellis M. Zacharias, wartime deputy chief of the Office of Naval Intelligence, with the admiral himself introing and signing off each stanza. The series is supposed to unreel "heretofore untold activities and accomplishments" of the ONI, in sort of international detective-story fashion.

Yet, in the face of the ONI's proclaimed motto that "a fact is not a fact until it is confirmed," the show is neither all fact nor all fiction. And the listener, told at the close that certain of the incidents really happened, in unconnected cases, is disillusioned with the discovery that he has not actually heard one of the "most thrilling exploits" of the war, but rather just a thriller utilizing a few fictionalized tidbits from ONI files. (It's too much to expect, apparently, that the publicity-hating Navy Dept. even now would disclose some of ONI's undoubtedly thrilling exploits. It's understood the Navy passes on Zacharias' material for security, but doesn't vouch for the factualness of any of it.)

Thus, the listener is left to judge the stanza on its merits as a drama. As such, it's so-so stuff. The initialer was concerned with a manhunt, to Holland and Germany and back to the U. S., for a Dutch scientist with the formula for an anti-sub explosive. The characterizations were ineffective; there was no real plot; scripting and overall production were uninspired. Zacharias, though, has pleasant mike manners. *Doan.*

GET RICH QUICK
With Johnny Olsen, emcee; Jimmy Blaine, announcer
Writer: Ken Houston
Producer-Director: John Cleary
30 Mins.; Mon., 9:30 p. m.
Sustaining
ABC, from New York

Now it's "Get Rich Quick." ABC's newest entrant in the telephonic-giveaway hysteria follows the now-standard, familiar pattern without going too overboard on the payoffs and with Johnny Olsen to keep it moving at a moderately fast clip. Chalk it up as a better Class B product in the giveaway sweepstakes.

Here's the format on this one: A group of actors enacts a dramatic vignette. The person called must identify the person, place, etc., represented in the enactment. The solution is reasonably simple, with the answer fetching a $25 U. S. Bond, and making the contestant eligible for the jackpot question: "What was the name of King Midas' daughter?" Jackpot starts out with a $500 U. S. Bond, with an additional $50 added everytime the jackpot question is muffed.

Within the space of a half-hour Olsen, by maintaining a steady pace, permits for a good half-dozen of the riddle-me-this vignettes. He's okay. *Rose.*

HOLLYWOOD BOWL SYMPH
With Eugene Ormandy conducting; James Fassett, Eva Gantier, Edward Goodnow
Producer-director: Peter Prouse
90 Mins.; Sun., 3 p.m.
Sustaining
CBS, from Hollywood

Moving into the time slot held in fall and winter by the New York Philharmonic Orchestra, the Hollywood Bowl Symphony auspiciously teed off an eight-week concert series on CBS Sunday (18) under Eugene Ormandy's direction. Program ranged from the oft-done Beethoven's Fifth Symphony in C Minor and Ravel's "Bolero" to Richard Strauss' tone poem, "Don Juan" along with Bach's Toccata and Fugue in D Minor.

The Bowl Symphony, whose personnel is formed from the Los Angeles Philharmonic Orch, did a standard interpretation of the Beethoven work and was particularly colorful in playing the Ravel score. Music lovers would have found few flaws in Ormandy's masterful guidance of the 100-piece outfit.

Series, incidentally, marks the first nationwide broadcasts to be done by the Bowl organization. Intermission comments were supplied by CBS music supervisor James Fassett and his guests, Eva Gautier and Edward Goodnow. Their observations were the usual background stuff, already known by the more erudite dialers. Bowl Symphony, however, won't do any harm to CBS' prestige through the summer dog days. *Gilb.*

MARY CHERRY
With Arnold Wilkes
15 Mins., Mon-thru-Fri., 1:30 P.M.
Participating
WGY, Schenectady

Mary Awilda Croninger, who airs under the name of Mary Cherry, is a former overseas Red Cross worker spotted to replace the longtime "Betty Lennox" program (last of which was conducted by Mrs. Clark Poling). She had substituted for Mrs. Poling during a vacation period. Arnold Wilkes, supervisor of continuity at WGY and ex-announcer, has been added to break up voice monotony and to lend a touch of masculine informality.

It's a reasonably listenable, if quite orthodox, matinee quarter-hour. Chief topic of discussion is meals and recipes. One slightly different angle is "International Day" on Wednesday, when the favorite dishes of Polish, Swedish, Italian, etc., listeners are discussed.

Miss Cherry, who had experience as a radio secretary and commercial announcement writer after serving two years in jungle hospitals of New Guinea and later the Philippines, turns out smooth scripts. It's difficult at times to determine whether she and Wilkes are reading or adlibbing — which speaks well for their mike technique.

Wilkes has a nice set of pipes, but sometimes sounds a bit too stylizied. He is a glib talker.

One wonders whether a more provocative, comprehensive and challenging women's show — the kind that digs into questions other than cooking and decorating—will ever replace the long-accepted local type. *Jaco.*

First in 8-Station Baptist FM Web Preems in Tex.; 175G Program Fund

Belton, Tex., July 20.

The first of eight FM stations to feature religious programs in a network promoted by the Baptists General Convention is on the air. It is KMHB, owned by Mary Hardin-Baylor College here. The outlet is broadcasting on a 90-day probationary permit preliminary to getting a fulltime FCC license. KMHB is operating with 14,000 watts on FM channel 246 or 97.1 megacycles.

Dr. R. Alton Reed of Dallas, who has been connected with the various technical, legal and financial aspects of the web since May, 1947, estimated that "15 to 18 months" would elapse before the rest of the stations get going.

That time is necessary, according to Dr. Reed, in order to get equipment and personnel and to iron out other problems. Dr. Reed, whose title is director of radio activities for the general convention, emphasized that the convention is only promoting the network and that each of the outlets will be owned by other Baptists groups or institutions.

Network headquarters will be in Dallas with $175,000 earmarked for the production of live broadcasts featuring drama, music and preaching.

Each of the outlets is proposed as a nonprofit institution. Each would be on the air from 6 a.m. to 10 p.m. seven days a week. Enough commercial broadcasts would be carried to pay operation costs of each outlet.

It was estimated that each of the outlets would cost around $25,000. Where the station is located at a college they would serve as laboratories for the radio classes.

Six outlets in the proposed web have been given a conditional grant by the FCC. Each would have a power of 4,000 watts. These outlets include KBSG, First Baptist Church at Beaumont, channel 300 at 107.9 megacycles; KPHC, Howard Payne College, Brownwood, channel 290, at 105.9 megacycles; KBOH, Buckner Orphans Home, Dallas, channel 300, at 107.9 megacycles; KSWW, Southwestern Baptists Theological Seminary, Fort Worth, channel 227 at 93.3 megacycles; KSSC, San Antonio Baptists Association, San Antonio, channel 289, at 105.7 megacycles; KWSW, Wayland Baptists College, Plainview, channel 297, at 107.3 megacycles.

The eighth outlet would be owned an dperated by Hardin-Simmons University at Abilene. The application has been accepted for filing by the FCC.

World-Circling Format For 'Vox-Pop' in 2-Way AM-TV Spread for '49

Parks Johnson and Warren Hull, the vox poppers, are peddling their 16-year-old air show for the fall as an AM-TV deal, for which they may either make a systematic road tour of the 48 states or take a globe-circling junket. In the latter case, they'd originate "Vox Pop" from the sites of the Seven Wonders of the World. The radio stanza would be tape recorded and the tele edition filmed. ducer chores on "Vox Pop" early this year, during its season's run on ABC for American Express, has been retained by Johnson and Hull (incorporated as Vox Pop, Inc.) and currently is conferring with them on format changes and tele plans. Johnson has formed a new company, Vox Pop Films, to handle the production and marketing of the TV stanza. A cameraman will be added to the show's troupe to film all broadcasts and supplementary material wherever the program travels.

Reformatting, according to Hull, calls for stepping up the show's gimmicks, greater audience participation, and less "feature story" accent.

Plan to visit the 48 states stems from popular reaction the vox poppers got from a visit to the Texas legislature. If the all-states junket comes off, they'll similarly visit each capitol. "Vox Pop," incidentally, claims to be televised exactly as aired. This was during its stand at the World's Fair in 1939.

Tale of 3 Cities

Producer-director Herb Moss is in the throes of auditioning a new Hildegarde radio show in three cities on two continents.

On the q.t. he flew out to Chicago last week to wrap up the show idea with Hildegarde and her manager, Anna Sosenko. One segment of the show was auditioned there immediately. Another part of the show will be auditioned next week in Paris, where Hildegarde and Miss Sosenko will be at the time. Moss expects to fly there to produce this segment, too. Third portion will be cut immediately upon Hildegarde's return to New York in early September.

It'll be a wire-recorded show formatted so an informal, at home and nitery chitchat series enlisting top show biz celebs as guests.

Talking It Up

Hollywood, July 20.

General Foods will try a new tack in commercials on its four Jello shows by having Meredith Willson and his "talking people" handle all the plug copy. For programs airing from the east he'll be cut in from Hollywood, where he'll originate his own show for GF.

Idea is to concentrate its identification with one set of voices. Willson innovated his "talking people" on the Ford show two seasons ago.

Lewis Vice Funt On 'Nora Drake' Scripting

Milton Lewis succeeds Julian Funt as scripter of the "Nora Drake" daytime serial for Toni shampoo, effective Monday (26). Funt had to relinquish the assignment because of a product conflict between that show and the "Big Sister" serial, which he writes for Procter & Gamble. "Drake" is directed by Charles Irving.

In addition to scripting "Thin Man" and numerous other programs, Lewis collaborated with Funt in the authorship of "The Dancer," melodrama produced two seasons ago by George Abbott.

Virginia Payne Seen New AFRA Head; Coast Key to Elections

Virginia Payne, defeated for the national presidency of the American Federation of Radio Artists two years ago by one disputed vote, looms as a likely choice for the office this year. However, the union's Los Angeles delegation to the annual convention in Boston next month may vote as a solid bloc and swing the election to some other candidate.

From indications, Ken Carpenter, current and last year's president, won't be a candidate again. Under the usual procedure, the presidency alternates between the New York and Coast chapters, and it was understood last year, when Carpenter was re-elected, that the office would go this year to Clayton Collyer, then president of the New York local and elected at that time as national first vice-president. However, Collyer has since been succeeded by Nelson Case as N. Y. local prez, his conservative Artists Committee faction has been ousted from control of the local board and, a few weeks ago, of the New York representation on the national board.

Also, the liberal forces swept the election of delegates to the national convention, so Collyer's election to the national presidency now appears unlikely. However, there may be difficulty finding a candidate of sufficient national prominence who is acceptable to the various factions. On that basis, Miss Payne may be a natural choice, as she has never been closely associated with any group, has not been involved in factional strife and is especially popular with the smaller locals.

A former president of the Chicago chapter, Miss Payne was a national vice-president of AFRA two years ago when she was nominated for the presidency against Carpenter. When the ballots were first counted it was thought the result was a tie, but before the tabulation was announced a missing delegate appeared and cast the deciding vote for Carpenter. Miss

(Continued on page 37)

WOR's Mobile Unit Show

WOR, N. Y., which has been shopping for a long time for a regular assignment for the expensive mobile unit purchased by the station last year, has finally come up with one in a new woman-in-the-home show to be kicked off in mid-August, featuring Charlotte Adams, cooking and home editor of Look mag.

Miss Adams, ex-cooking editor of the Associated Press, who formerly did a show for femmes on WQXR, N. Y., was one of those auditioned last year by WOR for its Barbara Welles spot. Initially, she'll do an 10:30 Saturday ayem half-hour, but the station is mulling a cross-the-board stanza if the weekly setup clicks. Miss Adams will travel with the mobile unit to homes, shopping centers, etc. Program will be offered for participating sponsorship.

L. A.-to-N. Y. Swing of Summer Originations

There's a wholesale west-to-east shift in the originations of summer replacement fare and other new shows on the four major networks. Tabulation this week, as the hiatus semester got into full swing, showed that among fillin stanzas and programs which have teed off since late spring, or are soon to preem 74 originate from N. Y., whereas only 20 come from Hollywood and 11 from Chicago and other points. It's spelling a work-a-plenty heyday for Gotham talent, and a comparative dearth of paychecks for Coast radioites. Here's the origination lineup:

AMERICAN BROADCASTING CO.

New York
- Buddy Weed Trio
- Fun House
- Criminal Casebook
- Hope of Peace
- Get Rich Quick
- This Changing World
- Second Honeymoon
- What's My Name?
- Jergens' Journal
- Go for a House
- Sea Hound
- Spotlight on Sports
- Tomorrow's Tops
- Race of the Day
- Whiz Quiz
- Milton Cross' Opera Album
- Superstition

Hollywood
- Front Page
- Johnny Fletcher
- Comedy Writers' Show
- Musical Etchings

Elsewhere
- Esplanade Concerts (Boston)
- Dance Band Jamboree (remotes)
- Xavier Cugat (remotes)
- For Luvva Mike (Chicago)
- Personal Autograph (Chi)
- Stars in the Night (Chi)
- Music by Maupin (Chi)

COLUMBIA BROADCASTING SYSTEM

New York
- Cabin B-13
- Camel Caravan
- County Fair
- Dr. Standish, Med. Exam.
- Jerry Wayne-Ned Calmer
- It's Always Albert
- Give & Take
- Family Hour
- Hilltop House
- Morey Amsterdam Show
- Mr. Chameleon
- Pause That Refreshes
- Lombardo's OG Show
- Singalong
- Spotlight Revue
- Let's Dance, America (plus remotes)
- Musicomedy
- Sing It Again
- Robert Q. Lewis Show

Hollywood
- Amazing Mr. Tutt
- Hollywood Showcase
- Our Miss Brooks
- My Favorite Husband
- Romance
- Hallmark Playhouse

MUTUAL BROADCASTING SYSTEM

New York
- Life Begins at 80
- Better Half
- Under Arrest
- What Makes You Tick
- Mystery Playhouse
- Merts' Record Session
- Adventure Parade
- Heatter's Mailbag
- John B. Kennedy
- Secret Missions
- Talent Jackpot
- Three for the Money
- There's Always a Woman
- Col. Stoopnagle's Quiz Academy
- Luncheon at Sardi's

Hollywood
- Lone Wolf
- It's a Living

Elsewhere
- Roy Rogers Show (travels)

NATIONAL BROADCASTING SYSTEM

New York
- First Piano Quartet (Sun.)
- Jane Pickens Show
- Robert Shaw Chorale
- First Piano Quartet (Mon.)
- Carmen Cavallaro
- Thin Man
- Call the Police
- National Minstrels
- Jack Pearl Show
- Tex & Jinx
- Armed Services Review
- New Faces
- Cities Service Band
- First Piano Quartet (Fri.)
- Radio City Playhouse
- We Love & Learn
- Sammy Kaye
- Morton Downey
- Author Meets Critics
- Who Said That?
- Slapsie Maxie Show
- Sat. Night Dancing Date

Hollywood
- Let's Talk Hollywood
- Rexall Summer Theatre
- Meet Corliss Archer
- Evening With Romberg
- Kraft Music Hall
- Ray Noble-Ilene Woods
- Time, Place & Tune
- Mel Torme Show

Elsewhere
- RFD America (Chi)
- Dizzy Dean (St. Louis)
- Appointment with Music (Nashville)
- Sat. Nite Dancing Date (Chi)

Scripps-Howard Nixed In FCC's Grant of Cleve. AM Bid to Local Outfit

Washington, July 20.

Following its pattern of favoring local ownership of broadcast stations, the Federal Communications Commission, last week granted an AM station to Cleveland Broadcasting, Inc., instead of Scripps-Howard Radio, Inc.

FCC said 24 of the 25 officers, directors and stockholders of Cleveland Broadcasting have been residents of the Cleveland area for many years, and 23 of these individuals reside there at the present time.

Scripps-Howard, on the other hand, has only one member of its board of five directors and three executive committee members living in Cleveland. Two officers of the corporation also reside in Cleveland.

FCC found that favoring the application of Cleveland Broadcasting would integrate ownership and management. "We believe that these factors are of particular relevance in the instant case where both applicants propose initially to provide a local non-network service devoted to the particular needs and interests of the Cleveland metropolitan area."

MATHES PITCHES FOR BORDEN AIR BILLINGS

The J. M. Mathes agency is readying a pitch at the Borden radio billings, now handled by Kenyon & Eckhardt. John Bates, director of radio for Mathes, was in Hollywood last week to record a new "Elsie and Elmer" comedy program for submission to Stu Peabody, Borden advertising head.

The milk outfit now has two radio shows, "Your Song and Mine," produced by Air Features for K & E, and "County Fair," produced by the agency. Young & Rubicam, which had a long and spotty record with the Borden radio account, still has some of the billings in other media.

Video Still a 'Mystery Baby' To Cincy; Pix, Cafes Cross B.O. Fingers

By JOE KOLLING

(No. 6 in a series showing how television is projecting itself in the key cities throughout the country.)

Cincinnati, July 20.

Entering its fifth month of commercial existence in Cincy, television is still a mystery baby. While being cuddled by its first local adopter, Crosley's WLWT, video is drawing oodles of ahs and ohs from most of the owners and lookers-on at a known 3,250 sets, with others, engaged in amusements and kindred lines that might be helped or hurt by TV, crossing their fingers and hoping for the best.

At this early stage there is no accurate way of telling what affect TV has had on diverting trade from pix houses and niteries, or if it has cut or built attendance at Crosley Field, home of the Cincy Reds. In other lines of sport, it is definitely known that TV has been a considerable gate builder for wrestling and boxing.

Justin R. Duncan, acting director of WLWT, is the accepted authority on TV hereabouts. He is a pioneer in the television field, having worked with it and on it in the east for a decade before joining Crosley seven years ago.

"Our baseball schedule," said Duncan, "is only for 34 games this year, none of them at night or on Sundays and holidays, and only four on Saturdays. So it is difficult to learn if we are keeping more persons from the games here than are new customers made by video.

"Wrestling attendance has built up real well since we began televising the Friday night matches. Ross Leader, the promoter, has openly verified this help. Our coverage of the Golden Gloves boxing bouts on three Monday nights, sponsored by WKRC, according to a statement volunteered by Charlton Wallace, that station's promotional director, cleared more than enough money to make up a deficit from last year.

"We do have a definite check on at least two of our shows. One is a nightly 50-minute program for children, starting at 6:30 p.m., recently added to our schedule and running our air time up to 30 hours a week. It contained a 20-minute picture, 'Jungle Queen,' in 12 episodes, which recently ended and drew heavy fan mail.

"Our Tuesday night 60-minute program, 'Who Am I,' in which viewers are called by us on the telephone and offered merchandise prizes to identify the subjects, likewise has a big audience. A dozen or so persons are called during the hour, and on two occasions every one of them answered the calls and had their television sets on."

Downtown and neighborhood cafes with television sets are known to get their heaviest plays on wrestling and boxing programs. Baseball followers are hot and cold, the bar trade reports, according to the way the Reds are going, the real fan preferring to go out to the ball park, if he has time, rather than view the game on a small screen.

Cincy installations, which have stepped up steadily since the inauguration of regular programming, are now at the weekly rate of from 150 to 200.

Sets for the most part are operating within a 60-mile radius, says Duncan, and offer satisfactory reception. Crosley management in replying to inquiries from residents beyond that range cautions that they will be assuming a risk on pickups for "consistently good reception."

WLWT telecasts have been received up to a 400-mile distance, Duncan informs.

Ex-Philly Record Staffers Team Up for Tele Show

Philadelphia, July 20.

Two of the top staffers of the now defunct Philadelphia Record have teamed up as stars on a new WCAU-TV show, "Major Events."

Jerry Doyle, the w.k. political cartoonist, and sports columnist Harry Roberts have pooled their drawing, writing and gabbing abilities and now meet the public instead of deadlines, Monday nights at 7:45.

Dr. Allen B. DuMont

sets forth his

"Tele-Transcription Idea for Rapid Networking"

in

Variety's

3d Annual Special

RADIO-TELEVISION EDITION

Out Next Week

Dallas Council Nixes 500-Ft. Tower Erection Despite 'Kid Stuff' Plea

Dallas, July 20.

Permission for the erection of a 500-foot television tower in a residential area east of downtown Dallas, was denied Tom Potter by the Dallas City Council. In a plea before the council, R. K. Prescott, lawyer for Potter, told the group that "you'll be voting against 68,000 school children and the citizens who want television if you vote against this tower." The vote of the council was unanimous.

Mayor Jimmie Temple told Prescott that "it's not a question of whether we have television. We are talking about a zoning problem. I wouldn't want a 500-foot tower jammed up against my home and you wouldn't either."

Ziv's 52-Week Series Of 'Yesterday's Newsreel'

New 52-week series of television film shorts titled "Yesterday's Newsreel" has been wrapped up by Ziv Television Programs, Inc., and is now being offered to networks and sponsors. Shorts, running 15 minutes each and featuring news highlights of years back, were directed by Donald Jacques. Warren Sweeney, Ray Morgan and Roslyn Green are narrators.

Although they were produced especially for TV, the shorts have aroused considerable interest among major film distributors, according to Ziv TV prexy John Sinn. One of the majors, he said, has already begun negotiations to take over the series for theatrical distribution throughout the U. S.

Ziv last week, incidentally, bought out the General Film Library of California from M. M. Landres, its owner, for $100,000. Outfit now owns the General libraries in both California and N.Y., plus the Miles, Kinogram and Forster libraries, giving it a total 13,500,000 feet of library and stock shots from which to package its TV shows.

Television Reviews

CROSS QUESTION
With Geraldine Paige, Ilka Diehl, Bob Brown, Joseph Bellucci, and Richard Keyes; Myron Wallace, announcer
Producer-Director: Bruno VeSoto
45 Mins., Sun., 8:30 p.m.
PATRICIA STEVENS, INC.
WGN-TV, Chicago
(Arthur Meyerhoff)

It was inevitable that tele, following the lead of legit, films and radio, should make use of the ready-made drama of trial by jury. "Cross Question," however, varies from its prototypes in several fundamental details. The dialog is ad libbed. The judge and attorney roles are filled by professionals from the Chicago Bar Assn.

William Wines, of the Illinois attorney general's staff, briefs actual cases, retaining the basic legal situation. The plaintiffs, defendants, and witnesses, portrayed by actors, are grounded in the facts necessary to their respective characterizations, but the dialog is left for them to improvise. It's the video twist on commedia dell'arte with overtones of Stanislavsky. And it saves rehearsal time.

Show viewed (18) marked the sponsored bow of the series, which teed off as a sustainer several months ago. Case concerned a divorced husband who sued his mother-in-law for alienating his wife's affections. Drama had a genuine courtroom flavor and held interest throughout. Verdict was returned by a jury of studio visitors who, like others in the drama, are on their very own.

Prosecuting attorney Max Liss and defending lawyer Homer Johnannsen sparred in highly credible style, under the phlegmatic eye of John W. Costello, an attorney who presided as judge. Impressive was Liss' plea to the jury, a spread-eagle harangue in the best legal tradition. The three principles on the witness stand were generally effective except one whose ad libbing, under Liss' grilling, was reduced to monosyllables.

Timing of the show, an awkward matter since lawyers aren't particularly clock-conscious when orating, was handled via notes from the bailiff, an actor. At several points the cameras failed to keep pace with the verbal ping-pong between judge and objecting lawyer, but that's an expected penalty when ad libs are free to fly. Single set carefully approximated a court room. As an added touch of realism, a bona fide court reporter, Blair Miller, does a transcript of each show.

Patricia Stevens, a model school and agency, will test-sponsor on three more Sundays. Although "Cross Question" is firstrate video fare, its specific power to lure would-be models is open to debate.

Baxt.

Tele Follow-Up

"Texaco Star Theatre" as a vaudeo showcase projected anew last week the ever-mounting problem of integrating established show biz personalities into the sight-and-sound medium. Up to now the Texaco hour-long TV production has been a Milton Berle "baby" and if the subsequent emcees have shown up less advantageously (as was particularly apparent when Bill Gaxton tried step-

(Continued on page 37)

ABC Unwraps 'Largest Yet' TV Studio Blueprint; Preems in 6 Months

ABC's exec veepee Robert E. Kintner on Monday (19) took wraps off blueprints for the construction of the country's biggest television studios, which will be the nerve center of the web's TV operation as well as housing its N.Y. flagship, WJZ-TV.

A building formerly used as an arena for the N. Y. Riding Club, occupying the width of a city block between 66th and 67th streets, off Central Park West, will be converted into a TV center providing 2,000,000 cubic feet of usable space. Reconversion will be started immediately, and is expected to be completed in six months.

Until a usable studio is available at this location, WJZ-TV, which is slated to take to the air August 10, will operate temporarily from the Peter Junco photo studios at 157 East 69th street, between Madison and Lexington avenues.

Principal studio in the big layout will measure 200 feet by 100 feet, with a 45-foot ceiling. It will be equipped with sound-proof translucent panels, fabricated of glass and plastics, to divide it into smaller units when wanted. When not in use, the panels will be dropped by motor controls into slots in the floor.

Studios will be fitted out with total of 16 image orthicon cameras as well as the latest types of studio, motion picture and field cameras. Elaborately equipped control board will be erected on a balcony. A clients' booth adjacent to it will share a 95-foot plate-glass viewing window. Several hundred video amplifiers will be installed throughout the building to provide picture distribution.

McClay to Coordinate WCAU-TV Programming

Philadelphia, July 20.

John McClay, former program director at WPEN here, has been named program coordinator for WCAU-TV, succeeding Donald S. McKay, who resigned.

In his new post, McClay will be responsible for program development, special writing, studio assignment, coordination of local and network programming and overall scheduling.

Kieran, Arcel Series

Pointing up anew the increased emphasis on television film programs pending the completion of coast-to-coast networking facilities, two more series of film shorts were put into production this week by International Tele-Film Co., N. Y. indie package firm. One series is to star John Kieran and the other, written and directed by author Budd Schulberg, will feature fight trainer Ray Arcel.

Kieran series, of which 78 special weekly shows can already be guaranteed, will feature a variety of programs, designed to interest all sectors of the TV audience. Arcel series, stressing the value of keeping in physical condition, will feature interviews with a group of sports celebs. Shows are being filmed in N. Y.

E. F. McDonald, Jr.

is bullish that his

"Phonovision Is Television's Programming Panacea"

* * *

in

Variety's

3d Annual Special

RADIO-TELEVISION EDITION

Out Next Week

$40,350,000 Tele-Radio Equipment Sales For '48's 1st Quarter Period

Washington, July 20.

Sales of radio and television equipment, including electron tubes, totaled $40,350,000 during 1948's first quarter, according to the Radio Manufacturers Assn. Almost half of the sales, or $18,053,969, went to the U. S. Government, and $12,875,186 of the Federal purchases were for radar equipment.

Tubes used in TV sets showed the greatest gain over the same period of 1947. First quarter output of 170,430, this year, was more than three times the production in 1947's first quarter when 51,214 such tubes were manufactured.

Sales of transmitting and communications equipment of all types fell below the $56,000,000 total reached in the first quarter of 1947, because of a drop in government procurement from about $40,000,000 to $18.000.000.

Transmitting equipment sales for the first quarters of both years were about equal, totalling $6,725,385.

FM transmitting equipment sales by RMA member-companies aggregated $1,615,204 and AM sales were $667,435. Studio equipment for both AM and FM stations amounted to $1,193,060 and antenna equipment, excluding towers, to $558,577.

Mayo's Playlet Series

Basil Rathbone has been approached by Waldo Mayo, who conducted the orchestra on the old "Capitol Theatre Family" radio show, to be narrator and occasional leading actor of a series of telefilmed playlets. The stanzas would be 25-minute length and would be produced in New York. The actor is currently star of "The Heiress," at the Biltmore, N .Y.

Since doing the "Capitol Family" program with the late Major Bowes, Mayo has made a few summer theatre appearances and has written books about music.

Breaking Down a $1,000,000 Tele Show

Following recapitulation of the estimated costs for Texaco's one-hour vaude show on the NBC web for the period of July 1, 1948, to June 30, 1949, as set by Arthur Kudner, agency on the account, discloses for the first time the type of projected bookkeeping which the medium requires. It will be noted that the commercial in this instance, because of the regular use of the pitchman (Sid Stone) routine, is made part of the talent costs. The figures under "No. Bcts." denote the number of broadcasts per month.

Month 1948	No. stations available	No. bcts.	Time charges	Film positive charges	Film negative charges	Total base charges	Studio charges	Talent charges: Programs	Talent charges: Commercial	Talent charges: Total	Monthly totals
July	20	4	$21,548	$6,240	$1,440	$29,228	$4,000	$36,000	$1,800	$37,800	$71,028
August	20	5	26,935	7,800	1,800	36,535	5,000	45,000	2,250	47,250	88,785
September	20	4	21,548	6,240	1,440	29,228	4,000	36,000	1,800	37,800	71,028
October	25	4	29,548	6,240	1,440	37,228	4,000	36,000	1,800	37,800	79,028
November	26	5	37,875	8,400	1,800	48,075	5,000	45,000	2,250	47,250	100,325
Decer ber	29	4	32,448	7,680	1,440	41,568	4.000	36,000	1,800	37,800	83,368
1949											
January	32	5	43,560	10,200	1,800	55,560	5,000	45,000	2,250	47,250	107,810
February	32	4	34,848	8,160	1,440	44,448	4,000	36,000	1,800	37,800	86,248
March	32	4	34,848	8,160	1,440	44,448	4,000	36,000	1,800	37,800	86,248
April	32	4	34,848	8,160	1,440	44,448	4,000	36,000	1,800	37,800	86,248
May	33	5	44,310	10,800	1,800	56,910	5,000	45,000	2,250	47,250	109,160
June	34	4	36,248	9,120	1,440	46,808	4,000	36,000	1,800	37,800	88,608
Sub-total			$398,564	$97,200	$18,720	$514,484	$52,000	$468,000	$23,400	$491,400	$1,057,884
Plus 15% agency commission								70,200	3,510	73,710	
Less 12½% (52 times)			—49,820								
Grand total gross			$348,744	$97,200	$18,720	$464,664	$52,000	$538,200	$26,910	$565,110	$1,081,774

[1] WNBT New York rehearsal time estimated at $1.000 per hour.

P&G PLANS OWN TV PIX SUBSID

Talent Unions, Guilds Still Trying To Establish Foothold in TV Medium

The talent unions and guilds, like the rest of show business and even the television industry itself, unprepared for TV, are still trying to adjust themselves to the rapidly developing situation. In the talent field, too, nobody knows what the future holds or what steps should be taken to protect the interests of writers, actors, singers, dancers, announcers, directors, etc.

Authors, perhaps more than any other group, have been caught flat-footed by the emergence of tele. It's anyone's guess how many thousand short stories, novels, plays, dramatic and comedy sketches, radio scripts, film scenarios and so on that have been sold outright over a period of years. Whatever the amount, there is obviously a vast library of available story material on which the author no longer holds title, much of it adaptable for video. That is doubtless particularly true in the film and radio fields, where outright purchase of written material has long been general practice. It is probably less true of the dramatic and literary fields.

For the immediate future, the Authors League of America and its subordinate Dramatists Guild, Authors Guild, Screen Writers Guild and Radio Writers Guild, which include virtually all established writers in the country, are merely trying to stop the outright sale of all written material to tele (and, as an ultimate goal, to all media). What permanent steps will be taken to deal with the situation is unpredictable. But as a temporary step the League has formed a television committee to study the problem and work out a method of meet-

(Continued on page 36)

Don McClure's

"21:20 on the TV Button"

* * *

An Editorial Feature

in

VARIETY'S

3d Annual Special

RADIO-TELEVISION EDITION

Out Next Week

Still Plenty Of Give-and-Take In Frisco TV Bidding

Washington, July 20.

Participants in the recent San Francisco television channel hearings still have their lawyers busy filing briefs with the Federal Communications Commission.

Television California, Ed Pauley's tele hope, has again asked leave to appear in the reallocation and redistribution of channels hearing. Pauley wants to back Radio Diablo in protesting assignment of channel 12 to Stockton. Radio Diablo wants the channel for a rural station and Tele Calif. thinks Stockton would interfere with the channel it wants in Frisco.

FCC refused Tele Calif's appearance on the grounds it was for itself rather than in support of Radio Diablo it wanted to appear.

Judge Sam Rosenman, on behalf of CBS, has asked FCC to disregard 20th-Fox's petition to amend its original exhibit to include plans for an auxiliary studio in Oakland. Rosenman contends that 20th made no mention of the Oakland studio until a day before the close of the SF hearings. He said the way the five participants changed their estimated construction and operating costs, as well as facilities costs, caused the hearing "to degenerate into an auction."

Rosenman said the Commission would "defeat the major purpose of the 20-day rule to provide competing applicants with advance notice of competition they will meet," if they grant 20th's petition to amend.

50% of Chi's TV Sets Off in Aft.

Chicago, July 20.

Half of all television receivers here not in use during the afternoon, according to a recent survey conducted during telecasts of Chicago Cubs games. Survey, based on 931 tavern calls and 493 home calls, reveals that only 721, or 50.6% of sets were in use. Viewers totaled 6,533, or an average of 9.06%.

It's pointed out that without baseball fare and with less emphasis on tavern calls the survey would have disclosed an even higher percentage of sets not in use. As it was, only 26.7% of home sets were tuned in, with average viewers per set down to 2.6. Slightly more than 70% of tavern sets were in use, with an average of 9.89 viewers per set.

Survey, conducted by WBKB researches, also disclosed that of all sets in use, 69.3% were turned to WBKB and only 30.7% to its rival, WGN-TV.

Set 'Town Meeting' Duplication for TV

ABC's hour-long "Town Meeting" will be simultaneously televised over the web's TV outlets starting in early October. Program, which is a co-op AM show, also will be offered for cooperative sponsorship on video.

Net execs said a bankroller for the WJZ-TV (N.Y.) airing is expected to be signed by the end of the week. AM version of the George V. Denny, Jr.-moderated forum is sponsored on WJZ by the Modern Industrial Bank of N. Y.

Program will be fed live to eastern TV affiliates and probably will be filmed for air-express to unlinked affiliates.

Deal puts somewhat of a crimp in "Town Meeting's" custom of swinging around the country for a portion of each year, but the program is expected to travel occasionally to points from which TV pickups are possible.

It's ABC's first project in regular simultaneous AM-TV programming.

DuMont Shifts 'Court' To Avoid Texaco Competition

In one of the first instances on record of a television show being moved from one time to another to escape competition, the DuMont network this week shifted its "Court of Current Issues" from the 8 to 9 p.m. slot Tuesdays to the Monday night 9:30 to 10:30 spot. Move was admittedly made because of the inroads cut in the audience of "Court" by NBC's "Texaco Star Theatre," aired in the same Tuesday night segment.

Switch was an easy one for DuMont to make since "Court" is a sustainer. Because the show is one of the few regularly-scheduled public service programs now on the air, however, DuMont officials believed it deserved a better break than to be spotted opposite the talent-laden Texaco show. DuMont consequently has scheduled a film program for the Tuesday night time.

SET 7-FIGURE TELE BUDGET

Hollywood, July 20.

In the not too dim future home tele viewers may have their vision crossed with a title line reading, "Procter & Gamble Presents . . ." Then will unfold the picture's title and credits followed by the opening illustrative spiel on a bar of soap or a box of chips.

All this may be a year or so distant but that it's in the making was amply evidenced last week when a passel of P & G toppers, flanked by the high command of the Compton agency, converged on Hollywood last week to study picture costs, step by step, and make comparisons with finished product being offered by indies producing for TV.

Soap and commission men filed into Consolidated laboratories for a rundown of all there is to know about picture-making. Called in were artisans from the picture plants to explain every step of production from the planned production down to the last cutting. P & G execs seemed more interested in cost sheets than the technical data and every element of picture making was scanned for price and quality.

It was evident from the quotes loosely bandied that P & G is more intent on making its own pictures than buying the finished product. One of the Cincinnatians dropped the remark that "we may have to sub-contract." This implied a similar setup to that now obtaining between NBC and Jerry Fairbanks, in which the latter is making a series of films for the network under the latter's supervisory direction. Understood there were preliminary talks with indie producers, who were asked about studio facilities to meet the volume demands of P & G. No commitments were made, the statement being volunteered that only studies (a P & G fetish) were being pursued on this trip.

Viewed were many completed pictures now in the open market but this phase of the study was more to draw comparisons than the initiations of any possible buys. The poser seemed to be, "can we make better pictures at lower cost than what is being offered?"

P & G, it was indicated, won't be ready for tele for another year but when the soapmaker does take the plunge it will be with a budget running well into seven figures. Daytime soap operas will be the last to flop over to sight-and-sound, it is agreed, because of the mobility of its listeners. That the dip into tele will first affect the nighttime shows was indicated by the presence of Gil Ralston, P & G topper for the after-dark programs.

Others participating in the preliminary surveys were A. L. Halverstadt, ad chief of P & G; Robert Holbrook, prexy of Compton; William Ramsey, radio head of P & G; Louis Titterton, radio boss of Compton, and Floyd Holm, agency's Coast head. Dick Compton came up from his retreat at Rancho Santa Fe down the coast but it was more social than business. He has been in practical retirement but his health has so improved that likely he'll return to actual participation in the agency's affairs.

WGN-TV Revamps Policy To Check Red Ink Flow

Chicago, July 20.

WGN-TV policy of accepting only public service spots has been scuttled as part of the station's recent drive to cut down the flow of red ink. Rates announced this week are $741 for 13 live one-minute spots and $617.50 for 13 one-minute film spots. Singles are $60 live and $50 film.

Ban on non-public service spots has cost the station plenty in lost revenue since its teeoff in April.

Lush TV Market for Scripters With Four Top Dramatic Series

Lush new market anticipated for writers when television opened up is already shaping in the industry, with at least four top-drawer dramatic series scheduled for airing in N.Y. during the coming fall and winter. While these will rely mostly on adaptations of old plays and stories, producers declared they'd also be on the lookout for new scripts penned especially for TV.

Newest of the scheduled series is a 52-week group of shows scheduled by World Video, Inc., in association with Actors' Studio, Inc. Scripts from these programs are to be adapted from one-act plays and short stories selected by John Steinbeck, one of the WV veepee. Also scheduled for airing, is a new series on the NBC web sponsored by Chevrolet, plus NBC's Theatre Guild Shows and the Kraft Television Theatre. In addition, CBS, ABC and WPIX (N.Y. Daily News), plan dramatic shows once they get their new studios in full operation.

WV-Actors' Studio series will follow the lead of NBC and the Guild in attempting to develop new dramatic techniques for TV. Directors of the Studio include Elia Kazan and Cheryl Crawford and the group will be able to draw for talent on approximately 50 actors, including such Broadway names as David Wayne, Marlon Brando and Kim Hunter. Burgess Meredith is to narrate the audition show and all succeeding programs.

WV plans to put the shows on film in order to provide the sponsor picking up their tab to get the widest possible coverage. Audition

(Continued on page 36)

Lee Cooley

warns

"Beware of the Hooper Hassle"

* * *

An Interesting Feature

in the

3d Annual Special

RADIO-TELEVISION NUMBER

of

VARIETY

Out Next Week

Guys Who Know The 'CBS Way' In Key TV Sales Spot

CBS has recruited for its television sales staff a major portion of what it considers to be the cream of its sales crop in the network's owned-and-operated stations. The web's plan is to make this sales setup, from the start, the strongest in the business, bunching together men of long training and experience within the CBS organization, instead of assigning to the staff comparative newcomers and letting them gradually acquire the "CBS way."

Each of the salesmen on this video staff has been an executive in some CBS station operation. For instance, Maurice Mitchell, comes direct from the post of general manager of WTOP, Washington. Kingsley Horton's previous CBS connection was as asst. gen. mgr. of WEEI, Boston, while Tom Dawson, another TV sales designee, held the sales managership of WCCO, Minneapolis. All of these are being replaced from the ranks of the stations from which they've departed.

It all follows a policy which CBS adopted a couple of years ago of decentralizing its O & O operations so that each station would be an entity in the development of personnel. Also of furthering this development by promoting such "local talent" to network jobs whenever such spots became available.

A. C. Tele Hearing Opens

Atlantic City, N. J., July 20.

Hearings to determine who will be granted the one permit available for a television station in the resort opened here yesterday (Mon.) before Hugh B. Hutchinson, FCC examiner, with George Hamid, operator of both Steel and the Million Dollar piers as the first witness.

Hamid appeared for Neptune Broadcasting Corp., operators of WFPG, one of the applicants, and said that arrangements had been tentatively completed for the use of one of Steel pier's four theatres as a television studio should the permit be granted.

Those seeking the permit besides Neptune are: Press-Union Publishing Co., owners and operators of WBAB and WBAB-FM; the Atlantic City Television Broadcasting Co., owned by the Claridge Hotel Co., and Philco Corp., and the Atlantic City World, Inc.

Buff Tele's Legiter

Buffalo, July 20.

WBEN-TV televised complete performance of the "Suds in Your Eye" legiter at the Grand Island Playhouse strawhatter.

An atmospheric film prolog preceded the performance showing rehearsals and scenic construction for the production.

Drug Retailers To Pool 'Charade'

A deal is under way for the Walgreen and Cunningham drugstore chains to join the Whelan group in a sponsorship pool of the "Charade Quiz" program through the DuMont telecast interests. Under the proposed arrangement the three retailers would divvy up the show's initial cost and spot film-transcribed versions of the program in markets where the respective chains operate. Whelan already supports the quiz on WABD, DuMont, N.Y. flagship.

The stations which are being considered for the tele transcription project are WFIL-TV, Philadelphia, WTTG, Washington; WMAR, Baltimore; WNAC, Boston, and WEWS, Cleveland. DuMont has a film-transcription booking arrangement with each of these stations. In such instances the web collects 30% of the card rate and furnishes the film gratis.

Lasker's $1,220,000 5-Station TV Budget

Edward Lasker, associate of Walter Wanger and Hal Roach, is planning to spend $1,220,000 on tele stations in five cities where he has asked FCC for channels. Lasker reported his existing capital to be $3,939,304.33.

Here's a breakdown of what he expects to spend in each city: Fresno, Calif., $288,991.28; Denver, $208,747.53; Seattle, $288,991.28; Portland, $225,337.07; and Salt Lake City, $208,747.53.

Ted Collins' Reversal

Boston, July 20.

In a sharp switch from his former thumbs-down attitude on televising sports events, Ted Collins has agreed to permit tele pickups of all home games of the Boston Yanks' pro football team next fall by WNAC-TV, local tele outfit.

Collins emphasized that the deal is for the 1948 season only, since he still wants to determine what effect TV will have on his gate receipts.

Giveaway Craze

Continued from page 25

ers, most of whom also have announcer chores on soap operas and other shows, and while the total sums they pocket are known only to the income-tax collector, it's obvious—and in some cases admitted—that a handful of the star emcees are accounting for from $60,000 to more than $100,000 apiece in annual income.

Conflicting Broadcast Times

Time schedules are the emcees' major enemy. Where they sometimes have time to do additional shows and are in demand for them, conflicting rehearsal and broadcast times interfere. The giveaway boom has created a demand for topnotch emcees which programmers are finding hard to fill. "There's a market in New York for not one, but several more really good emcees," says Charles Harrell, eastern program manager of ABC — who should know, having been on the prepping end of one giveaway after another lately.

Actors In the Act, Too

While a great many of the emcees have come from announcer ranks, a few actors are finding it possible to turn the giveaway curse into a golden blessing. One of the most conspicious is Clayton (Bud) Collyer, who, in addition to his longtime roles in "Superman" and "Road of Life," currently has emceeing chores in eight giveaways per week.

On the N. Y. scene, where the giveaway emceeing harvest is the heaviest, these are some of the spielers in two or more shows weekly:

Bert Parks—"Stop the Music" (ABC), "Break the Bank" (ABC), and "Second Honeymoon" (ABC).

John Reed King — "Give & Take" (CBS), "Missus Goes A-Shoppin'" (WCBS and WCBS-TV), "Go for a House" (ABC).

Bill Cullen—"Winner Take All" (CBS), "Give & Take" (with King), "Hit the Jackpot" (CBS), "Nora Drake" (CBS) and "Crime Photographer" (CBS).

Clayton Collyer — "Break the Bank" (with Parks), "Three for the Money" (Mutual), "Winner Take All" (CBS-TV), "On Your Mark" (WOR), "Road of Life" (NBC) and "Superman" (Mutual).

Jack Barry—"Daily Dilemmas" (WOR), "Life Begins at 80" (Mutual) and "You Can Lose Your Shirt" (WNEW).

Johnny Olsen—"Johnny Olsen's Rumpus Room" (WJZ), "Get Rich Quick" (ABC); until lately did "Movie Matinee" (Mutual) and "It's in the Bag" (WINS).

Bob Shepard—"Take a Number" (Mutual) and "Talent Jackpot" (Mutual).

John K. M. McCaffrey—"What Makes You Tick" (Mutual), "Author Meets the Critics" (NBC) and "Room 416" (WNBC).

Bill Slater — "20 Questions" (Mutual), "Luncheon at Sardi's" (WOR and Mutual), "Tele Charades" (WABD).

Tiny Ruffner — "Ladies Man" (WOR) and "Better Half" (WOR, soon on Mutual).

Stop the Hiatus!

Speidel jewelry plugs aren't being heard now on the 8:30 segment of "Stop the Music" because the outfit, in signing with ABC, wanted a nine-week hiatus from June 27 to Sept. 5, then 52 weeks on the show through Aug. 28, 1949.

But Monday (19), Speidel changed its mind and decided to get back into the act. The plugs will be resumed, following a five-week absence, on Aug. 8.

M-G-M—
"On the Island with You"
"This Time for Keeps"
Mgt.: LOU CLAYTON

TELEVISION-RADIOMAN

4-A agency television man, 35, topnotch background in commercial film and radio is available. Exceptionally strong creative flair — writer - producer of outstanding television and radio commercials now on air; author of successful novel. Geared to tailor live television or any branch of film or radio medium to the requirements of your client and follow through from client presentation to production supervision.

Box 435, Variety, 154 W. 46th St. New York 19, N. Y.

Truman

Continued from page 25

is, he probably lost virtually all of his tele audience (it being confined to the eastern time zone), and most of his radio audience except in the west.

Any accurate indication of the percentage of dialers still at their radios when Truman finally took to the air won't be known until A. C. Nielsen's audimeter measurement tapes are collected and tabulated, in a month or so. And Nielsen may not release the information publicly. C. E. Hooper's interviewers checked listening from 7 to 10 p.m. Wednesday and had instructions to resume phoning if Truman came on before 11:15. When he didn't, they closed up shop for the night.

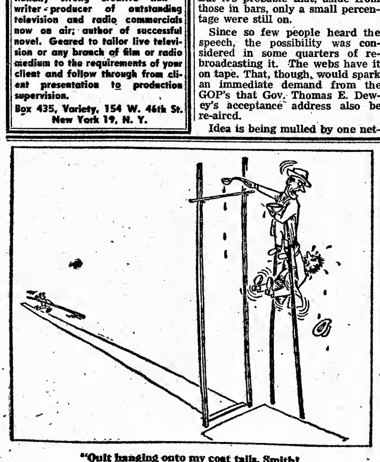
As far as is known, no check was made by any survey agency of the tele sets still flickering at 2 a.m. But it's probable that, aside from those in bars, only a small percentage were still on.

Since so few people heard the speech, the possibility was considered in some quarters of re-broadcasting it. The webs have it on tape. That, though, would spark an immediate demand from the GOP's that Gov. Thomas E. Dewey's acceptance address also be re-aired.

Idea is being mulled by one network of waiting until Henry Wallace accepts the Third Party nomination, then wrap all three nominees' speeches into an "I Accept" documentary, which would give listeners a chance to stack the various parties' claims and promises against one another. No definite plans, though.

It was disclosed, incidentally, by Clark Gifford, one of Truman's top advisers, that television was a definite factor in the President's decision to make his acceptance address almost entirely from notes. While the chief executive has discovered in recent weeks that his delivery is much more effective extemporaneously than when he reads from a prepared speech, Gifford said that Truman had been watching both GOP and Demo convention speakers carefully on the White House TV set and had noted how much effect was lost, particularly on the tele audience, when a speaker had his eyes lowered most of the time reading his talk.

The unexpressed portent was tele-wise office seekers are in for some heavy practice in off-the-cuff speaking.



"Quit hanging onto my coat tails, Smith! You'll get your Wheaties later."

Top Hoopers

Continued from page 27

Zale-Graziano fight, its 22.3 exceeded only by Lux Theatre's 27.1.

TOP HOOPER SHOWS
(July 1-7)

Walter Winchell	12.0
Stop the Music (8:45)	9.9
Take It, Leave It	8.8
Fat Man	8.4
Mr. D. A.	8.2
Horace Heidt	8.1
Stop the Music (8 p.m.)	7.9
This is Your FBI	7.9
Crime Photographer	7.4
Big Story	6.9
Gangbusters	6.8
Hit Parade	6.8
Break the Bank	6.8
The Sheriff	6.8
Mr. Keen	6.6
Music Hall	6.6
Bob Hawk	6.6

TOP NIELSEN SHOWS
(June 6-12)

Lux Theatre	27.1
Zale-Graziano	22.3
My Friend Irma	19.4
Mr. D. A.	18.5
Godfrey's Scouts	18.2
Screen Guild	16.7
Walter Winchell	16.1
Eddie Cantor	16.0
Duffy's Tavern	15.8
Big Story	15.7
Sam Spade	14.9
Music Hall	14.9
Jack Benny	14.5
Take It, Leave It	14.1
T or C	14.0
Inner Sanctum	13.8
Horace Heidt	13.6
Call the Police	13.6
Bob Hope	13.5

Texas

Continued from page 26

ings if they allow speakers to broadcast anything libelous.

Ex-Gov. W. P. Hobby and Ovetta Culp Hobby, prez and exec v.p. respectively of the Post, are in agreement with the FCC policy. Post's petition to the court states: "It has always been and is at the present time and will continue to be the philosophy of the plaintiff that the facilities of radio station KPRC should be available to any legally qualified candidate for public office and any such candidate should have the untrammeled right of freedom of speech in radio broadcasting and should have the unqualified right and privilege of making any statement over the radio which said candidate could make to any audience physically present."

KPRC contends that certain candidates in the Demo primaries, now campaigning, have notified the station that they intend to make certain statements over the air which, unless proved true, would be libelous. Station hence feels it's on the spot, pointing out that, to comply with Texas laws, it must edit speeches in violation of the FCC's ruling.

Station has current contracts for 15 different political broadcasts by candidates, according to general manager Jack Harris.

Suit was filed before Federal District Judge T. M. Kennerly. Technically, the defendants are the U. S. and the FCC. Action requests that Judge Kennerly set aside the FCC's ruling and himself construe the meaning of the Communications Act of 1934, under which the ruling was issued.

From The Production Centers

Continued from page 26

Sun-Times vets ed; preemed "G. I. Notebook" on WCFL Sunday (17)....Harry Fleer, heard on local kilocycles in 1935-37, is back in town as a principal in "High Button Shoes"....Blue made its debut on lily-white tele screens here last week via the badinage of a disk jockey who's noted for racy ad libs....Newcomers to WTMJ-TV include Al Beaumont, director, Joe Fox, artist, and Art Uhlman, newsreel fotog...."Bringing Up Parents," Cliff Johnson's new Saturday airer, originates in the living room of his suburban home, where he sounds out small fry on the question of what's the matter with mom and pop?....Tele set count in the Chi metropolitan area now past 27,000.

IN WASHINGTON . . .

Washington correspondents Paul Ward of the Baltimore Sun, Pulitzer Prize winner Nat Finney of the Cowles Bureau, and Lyle Wilson, UP Bureau chief, will pinchhit for editor-in-chief Ray Henle as guest commentators on NBC's Sunoco 3-Star Extra during latter's vacation....John Gaunt, program manager of WNBW, local tele outlet for NBC, off to join production staff of web's tele setup in Hollywood. Charles Kclly, ex-staff producer for WNBW, steps in to take Gaunt's place....Hazel Kenyon Markel, WTOP's Director of Public Service, copped an award for her "D. C. Dateline" interview of Secy. of Treasury John Snyder, which was named "outstanding radio program" of the current bond drive....WBUZ-FM, Bradbury Heights, Md., station, currently making mid-city street pitch for the District's Junior Police and Citizens' Corps fund raising campaign....Lansing Lindquist, ex of WSYR, Syracuse, named program manager of WOL-Mutual. Lindquist did a post-war stint as radio and communications officer on Gen. MacArthur's staff in Tokyo....Larry Frommer, WOL producer-writer, picked by National Conference of Christians and Jews to serve on local committee for Religious Book Week....WWDC now airing a new daily 10-minute musical show, featuring new releases and predictions on upswing of new tunes.

ABC

Continued from page 25

payroll expenses will meet the required cuts, which are said to range from 5 to 10%. It's pretty certain, however, that any scheduled pay raises are out the window.

While the web's billings for the first six months are up 10.6%, biggest gain for any of the nets, ABC, like CBS, has to earmark a heavy chunk of revenue to get into the TV race fast. (Talk in the trade is that CBS prexy William S. Paley ordered a $1,000,000 cut in that net's expenses.) ABC, with five owned and operated tele stations a-building, reportedly expects its TV outlay for the fiscal year to reach around $9,000,000.

Thus far, no word of budget paring at billings-heavy NBC. And Mutual execs, perhaps with fingers crossed, also deny any immediate expectations of retrenchment.

Horvitz

Continued from page 27

standard broadcast stations. Harry met the specifications of good programming.

The Mansfield and Lorain Journals had requested that the record in the AM proceeding be reopened to introduce evidence concerning the financial qualifications of Harry. However, this also was denied, as FCC said FM hearings had established Harry as financially qualified.

Commissioner Robert F. Jones, former Congressman from Ohio, and Commissioner George Sterling dissented. Commissioners Frieda B. Hennock and Edward Webster did not participate.

Dissent was against labeling the two newspapers as being unfair in their advertising policies. The two commissioners said the newspapers had merely engaged "in vigorous competitive practices."

Topeka — Station WREN put its frequency modulated affiliate, WREN-FM, on the air here last week. Verl Bratton, general manager, said WREN-FM will operate full time, and many ABC net shows heard on WREN will also be heard on the FM outlet. Programming and production will be handled by Fred Conger.

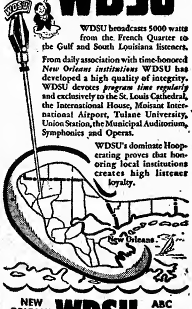
Not So Funny

Akron, July 20.

The giveaway craze is causing lots of resentment in this area, because pranksters, supposedly representing radio shows, are telephoning people and offering phony prizes.

Latest one is a young woman who calls, claiming to be from the "Master Quiz Show," which gives $500 for each correctly answered query. When asked what station she represents, she says, "Oh, we aren't on the air because we haven't got a sponsor!"

TALK to the SOUTH'S EAR ZONE through WDSU



WDSU broadcasts 5000 watts from the French Quarter to the Gulf and South Louisiana listeners.

From daily association with time-honored *New Orleans institutions* WDSU has developed a high quality of integrity. WDSU devotes *program time regularly* and exclusively to the St. Louis Cathedral, the International House, Moisant International Airport, Tulane University, Union Station, the Municipal Auditorium, Symphonies and Operas.

WDSU's dominate Hooperating proves that honoring local institutions creates high listener loyalty.

NEW ORLEANS WDSU ABC Affiliate 5000 Watts 1280 kc

JOHN BLAIR & CO., Representative

2 APARTMENTS

For Recording-Radio or Entertainment Executives—Midtown

3 ROOMS $165
4 ROOMS $250 (2 Baths)
Phone After 3 P.M.
BUckminster 4-6630

Now Available

TV TROUBLE SHOOTER

A topflight radio-TV writer-director and IDEA MAN. To organize or head-up advertising agency or station program department. Or assume executive duties for over-all planning and NEW BUSINESS in television. Heavy advertising agency experience. Both CBS network and local station experience. Knowledge of films, live talent, animation, music . . . AND . . . can make a budget STICK! Right spot more important than immediate pay-off. Write Box 6828, Variety, 154 W. 46th St., New York 19.

Boston B'casters' Radio Execs Club

Boston, July 20.

Through the efforts of Nona Kirby, regional sales manager of WLAW, a Radio Executives Club, modeled after the New York club, is being formed in Hub.

Teeoff luncheon held last week (15) at Hotel Touraine brought out over 60 enthusiastic prospective members, with actual membership expected to be well over 150 at end of vacation season. While not much actual business could be done at first meeting, a committee of six was selected to draft bylaws to be acted upon when club actually gets going.

Members elected to the committee are Nona Kirby, WLAW; William McGrath, WHDH; William Swartley, WBZ; Harold Fellows, WEEI; and Edward Shea and Jan Gilbert, agency men. Actual business meeting is tentatively skedded for third week in September.

WNYC Does On-the-Spot Job on N.Y. Port Hearing

WNYC, N. Y., knocked off its regular programming Monday (19) to do another on-the-spot public service job like the one it did on the city's subway hearings some months ago.

Seymour Siegel, station director, took the municipal indie's mikes to the Board of Estimates' hearing on proposals to improve the Port of N. Y., putting the proceedings on the ether at 10:30 a.m. for the run of the session.

Station snagged considerable acclaim locally for its subway-fare fight coverage.

Betty Powell to Humphrey

Betty Powell has joined the H. B. Humphrey agency as time buyer of network and spot.

She was formerly with Biow and BBD & O.

ST. LOO BUS RIDERS TO GET NEWS, MUSIC ON FM

St. Louis, July 20.

Execs of the St. Louis Public Service Co., operator of all public busses in St. Louis are planning the equipment of 20 of the machines with FM receivers and loud speakers to supply the customers with music and news. A deal was made last week with C. L. Thomas, gen. mgr. of the St. Louis Star-Times Radio Properties, owner and operator of KXOK for the test which will begin Aug. 4.

During a 10-day test 20 busses will operate on a rotating basis on various city streets and an indie survey organization will measure the degree of public acceptance. It is on the basis of the survey that a decision will be made to determine whether radio equipment will be installed in more than 1,000 of the company's busses.

In Cincy, Too

Cincinnati, March 20.

Servicing of music and news programs by WCTS, FM station of WKRC, local CBS link, to 100 busses and trolley coaches of the Green Line, which links Northern Kentucky with Cincy, was started last week and will be extended early next month to 300 vehicles of the Cincinnati Street Railway Co. on the Ohio side of the Ohio river.

On the inaugural broadcast, Hulbert Taft, Jr., veepee of WCTS and WKRC, haled the event as a national first and opined that the service will soon be provided in many cities.

10% Hike for WCOP Gabbers in AFRA Pact

Boston, July 20.

The American Federation of Radio Artists has signed a renewal of its staff contract with WCOP, local ABC outlet. The pact gives announcers a raise of approximately 10% and contains a clause specifying that actor and singer pay must be raised to conform with any general increase in the local scale.

New pact continues union-shop rule at the station.

Gulf Ordered to Pay Social Security Taxes For 'People' Freelancers

Attempt of Gulf oil to avoid social security payments for freelance performers on its "We, the People" radio series was outlawed yesterday (Tues.) by the Bureau of Internal Revenue. Sponsor was ordered to pay to the Government money it originally deducted from talent fees and later refunded to the artists.

Company had claimed that freelance performers on the program should be classified as "independent contractors" and thus not eligible for social security. Treasury Department ruled that such talent rate as "employees" for the purposes of social security. Case has been closely followed in radio and other show business circles, as possibly setting a sweeping precedent. The law firm of Jaffe & Jaffe, attorneys for the American Federation of Radio Artists, appealed Gulf's action to the Treasury.

CBS, RCA Revenues

Washington, July 20.

SEC issued a list of corporation earning statistics today (Tues.) showing a drop in overall revenue for RCA (including NBC) and CBS during the first quarter of 1948 as compared with the final three months of 1947.

CBS' income from net time sales "and/or operating revenues" was $18,677,000 for the opening quarter of this year, compared with $19,596,000 for the last quarter of '47 and $19,529,000 for the first quarter of last year.

RCA's take (with no breakdown shown for NBC) was $87,895,000, compared with $88,754,000 for the final '47 quarter. It was a gain, however, over the first quarter of '47 figure of $47,465,000.

Syracuse—The Syracuse Herald-Journal and Herald-American (Sun.) have launched a radio column, "Good Listening," edited by Thomas (Bud) Coolican. It is first air notes and comment space to be carried in over a decade.

Press Demands Right to Mobile DX Bands; NAB Wants Channel Hearing

Washington, July 20.

The Federal Communications Commission's recent rejuggling of mobile radio services caused a flurry from two different directions last week.

American Newspaper Publishers Assn., Associated Press, New York Mirror and others sent in petitions Thursday (15) asking if the four wavelengths in the 152-162 megacycle channels formerly allocated to press are still earmarked for press.

The next day the NAB issued a letter to FCC opposing deletion of present 152-162 and supporting assignment of 26 and 450-460 megacycle channels for remote pickup broadcast stations.

NAB requested an informal hearing on the matter and particularly stated: "It is only the sharing of these channels with the mobile press that is impractical, for they have their greatest value and both radio and press need them simultaneously whenever emergencies or events of public importance occur."

However, NAB pointed out that sharing frequencies for remote pickups with the geophysical and motion picture services has been proven practical, and there is no objection to such sharing.

The 26 megacycle band is useful for cue work, broadcasters told NAB, but not for reliable broadcast purposes.

NAB asked channels in the 450 band be allocated to permit their development for specialized applications, and to accommodate some of the needs of the multiplied AM, FM and tele licensees. Also if this band were allocated manufacturers would experiment with equipment, NAB said.

The Petitions from newspapers and NAB were unrelated, but chanced to be timed almost simultaneously.

Under the recent FCC ruling motion pictures are not directly mentioned. However, FCC experts interpreted the order to mean that pix would have more frequencies for location crew to studio transmission under the "rural" clause.

'Honeymoon's' Rotating Emcee Formula on ABC

Bert Parks' emcee chores with ABC's "Stop the Music," now that the show is playing theatre dates, are tying him down so much that the web has been forced reluctantly to pull him off its new cross-the-board "Second Honeymoon," although he can still work in time for Friday night's "Break the Bank."

Caught for a cinch choice to fill the "Honeymoon" spot, the web's programmers decided to rotate the assignment. First to get a week's whirl at the stint is Durward Kirby, who formerly m.c.'ed NBC's "Honeymoon in N. Y." and at another time was on ABC's "Club Matinee." Johnny Olsen, initially ticketed for "Honeymoon," was yanked at the last moment under pressure from Quaker Oats because of his identification until recently with QO's "Ladies Be Seated."

Mutual's Brace of Sales

Chicago, July 20.

Mutual shook off the summer doldrums with two sales here last week. Brach Candy signed for the "Superman" strip, on a small midwest hookup, starting Aug. 30, and Wilson Sporting Goods hit the dotted line for the All-Star Football game at Soldier Field, Chicago, Aug. 20.

All-Star game between the Chi Cardinals pro team and the College All-Stars will have Harry Wismer for the play-by-play and Red Grange handling color. Ewell, Thurber & Associates is the agency for Wilson; George H. Hartman Co. for Brach.

testimonial with teeth

Greater testimonial than this hath no program!

"The McCanns at Home" radio's oldest food program, has enjoyed the sponsorship of . . .

Dugan Brothers *for 21 years*

The Hawaiian Pineapple Company *for 19 years*

The Richmond-Chase Company *for 19 years*

The Minnesota Valley Canning Company *for 19 years*

Any sponsor who wants action *fast*—at a delightfully low cost-per-thousand homes reached — belongs on the "McCanns at Home", starring Dora and Alfred McCann right from their Yonkers home. Call LOngacre 4-8000 and ask for more facts.

WOR *mutual*

heard by the most people where the most people are

Inside Stuff—Radio

Mary Mason, a singer, has joined the American Federation of Radio Artists, the second member with that name. Newcomer joined in April, just before the union passed its new rule prohibiting applicants from using the same professional name as performers already in the organization. Under the new regulation the applicant must take another professional name to be eligible for membership.

The actress Mary Mason has been active in radio for more than 15 years in New York and Hollywood. She has starred in a sponsored series and been featured in Broadway legit and, before coming east, in pictures. Actress took the Mason name from her stepfather about 20 years ago.

Mary Mason is said to be the singer's real name, and she was a member of the American Guild of Variety Artists under it before she joined AFRA. However, she could not use it on the legit stage, as Actors Equity has a rule against duplication of professional names, and Mary Mason, the actress, has been an Equity member for years.

A third Mary Mason is said to conduct a femme chatter program daily over a Washington station. But she is rarely confused with either of the two ditto-names in New York.

Radio as a hypo for baseball game attendance will get the acid test in Kansas City the night of the annual KCKN-Blues Radio Appreciation Night, August 11. In other seasons these annual one-night promotions have been helped with ladies night and other stunts to near record attendance—to see winning teams.

This year there will be no admission inducements and the Blues are far from a winning team, lolling somewhere in the second division, usually about seventh place. But KCKN, which broadcasts the game, is not taking the situation laying down. Instead of focusing the attention on the ball club, this year's emphasis will be directed at the man who spiels the games and is winning over a good many listeners in Kansas City. Hence, the night is to be known as "Larry Ray Night," and ceremonies of the evening will feature presentation of several gifts to Ray at home plate before game time. Landon Laird, Kansas City columnist and sports enthusiast, has agreed in m.c. the deal.

Ellis Attebury, KCKN commercial manager who is handling the promotion, is taking this pitch to give radio virtually full sway to test its pulling power for that night.

Radio Writers Guild is opening its ranks to would-be scripters. Max Wylie, chairman of RWG's membership committee, disclosed this week that anyone interested in breaking into broadcast writing may now become an associate, non-voting RWG member.

Move is of especial interest to students, teachers, writers' workshops, etc., since the $8 per year associate membership fee entitles the subscriber to all RWG publications, including the monthly "Script Writer," plus the freelance market list and the bulletins of the Authors League of America, of which RWG is an affiliate.

New classification was created to meet a need indicated by continuous inquiries, Wylie said. Regular membership in the guild requires that the applicant have had at least two scripts broadcast.

Radio, tele and overseas shortwave coverage is in the works for the world preem of Allied Artists' "The Babe Ruth Story," at the Astor, N.Y., next Monday (26). AM-TV angles of the opening are being handled by radio's Maxine Keith, who so far has lined up radio coverage by WCBS, N.Y., and the Armed Forces Radio, for which lobby interviews are being arranged with State Dept., sports and showbiz personalities. TV pickup isn't finalized, but is probable.

A 250G Surprise

Philadelphia, July 20.

Clare Booth Luce, wife of the publisher of Time & Life and one of the star speakers at the recent GOP convention, observed much of last Wednesday night's (14) windup of the Demo powwow from the television pool booth (which was air conditioned and commanded one of the best views of the ball).

Evincing great interest in the TV setup, Mrs. Luce at length inquired (waving a hand over toward the pool monitors): "Well, who's paying for all this?"

(P.S.:—Estimates as to Life mag's outlay in its tieup with NBC for tele coverage of the two conventions range up to $250,000.)

WCOP'S 55G TAKE ON 'GE BOSTON TEA PARTY'

Boston, July 20.

WCOP, the Cowles station here, has just landed what's believed to be the biggest chunk of local billing for a Hub station in several years. General Electric Appliance Co. has been pacted to bankroll a full-hour, cross-the-board "GE Boston Tea Party." It's a house-built audience participation and music stanza, for which the tab will run about $55,000 on a year's basis. Show tees off Aug. 16 as a 1:30-2:30 attraction.

This sale, plus several others wrapped up during the current, normal doldrum season, has boosted WCOP's billings to 32% over a year ago, station exec reports.

N. D. Gets Chi Grid Sponsor

Chicago, July 20.

Complete sked of Notre Dame grid games will be aired in Chicago via WCFL, starting Sept. 25, with the Greyhound Corp. as sponsor. It's said to be the first time all the Fighting Irish games will be heard locally; since in previous seasons the nets have fed football on the pick-and-choose basis.

Green Associates will handle production.

Talent Unions in TV

Continued from page 33

ing it. In general, the practice of lease, rather than flat sale of material will doubtless be sought, in line with long-range League policy.

In the acting field, only the film players have a similar problem of having made a large backlog of material suitable for video, with no right of ownership or say in its control. The Screen Actors Guild is attempting to deal with this situation in its new contract with the studios, but the exact status of the matter is uncertain as yet. Unquestionably, the film actors will henceforth try to limit the right of telecast of their pictures.

State of Flux Elsewhere

In the other actor fields the situation is still somewhat uncertain. Although there is an Associated Actors & Artistes television committee, representing all the affiliate unions, currently in negotiation for an industry-wide production code for tele, the question of jurisdiction is still not entirely clear. If the 4A's committee succeeds in getting a satisfactory contract (and if the various affiliate unions accept a pending move to consolidate), the situation will be well organized.

If not, the American Federation of Radio Artists may simply take over jurisdiction and attempt to work out an agreement with the telecasters, leaving Actors Equity Assn., Screen Actors Guild (which, however, will control the film production field without controlling the telecasting of films), American Guild of Variety Artists, American Guild of Musical Artists and the smaller affiliates with merely jurisdictional claims. This latter prospect is probably remote, however.

The situation in the directorial field is apparently wide open. The Radio & Television Directors Guild (until recently the Radio Directors Guild), has contracts with the networks and ad agencies, which gives it a strategic position, since they are the ones actually controlling most telecasting at present. However, relatively few video directors are believed to be RTDG members, and the organization is not yet a powerful one. Meanwhile, the Screen Directors Guild is moving into the situation, in possible jurisdictional opposition to the RTDG. Also, there are a number of stage directors going into video, seemingly oblivious of either RTDG or SDG authority in the field.

But if the situation in television is uncertain and puzzling for talent, it is no less so for the telecasters themselves. For until the jurisdictional questions are settled and agreements are reached with the various talent unions and guilds, the telecasters face the constant possibility of strikes, various demands relating to pay and working conditions, and a welter of conflicting jurisdictional claims.

TV Scripters

Continued from page 33

show is to be done live in a studio but will be recorded on film off the face of a receiving tube. According to WV execs, filming the shows will also give them considerable repeat value, which they naturally wouldn't have if done live as a one-shot. Byron McKinney, tele director of the American Theatre Wing, is scheduled to handle TV production on the series, with the Studio group selecting the director. Richard Gordon will produce for WV. Four shows are to be in rehearsal at all times so that there will be a sufficient backlog of completed films.

Among the playwrights and authors from whose works Steinbeck will cull the programs are Stephen Crane, John Collins, O. Henry, James Barrie, Saki, Ring Lardner, Damon Runyon, Eugene O'Neill, Clifford Odets, Noel Coward, Thornton Wilder, Mark Twain, Edgar Allen Poe and William Saroyan. Price to authors on those scripts not in public domain will be worked out individually, with the authors also slated to draw royalties for any repeat performances.

LEAD THE LEAGUE WITH WBT!

It's easy! For WBT's 5:00 a.m. to 11:30 a.m. batting order is one of the longest, strongest block-programming lineups in all radio.

LEADOFF MAN IS GRADY COLE (5:00-9:00 a.m.), VARIETY Award-winning WBT farm editor who performs such miracles as selling 320,000 chicks in eight days. Average unsolicited fan-mail: 8,000 cards and letters a month.

NUMBER TWO MAN IS KURT WEBSTER (9:00-10:30 a.m.), whose single-handed revival of the tune "Heartaches" sold more than 3,000,000 records. Now he's emcee of a fast-moving audience participation show, "What's Cookin'?"—a solid hit!

THIRD AT BAT IS ARTHUR GODFREY (10:30-11:30 a.m.) on CBS.

A big-league trio. Yet even before these heavy hitters were one-two-three on WBT, more Charlotte listeners tuned to 50,000-watt WBT than to ALL other stations, all morning long!*

Now WBT's batting average will be higher than ever. You'll lead the league, too, if you let Grady Cole or Kurt Webster go to bat for you.

JEFFERSON STANDARD WBT BROADCASTING COMPANY
50,000 Watts • Represented by RADIO SALES • Charlotte, N.C.

*8:00 a.m.-12:00 noon average, Mon. through Fri.—C. E. Hooper, Oct. 1947-Feb. 1948

Television Followup

Continued from page 32

ping into the breach a couple weeks ago and was accented to a milder degree with Georgie Price on hand to coordinate the acts last Tuesday (13), it's because Berle was so singularly outstanding in patterning his talents to video.

Once again the Texaco show last week, when broken down into its component parts, came up with some qualitative programming. That went for Price as a "single," with his still sock delivery of the Jolson-Cantor-Jessel-Cohan renditions; the long-standard Buck & Bubbles routine; Jackie Miles; Vic Hyde and his one-man band; the Raoul & Eve Rayes' Cuban terping and the Acromaniacs to open. All solid vaude-nitery turns off the top-shelf Wm. Morris booking stable.

But as video's top variety show, the spontaneity and show-wise continuity that gave it the needed production values when Berle tied it together were again lacking on last week's stanza. The show cried out for good pacing and cohesion. Similarly the most recent installment pointed up anew the important role of the camera crew in achieving the necessary rhythmic quality. That the camera's as essential as the producer or the orch leader in the pit has by now been established. But the camera boys had an off-week in keeping the acts within camera range, particularly in the Rayes' dance turn and the acro opener.

CBS' **"Toast of the Town"** edition of last Sunday night (18) measured up entertaining-wise with any one of its predecessors. What was particularly noteworthy about this bill was the sock comedy act, even though it were not intended that way, came at the opening of the runoff instead of next-to-closing. The opener was Gautier's Bricklayers, the No. 1 dog act of show business, and the manner in which it strode across the tele-screen added up to a wow. However, there were two somewhat regrettable factors. The lesser one was that the nature of the act, the frequent coincidence of action on two ends of the stage, made it tough for the cameras to give closeup coverage of some of the comedy. But the more disappointing angle was that the telecast took place at an hour (9:30-10:30) when the moppets, at least in well-regulated families, are not included in livingroom circles. They would have got a tremendous wallop over this wizard of an exhibit for video, what with the pooches going through the antics of a building construction gang and the solid flow of laughs reaching a climax via the bit in which one of the dogs plays injured, as the result of a fallen object, and is trundled off in an ambulance. Gautier's is the sort of turn that can appear on one video web after the other in early succession and still be welcome.

Bill Robinson, who recently celebrated his 70th year, got his inning in fifth spot, and the passage, as happened on his appearance on the Texaco show (NBC) several weeks previously, was a combination of topgrade rhythmic and optical pleasure. Garbed in a snazzy summer outfit, Robinson looked equally as good as he danced. For an encore he did a hardshoe routine with the program's girl line, and that too was a darb. Ella Fitzgerald preceded him with a couple of her choice flights into neo-modern jazz vocalistics, and the pair returned in the afterpiece for a nifty duet of "Easter Parade." Up ahead of the mistress of scat rhythms were, in that order, Kate Murtagh, erstwhile of the Murtagh Sisters, whose chief item was a moderately amusing song-saga about a bearded lady, and the acrobatic dancing team of Toy and Wing, specialists in tossing off pirouettes, splits, high jumps and what not in fast time and attractive precision.

Dick Buckley's was one of those comedy acts that fare better with a live audience than through the limited scope of a television screen. No question about his routine of using persons out of the audience to play "Charlie McCarthy" while he grinds out his multiple-character crossfire being funny, but somehow, perhaps due to the laggardness of the cameras, the thing failed to jell nearly as well as it does in person.

The amateur "toasted" on this occasion was the city paymaster of Baltimore, Elmert Reinhart, who wrapped a fullbodied and pleasing baritone around "Home on the Range." Ed Sullivan, the program's m.c., kept the event moving smoothly and with a minimum of words. It was his most ingratiating job to date on this series, which seems to be taking on that quickening knowhow complexion from week to week. The lighting could still stand improvement.

The Texas Rangers transcriptions were recently signed up for their sixth year on WGBI, Scranton, Pa. And for the same sponsor, too! On WGBI they reached a 27.4 Hooper during 1947 on their 15-minute Monday through Friday program from 6:30-6:45 p. m.

America's foremost Western playing and singing group — as well as the largest. The Texas Rangers also offer you the greatest number of high fidelity, vertical cut transcribed tunes. Finest for FM as well as AM!

"Cowboy Hymns," by The Texas Rangers is the first album of its kind. This exciting new album by Bibletone, features six outstanding cowboy hymn selections.

Wire, Write or Phone for Complete Details

THE Texas Rangers
AN ARTHUR B. CHURCH PRODUCTION
KANSAS CITY 6, MO.

WOV

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General and Victory was the services of O'Dea as an experienced radio man. General stated in its recent letter that O'Dea had not consented to this arrangement. O'Dea is also to turn over his stock in WNEW.

General said: 1.) Victory had conceded that General was legally, technically and financially qualified to run WOV; 2.) Victory conceded that Leigh, who owns controlling stock, will not participate in the day to day running of WOV should Victory win; 3.) Victory could have filed a bid but did not; and 4.) Victory concedes by implication that it is not in a position to deliver to Bulova and Henshell the consideration which it purports to offer.

Therefore, General asked the Commission to favor its bid without a hearing of both applicants.

Victory attorneys told VARIETY they would shortly file a brief reply.

Baker's Buff Homecoming

Buffalo, July 20.

Roger Baker, w.k. to Buffalo dialers of the 30's as the sportscasting sports director of WKBW, is returning to the station on Aug. 1 as commercial manager. Since last year, he's been manager of KOB, Albuquerque, New Mexico's only 50kw outlet.

Baker was with the Buffalo Broadcasting Corp. for 11 years, serving at var'ous times as studio and program manager as well as sports director. He left in 1939 to succeed Red Barber at WLW, Cincinnati, later becoming account exec in charge of sales for its home office.

BRICKER BACKS OUT ON COLUMBUS BID

Washington, July 20.

Senator John W. Bricker of Ohio has apparently lost interest in radio. He is veepee and 25% common stockholder in Capital Radio, Inc., Columbus, O., which has just been granted a petition to dismiss without prejudice its application by the Federal Communications Commission. No reason was given for the dismissal request.

John W. Galbreath, real estate man, is president of the company and owns 25% of the common stock and three-fourths of the preferred stock.

ABC Taps Kiernan For Summer Vacation Duty

No sooner had Walter Kiernan decided on a two-week vacation from his early ayem WJZ (N.Y.), show than ABC tapped him for the 11:45-12 a.m., cross-the-board spot on the web, replacing the Galen Drake show which is going off for the remainder of the summer and will return to the air in the 3:30 p.m. slot.

So Kiernan teed off the new stanza Monday (19) from his Kent, Conn., summer home. "Unlike little Bo-Peep's sheep," he cracked, "I have my wires dragging behind me—and all this after those 18-hour-per-day stints at the political conventions."

AFRA

Continued from page 31

Payne was then elected national first vice-president.

Last year, after she had transferred to the New York local (with the switch of the "Ma Perkins" program from Chicago), Miss Payne withdrew her name from the running for national office, explaining that she preferred to wait until the membership had become well enough acquainted with her to know that the stories being circulated about her loyalty to AFRA were false. At that time there had been some political hysteria in the campaign activities in the union.

The principal uncertainty of the coming national convention is the question of the policies and tactics of the Coast delegation. According to reports in the union, the Hollywood chapter intends sending only a handful (some statements place the number at three) of delegates, with proxies representing the entire delegation of 106. That would presumably give those few representatives enormous voting power. With the New York, Chicago and other delegations voting independently on issues, possibly even split on some, the Coast aggregation might vote as a bloc and control the election.

The recently elected L. A. representatives to the national board, all regarded as conservatives, are Edward Arnold, Art Gilmore, Wally Maher, Earle Ross, Harry Stanton, Bill Thompson, Lurene Tuttle and Harry Von Zell. The delegates who will actually attend the convention are not yet selected.

Meanwhile, there is a movement on within the New York chapter to raise sufficient funds to pay the expenses of a sizable delegation. Adelaide Klein and Betty Garde are heading the activity.

NBC Promise

Continued from page 25

only 'way out front in the realm of sock public service shows, such as those booked out of the Documentary Unit, but also in its long-range blueprint of house-built commercial potentials, where the operation's been going on at an almost feverish clip during the past year.

Some at NBC contend that the next year may tell a different story; that the Sterling Fisher education-via-radio program being formulated may touch off a public service career for the web that hasn't been equalled in radio in years. (See separate story.)

But this, it's recognized, is still on the upcoming agenda and must be translated into a reality. And it's further recognized that, with the web boasting record billings for the first half of 1948, it only tends to accentuate the network's shortcomings in the field of high-minded public service radio.

KGW in Pacific N'west Takes Wraps Off Newest Look in Radio Stations

Portland, Ore., July 20.

After some 21 months of anticipation, KGW-KGWFM, Portland, Ore., NBC outlet, at last took the wraps off the Pacific Northwest's newest broadcasting studios in a mid-July Open House. Ad agency and radio personnel, plus John Q. Public, got a look at how one of America's leading architects thinks a modern radio station should look.

Designed by Pietro Belluschi, w.k. advocate of the new look in architecture, the KGW-KGWFM studios are an integral part of the multi-million dollar new Oregonian newspaper plant. The studios and offices occupy the major part of the fourth floor of the vast city block square structure, and are done up in an eye-catching vista of blues, greens, yellows, and browns.

The entire new KGW-KGWFM radio facilities are laid out with an eye to the utmost ease and efficiency of operation, and offer five complete studios ranging widely in size to handle every type of program production. The main operation studios are all hubbed around the master control room, like spokes of a wheel, giving complete visibility and simplified operation.

Each studio is a completely floating unit, suspended within the main building structure to kill outside vibrations. And their interiors look like a mathematician's doodling to the layman, what with curves, columns, and cylinders bulging the walls. But by engineering standards, the design ranks the new KGW-KGWFM studios right up with the nation's best in acoustical efficiency.

Video has not yet reached the Northwest, but complete television facilities have been incorporated into the new KGW-KGWFM plant, with a huge auditorium ready and waiting, and coaxial cables installed in the master control room.

New home rounds off more than 26 years of public service and entertainment by KGW and its younger offspring, KGWFM, in the Pacific Northwest.

8% Pay Boost on All Westinghouse Stations

Fort Wayne, July 20.

General pay increases of more than 8% and affecting 45 employes of WOWO, Fort Wayne, were announced by R. G. Duffield, manager of the Westinghouse station, who said an additional 250 workers of the firm in Philadelphia, Boston, Pittsburgh, Springfield, Mass., and Portland, Ore., also shared in the pay boosts.

Retroactive to June 13, the wage increase is predicated on a 40-hour week, and is the third increase for station employes in the past two years.

PEOPLE ARE "SEEING THINGS" IN DETROIT

Every day of every week, WWJ-TV, Detroit's first and only television station has the eyes of Detroiters focused in its direction. WWJ's diversity of programs and features has aroused the interest of Detroiters of all ages, in all walks of life, to the point where steadily increasing sales of television receivers has attracted an impressive list of national and local advertisers. Thanks to WWJ-TV's pioneering and showmanship, television has already become an effective advertising medium in the Detroit market—4th largest in America!

Associate FM Station WWJ-FM . . .
Associate AM Station WWJ

WWJ-TV

FIRST IN DETROIT . . . Owned and Operated by THE DETROIT NEWS

National Representatives: THE GEORGE P. HOLLINGBERY COMPANY

AFM's Midnight-to-5 A.M. Non-Travel Rule Gripes Traveling Musicians

Musicians who are members of name bands are strenuously objecting to the decision by the American Federation of Musicians to enforce an old regulation forbidding them to travel between midnight and 5 a.m., unless by train. Tooters, any of whom spend a fair portion of each year on the road if they remain with a name band for any length of time, assert that in barring them from movement, except by train, during the wee hours, the AFM will be working a hardship on all musicians rather than helping their lot.

It's the AFM's idea that in barring musicians from auto or bus travel between those hours the number of accidents in which musicians are killed or injured annually will be reduced substantially. To do this, the AFM is putting back into effect an old law which demands that when a musician must move by night, he must request his leader for a train berth, or not move at all. If this rule is violated, the tooter himself is subject to a $25 fine. For years, however, the regulation was ignored. At the recent AFM convention in Asbury Park, it was decided to reinstate it, although there has been no official word from AFM execs as to when the new enforcement will begin.

Musicians do not like the rule for many reasons, namely (1) travel by car or bus is less fatiguing in the early hours because there's less traffic and they spend less time at it; (2) in many small towns there are none or inadequate sleeping accommodations; (3) the rule will increase living costs since the pattern of using hotels now calls for what tooters label "two sleeps for one." What they mean by that is that they'll leave a one-night job at, say, 2 a.m., reach the next town at 7 a.m. (check-in-time), get a room, sleep all day, work the job that night and return to the same hotel and sleep again (check-out time is usually 4 p.m.), all for the price of one. They then move onto the next date, starting in the morning, reaching it in time to change clothes and go right to work. When that job is completed, they don't sleep but go right on to the next town and start the process all over again. It means that in six days of one-nighters, musicians pay only three hotel tabs.

It's pointed out that a rule barring travel between midnight and 5 a.m. will completely disrupt this pattern and under it the physical hardships of road travel will be much greater, not to mention the additional costs.

Old Brunswick Label Gets Decca Hypo In Move to Up Revenue

Decca Records is bent on reactivating the old Brunswick label, which it purchased some years back from the old American Record Co., forerunner of the current Columbia Records. Move, to all appearances, is part of a pattern via which Decca is tightening its belt and planning to wring every possible potential from its vast catalog of unreleased recordings.

Decca has formed the Brunswick Record Corp., a wholly owned subsidiary, which will issue new recordings (not reissues) from the Decca backlog and from among the Brunswick masters that came to Decca when it bought the label name. These recordings will be marketed by Decca through independent distributors, which means that nowhere along the line will there be any conflict with Decca business, unless Decca continues to appoint indie distribs for its own label.

Brunswick label will handle pop, country, race and other classifications except classical. That many will be drawn from Decca's own backlog is illustrated by the fact that the initial release, sometime in September, will consist of sides by Tony Martin, Frances Langford, Tex Ritter, Gallagher & Shean, Merry Macs, bands of Jimmy Dorsey, Woody Herman, Charlie Barnet, Johnny Messner, Bobby Hackett, et al. None of these has ever been released, and the idea, of course, is to rid Decca's backlog of material that can help boost the company's gross business.

Best British Sheet Sellers

(Week Ending July 15)

London, July 16.

Galway Bay	Box and Cox
Heartbreaker	Leeds
Ballerina	Maurice
Nature Boy	Morris
Four-Leaf Clover	F. D. & H.
Time May Change	Connelly
Golden Earrings	Victoria
Dream of Olwen	Wright
Toolie Oolie	Southern
Near You	Wood
After All	Cinephonic
My Achin' Heart	Connelly
Second 12	
Teresa	Leeds
Laroo Lilli Bolero	Dash
Serenade of Bells	E. Morris
Civilization	E. Morris
Tree in Meadow	Connelly
Miranda	Kassner
Reflections Water	Maurice
Silver Wedding Waltz	Unit
Ask Anyone Knows	Feldman
You Do	Chappell
I May Be Wrong	L. Wright
Nice to Know You Care	Unit

Andrews Sis Get British Clearance For U. S. Musikers

Andrews Sisters took three U. S. musicians with them last week when the trio sailed for London to play a date at the Palladium theatre. Girls went to great lengths to secure clearances for the three men from the British Musicians Union, which usually frowns on admitting American Federation of Musicians cardholders to its territory. Trio will be key men in the Palladium pit band which accompanies the trio.

Vic Schoen, who has conducted Decca disk dates and theatre appearances for the trio; drummer Tommy Rundell and pianist Wally Wechsler are the men involved.

Coney Isl. Set on Names

Cincinnati, July 20.

Coney Island, Cincy's biggest summer buyer of road bands for its Moonlite Gardens, has set Tex Beneke's orchestra for a Aug. 6, one-nighter; Ray Anthony, Aug. 13-19; Stan Kenton, Aug. 20 and Charlie Spivak, Aug. 27.

Other dates are filled by Clyde Trask's orch, a Cincy combo, with occasional vocal supplements. For the week starting Friday (23) Trask's band will be bolstered by the Modernaires with Paula Kelly.

Cap Pitches for Lift Of Cal. Transcription Tax

Capitol Records has made a heavy pitch to California State Equalization Board, asking that state sales tax of 2½c. on transcriptions be lifted. Ground for plea is that sale of waxed music is not transfer of wholly tangible personal property, but largely a rendering of services. Joining Cap in tussle is Standard Transcriptions, and others probably will add pleas when they learn of pitch.

Nine months ago Illinois excluded records from state sales tax, in answer to similar argument. Other states have kept it on.

Oberstein's 39c Disks Awaited Warily by Top Firms as Sales Threat

Eli Oberstein's new 39c Varsity label, which was to have hit the market 10 days or so ago but was held up by processing difficulties, will debut today (Wednesday) at Macy's, New York department store, and a string of other chain outlets. Initial release will consist of six pop records inscribed with current or potential hits, and two hillbilly disks. They are musical records, incidentally, presumably made in England.

It's no secret that there are those among major disk company executives who are plenty perturbed over the possibilities in Oberstein's disks. They know full well that if Oberstein has any sort of product—that if it's well recorded and well performed, that the 39c tab can make fair-sized inroads on sales, especially since the disk-buying public has not been buying the majors' 75c disks in very large quantities in recent months. Though major company executives have repeatedly pointed to the disk ban and the theory that the public is unaware that new tunes are still available, as the reason for the sales slump, there are many among them who feel that the 75c price is a big hurdle in view of current inflated living costs.

Oberstein's initial release consists of "Rambling Rose" and "It Only Happens" backed up; "Run, Joe, Run"-"My Heart Belongs To You"; "Love Somebody"-"Maybe You'll Be There"; "Woody Woodpecker"-"My Happiness"; "You Call Everybody Darling"-"Turkish Delight" and "Tomorrow Night"-"Long Gone." "Bouquet of Roses"-"Texarkana Baby" and "Seamen's Blues"-"Suspicion" are the hillbillies. No name artists are used.

Feist has assumed publishing rights of "Love Is a Dangerous Thing," whic' Don Reid, song's writer, recorded on his own prior to the disk ban and later placed with the National label.

Jocks, Jukes and Disks

By Ben Bodec

Bob Huston—"I'd Like to Live In Loveland," "On the Waterfall" (M-G-M). The Huston pipes have attached themselves to a waltz ballad, "Loveland," which has a good chance of staging a revival. The number dates back to 1910. Huston's treatment is schmaltzy but modern. "Waterfall," with the Fontaine Sisters putting in a refrain, also carries a nifty sentimental touch. It's the best pair that Huston has turned out under this label.

Claude Thornhill Orch—"Arab Dance," "La Paloma" (Columbia). It's a safe bet Thornhill's "Arab Dance," based on Tchaikowsky's "Nutcracker Suite," will wind up a standard in station libraries and with collectors who look for imaginative and stimulating performances. Arrangement is loaded with colorful passages both solo and in concert, adding up to musicianship decidedly off the beaten track. Slowly paced and subdued "Paloma" figures as a satisfactory companion piece. It's a good 12-inch buy.

My Favorite Five

By CARL C. GOODWIN

(WCHV, Charlottesville, Va.)

"Whiffenpoof Song" (Pied Pipers).

"Benjie's Bubble" (Benny Goodman).

"Backbeat Boogie" (Harry James).

"Without a Song" (Tommy Dorsey).

"Danny Boy" (Glenn Miller).

Jo Stafford—"This Is the Moment," "Every Day I Love You" (Capitol). Infectious lilt that Miss Stafford rings around "Every Day" spots it as qualitatively superior to the mate, even though the latter is rich in tonal fluidity. Edge of the first over the other spells charm.

Primo Scala Orch—"Underneath the Arches," "Side by Side" (London). Cloyingly sentimental "Arches" has become the latest object for eyebrow lifting in the trade. Reaction it has had on some pre-release tests marks it a hit. Emphasis on banjos and accordions is an obvious design to latch on to the sudden popularity on this side of the string band, but the answer to the click indications leans less to this factor than the circumstance that the lyric falls within the simple bittersweet sentiments of such hits as "You Can't Be True, Dear," "When Apple Blossoms Fall," "My Happiness" and "Tea Leaves." Apparently "Arches," like the others, responds to a current mood of looking backwards to the simple and the serene.

Danny Kaye-Andrews Sisters—"Woody Woodpecker," "Put 'Em In a Box, Tie 'Em with a Ribbon" (Decca). This harmonica-backed version of the tune Kay Kyser sent spinning into the bestseller class hits the market before the novelty has started to dip substantially. While lacking the instrumental zing of the Kyser grooving, the Decca candidate should do well. Coupling, likewise backed by mouthorgans, makes a neat springboard for the Kaye personality.

Mindy Carson—"Every Day I Love You," "I Can't Believe You're in Love with Me" (Musicraft). Insinuating bounce of "Day" is winsomely capitalized by this rising young stylist and the underside ballad emerges as a fine blend of melody and meaningful phrasing.

Ink Spots—"Where Flamingos Fly," "Just for Now" (Decca). Strength is backed by strength here. Both ballads find the group sharply on the beam in performance and mood medium. Juke ops will likely find it tough to decide between the dramatic drive encased in "Flamingos" and the solid lowdown sentimental appeal of the flipover. For a long-rider "Now" sounds like the choice.

Pied Pipers—"With All My Heart," "Goodbye Romance" (Capitol). As polished a set as the team has trotted out this year. "Heart" mixes top-level harmonizing with deft feel for the lyric and the livelier tempoed mate spotlights June Hutton for some nimble hurdling over verses that tickle the ear with superior whimsy and humor. Specially recommended for jock sessions.

Connie Haines—"Just for Now," "Where Flamingos Fly" (Signature). Miss Haines could have a clickeroo in "Just." Her treatment combines the ace elements of melodic sweep, persuasive heart appeal and a captivating style. She's not as relaxed or effective with the British import.

Platter-Pointers

Charioteers (Columbia) carve a fairly entertaining pair of rhythm ditties out of "Run, Run, Run" and "The Tourist Trade" . . . **Don Reid** imparts a smooth quality of crooning to his own scripted "Love Is a Dangerous Thing" (National). Underside's "Just a Girl that Men Forget" is not as convincing . . . **Anne Shelton** (London) pours lyrical brilliance into both "Time Out for Tears" and "Be Mine" but, as usual, runs short on the stuff that comes from the ticker . . . **Vera Lynn**, her label mate, rides "You're the One I Love" and "Silver Wedding Song" with a precise appreciation for melody and words and not much beyond that . . . **Kay Kyser Orch** (Columbia) packs a neat assortment of rhythmic sock in "Too Much-a Manana," with Gloria Wood contributing a snazzy vocal . . . **Barclay Allen's Rhythm Four** come through with their most exciting performance to date in "Barclay's Boogie" and "Green Eyes." Barclay's ivory pyrotechnics, as projected on this series, sets him up as a "must" on any program of strictly instrumental pop music . . . **Jose Curbelo Orch**, attached to Victor's international stable, builds up "Rumba Rumbero" into rousing brand of dansapation, with the maestro's pianistics adding much sparkle to the performance.

VARIETY 10 Best Sellers on Coin-Machines

Week of July 17

1.	WOODY WOODPECKER SONG (8) (Leeds)	Kay Kyser	Columbia
2.	YOU CAN'T BE TRUE DEAR (15) (Biltmore)	Griffin-Wayne	Rondo
3.	MY HAPPINESS (10) (Blasco)	Jon & Sondra Steele	Damon
4.	YOU CALL EVERYBODY DARLING (3) (Mayfair)	Al Trace	Regent
5.	IT'S MAGIC (4) (Witmark)	Dick Haymes	Decca
		Doris Day	Columbia
6.	LOVE SOMEBODY (5) (Kramer-W.)	D. Day-B. Clark	Columbia
7.	TOOLIE OOLIE DOOLIE (13) (Chas. K. Harris)	Andrews Sisters	Decca
		Vaughn Horton	Continental
8.	WM. TELL OVERTURE (7) (Tune Town)	Spike Jones	Victor
9.	LITTLE WHITE LIES (19) (BVC)	Dick Haymes	Decca
		Tommy Dorsey	Victor
10.	NATURE BOY (14) (Burke-VH)	King Cole	Capitol

Coming Up

MAYBE YOU'LL BE THERE (BVC)	Gordon Jenkins	Decca
MAHARAJAH OF MAGIDOR (Mutual)	Vaughn Monroe	Victor
RUN, JOE, RUN (Preview)	Louis Jordan	Decca
PUT 'EM IN BOX (Remick)	King Cole	Capitol
BLUEBIRD OF HAPPINESS (T. B. Harms)	Art Mooney	M-G-M
HEARTS WIN (Miller)	Petty Trio	Universal
BLUE SHADOWS (Santly-Joy)	Bing Crosby	Decca
BABY DON'T BE MAD (Paramount)	Frankie Laine	Mercury
TELL ME A STORY (Laurel)	Sammy Kaye	Victor
	Ames Bros	Decca
HAUNTED HEART (Williamson)	Jo Stafford	Capitol
	Perry Como	Victor
DICKEY BIRD SONG (Robbins)	Freddy Martin	Victor
	Larry Clinton	Decca
HEARTBREAKER (Leeds)	Andrews Sisters	Decca
	Ferko String Band	Palda
TEA LEAVES (Morris)	Emil Cote	Columbia
	Ella Fitzgerald	Decca
TREE IN MEADOW (Shapiro-B)	Margaret Whiting	Capitol

[Figures in parentheses indicate number of weeks song has been in the Top 10.]

FRENCH DECCA PLANS U. S. SALES INVASION

Akin to London Records' U. S. invasion, French Decca plans a strong campaign to merchandize its waxings of Edith Piaf, Jacques Pils, Suzy Solidor, Tohama and other Gallic artists. Edward W. Pelgrins, president of Fonior, S. A., with headquarters in Brussels, controls Decca of the Continent.

Like London Records (which is really the Decca Co. of England, but waived that tag because of its contract with the U. S. Decca Corp.), Fonior feels that the recent French talent invasion is a natural for the U. S. merchandizing of their platters in their original versions.

Tohama is being sent to Montreal in October, her first western hemisphere booking, via her disk company. She will play the Canuck theatres in Canada and may essay a U. S. nitery date. Tohama's name in private life is Maria Altmann.

BALLROOMS' CLEANUP CAMPAIGN

H'wood Writers More Advanced?

Music publishers who have been on the Coast recently say that songwriters who live in the Hollywood area are much more advanced than their eastern brethren in these disk ban days. Pubs assert that Coast writers, when they turn out a new song, often have it recorded two or more ways by bootlegging musicians before they approach a publisher with the idea of inducing him to take the tune for publication.

With a few masters of a new tune available, which can be turned over to either major or minor disk firms, the songwriter has a much easier task in disposing of publication rights.

AFM Apparently Resigned to Verdict Of Supreme Court on Form B Contract

American Federation of Musicians apparently has given up hope of changing in any way the U. S. Supreme Court decision which outlawed its Form B contract blank, which made buyers of a band responsible for social security and unemployment taxes. AFM is expected within a month or so to issue new contract blanks formulated by a committee of AFM director board members. These will replace Form B.

Though it is more than a year since the Supreme Court decided that the AFM's Form B blank was illegal, the union has continued to use it, forcing band agencies and other sellers to attach riders to every contract nullifying the effect of the blank's s.s. and unemployment tax clauses. AFM clung to the blank in the hope that it could upset the Court's ruling, at least in individual states. New York's Local 802, for example, has been trying for some time to get U. S. Treasury Department to issue special orders covering the tax collections on dates played by its members.

Spinner Lets Listeners Spell Him for Hour Daily

San Antonio, July 20.

Local dialers who have a yen to become a disk jockey are getting the opportunity to do so on KITE each morning between 8 and 9 a.m. Joe Allison, m.c. for the three-hour daily "Radio Almanac," invites would-be disk jocks to his airer.

Guest platter spinner brings to the studio his or her own favorite recordings, or may select them from the stacks of wax at KITE.

ASCAP to Meet Soon With Radio On New Contract

Attorneys for the American Society of Composers, Authors and Publishers, and legalites representing radio interests, will meet within the next couple of weeks concerning the extension of ASCAP's agreement with radio, which expires at the end of next year.

Law factions will review the developments already reached between negotiating committees representing both sides, which have been meeting occasionally for about a year in the process of making extension terms agreeable.

As soon as the attorneys huddle, ASCAP will seek to clean up the radio contract as quickly as possible and thereafter will turn its full attention toward concluding an agreement for the use of its music by television. It first, however, must secure clear rights from its members to represent them in television negotiations.

Camarata a Stickler For That AFM Ban

Tuttie Camarata, musical director of London Records, who conducted the majority of the recordings made by the English company before the first of the year, is scrupulously continuing to avoid conducting more until the American Federation of Musicians disk ban in the U. S. is lifted. Despite the fact that his conducting for London would be done in England, with English musicians, Camarata is a member of the AFM and he has assured James C. Petrillo that for the duration of the ban he will not record, even in England.

For months, Camarata has off and on been reported as leaving for England to cut new disks for London. But, in addition to his own wish not to violate AFM orders, he fears that if he did record, the AFM might latch onto the idea to make an example of him for the benefit of others.

Top Bandsmen Available For Pickup 1-Niters

Some crack musical bands are working out of New York currently under medium-name maestros who form "pick up" combinations only after they are signed for a one-nighter by an agency. There are so many topflight musicians available, who formerly did only recording and radio work, that a leader looking for good men for an occasional one-nighter has his pick of the best musicians in the country.

One-night promoters in the east, who know good music, say that in recent months they have bought bands that a leader who maintains his own combo all-year couldn't possibly maintain. They were made up of musicians who, when there was no recording ban and much more radio work than is now available, earned up to $50,000 annually. Such is their ability that they need very little rehearsal on the book of a leader who hires them for one night. They form a crack band just by sitting down together.

A leader can hire such musicians for the type of dates mentioned because all are worked within short distances of New York, and they're only for one night. Majority of the musicians involved are family men living in N. Y. or its suburbs and they wouldn't hit the road on long tours. In addition to the one-nighting out of town, they do club jobs, etc., in New York. They must, to maintain families since the elimination of recording and the reduction in N. Y. radio work due to the removal of many shows to Hollywood.

Thornhill to Resume Batoning in October

Claude Thornhill, who broke up his orchestra a few weeks back, will resume operations in October. William Morris agency has booked the band for two days—Oct. 28-29—at VPI, Blacksburg, Va., and may have others preceding that date. It's emphasized that Thornhill will return with exactly the same instrumentation he had when he disbanded. Vocalists Fran Warren and Gene Williams will be replaced by a vocal group.

Thornhill is in Honolulu revising and adding to his library, and vacationing. He picked Hawaii because that's where he wrote the first 60 scores that formed the basis of the current band.

UNKEMPT SPOTS BIZ DETERRENT

Band bookers in the east have launched a campaign against what may be one of the causes of the lagging business being done this summer by one-night ballrooms. Led by Howard Sinnott, General Artists Corp. one-night salesman, the idea is a cleanup campaign designed to induce promoters who operate unpainted, unattractively decorated ballrooms to refurbish and dress up their spots. Included, too, in the plan is the attitude that promoters must make of their ballrooms places to which parents would not be afraid to allow their youngsters to go. Properly supervised admissions is also part of the setup.

It has been noted during the few months since the summer one-night season began that the ballrooms consistently doing good business were those attractively decorated and furnished, well-run spots, such as the Totem Pole ballroom, Auburndale, Mass.; Ritz ballroom, Bridgeport; Carousel ballroom, Hampton Beach, N. H., etc. Many which had not been maintaining any sort of a business standard were, when checked, found to be unattractive, run-down buildings with inflammable paper decorations that were torn and hanging askew, poorly cleaned floors, chairs and washrooms, etc.

As a result, it dawned upon Sinnott and his cohorts that the physical attractions, or the lack of them,

(Continued on page 47)

'Variety' Forum

VARIETY has received increasing reports concerning the ideas used by such ballrooms as the Ritz, Bridgeport, Sunnybrook, Pottstown, and many others to promote business. As a means of relaying these promotional projects to other operators who might be missing business bets, VARIETY is serving as a clearing house for the exchange of such ideas.

A Forum column will be available to any operators wishing to tell about their exploitation gimmicks. Just address VARIETY, New York, 19, N. Y., attention Music Dept.

Sharp Anti-ASCAP Decision in N. Y.

The right of ASCAP to collect a seat tax from motion picture theatres was virtually thrown out yesterday (Tues.) in an historical decision handed down by Federal Judge Vincent H. Leibell in N. Y. in the suit brought by 164 theatres in the metropolitan N. Y. area. (See full details on Page 3.)

Highlighting the court's decision, which declared that ASCAP's collection of theatre fees violated the Sherman anti-trust laws, was a five-point injunction for relief to the plaintiffs. Injunction ordered ASCAP as an organization to divest itself immediately of all public performance rights on songs licensed for films, with the rights to be turned back to the original copyright holders.

ASCAP members were then restrained from refusing to grant such rights to film producers, or to grant them to anyone but film producers when they involved synchronization of tunes with films that are to be exhibited for profit. Court also restrained ASCAP and its members from conspiring to include a clause in film booking agreements with distributors and exhibitors that would force exhibs to obtain an ASCAP license in order to show the films.

Songs on Dishes, as Selling Lure, Brings Action Vs. Crockery Co.

Major music publishers ran into one of the most unusual infringement cases they ever encountered last week, when a crockery company was tagged selling sets of dishes on which were inscribed the titles and four bars of eight of the most valuable standard tunes in existence. Apparently the novelty angle of the use of the tunes meant much to the manufacturer's selling point since 6,000 dozen sets were said to have been sold before the pubs were made aware of the infringement.

Fondeville Co. is the manufacturer of the crockery. It is made both in the U. S. and England, but the majority sold here. Company has offered publishers a royalty of 12½c to 15c per dozen, but in return demands an exclusivity clause. At least one major song house is demanding 25c per dozen royalty (dishes sell for $5 and $6 a set of 12) and refuses the exclusivity clause. If that isn't satisfactory, says the pub, it will proceed with an infringement suit. Included in the deal is a lump sum settlement on all sales already made.

There are eight publishers involved. Four other tunes are in the public domain. And the crockery manufacturer is in a spot if he can't make a deal with all publishers who could have infringement cases against him. It seems that the dishes are packed and sold in sets, each plate of which carries a different title and music. Therefore, if the rights to one song cannot be obtained, the sets must be broken up.

Songs used are "I'll Be Down to Get You in a Taxi, Honey"; "If I Had My Way," "Let Me Call You Sweetheart," "When You Wore a Tulip," "Dear Old Girl," "I'm Forever Blowing Bubbles," "Moonlight Bay" and "Sweet Adeline."

Nicky Campbell Sets New Music Firm With Own Coin

Nicky Campbell, who split recently with Al Porgie in operation of Campbell-Porgie, set up his own publishing firm last week. Called Campbell Music, the company is being financed, according to Campbell, by his own coin and is not affiliated with either Broadcast Music, Inc., or the American Society of Composers, Authors and Publishers. In the charter papers, filed in Albany last week, Campbell and Barbara Walters are listed as directors.

Campbell has a staff consisting of George Gilbert to aid him in N. Y. and Ralph Harris in Hollywood. They have begun work on "The Things I Love," with which Campbell originally went into business for himself in the early '40s. He retained ownership of its after joining forces with Porgie.

Decca Names Indie Distrib For 1st Time

Decca Records for the first time in its comparatively brief operation has appointed an independent distributor of its product. Ever since Decca's inception 10 years or so ago, the company has maintained wholly owned and operated dispersal points, which become dangerously expensive when sales begin to slide since there is no way of reducing such operating costs unless branches are closed. It's stated by Decca that its initial move toward using indie distribs "may be the forerunner of others in areas where current coverage is deemed inadequate."

Salt Lake Hardware Co. is the indie signed by Decca. It heretofore has concerned itself only with handling the sort of items implied by the firm name. Its deal with Decca is exclusive and relieves that company's San Francisco branch, which heretofore was responsible for supplying the area of which Salt Lake is the center.

For years the recording industry has been predicting that Decca would go into indie distributorships. It wasn't until earlier this year, however, that Decca showed signs in that direction. Its first move was to establish what it called "super-branches." These were laid out to carry complete inventories of Decca's past and present line to shorten the time required on orders for any "catalog" material to be filled from eastern or western stock shelves. Some 18 super-branches have been established, but they replaced a number of minor distributing points.

Boosey Plea to Dodge Bela Bartok Suit Denied

Federal Judge Alfred Coxe last week in N. Y. federal court denied a motion of Boosey & Hawkes to dismiss Victor Bator and Julius G. Brown's suit alleging infringement of a third piano concerto composed by the late Bela Bartok. Plaintiffs are executors of Bartok's estate and originally filed against Columbia Records for a declaratory judgment on a charge the recording firm had waxed the tune without consent.

Boosey & Hawkes were later brought in as a defendant on a claim that it was involved in assigning recording rights to the Bartok concerto to Columbia. Publishing house had sought dismissal of the action on the ground that it does not do business in New York state, but the court disallowed the claim. B & H, under a 1939 agreement, had been Bartok's agent and publisher.

To-Do Raised On Buck, Taylor Hike In ASCAP Ratings

There was quite a to-do within the past 10 days between executives of the American Society of Composers, Authors and Publishers and at least one of the members of its board, over raises in classification given two writers.

Gene Buck, who had been listed in the "BB" class, was raised to "A," while Deems Taylor, who recently stepped down as president of the organization, was boosted from "A" to "AA". And the jumps caused a squawk. Both are former presidents of the Society.

One of the members of the board protested the increases on the grounds that neither writer was getting sufficient performances to justify the jumps, which involve several thousand dollars annually. After a fairly long dispute the raises were allowed to stand.

Buck's jump to "A", however, was in the nature of a compromise. He had originally applied for a raise from "BB" to "AA," the highest classification.

Wallace's New Look In Convensh Accomp

Philadelphia, July 20.

Henry Wallace's Third Party will blaze new trails in convention music when it meets here this week-end. GOP and Democratic parleys sported 60 piece brass bands under the guidance of such w.k. maestri as Meyer Davis and Howard Lanin. Wallace's convention will feature a dance orchestra.

Tony De Simone, local pianist, has recruited an orchestra of jazz band format, most of the musicians coming from the hep WCAU unit.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is based on information gathered from disk-spinners across the nation and is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2, and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country.

WEEK ENDING JULY 17

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	Pub.		New York: Paul Brenner—WAAT	New York: Tedd Lawrence—WHN	Chi.: Jerry Saxon—WIND	L. A.: Bill Anson—KFWB	Pitt.: Zinkand-Andre—WWSW	Seattle: Neal Edmondson—KING	D.C.: Jackson Lowe—WWDC	Mpls.: Roy Car—WLOL	Syracuse: Ed Murphy—WSYR	N. O.: Dick Bruce—WDSV	Charlotte: Alonzo Squires—WAYS	Cincy: Paul Dixon—WSPO	Ind.: Paul Roberts—WFBM	K.C.: George Stump—KCKN	Boston: Sherm Feller—WEEI	S. F.: Les Malloy—KYA	Phoenix: Dick Gilbert—KTYL	Port. Me.: Scott Colton—WCSH	Omaha: Lee Barron—KOWH	Memphis: Bill Gordon—WHHM	Louisville: Del Roy—WKYW	St. L.: Blaine Cornwell—KXLW	Denver: Herb Trackman—KMYR	San Ant.: Eddy Hyman—KYFM	TOTAL POINTS
1	2	9	Kay Kyser	Columbia	Woody Woodpecker	Leeds	ASCAP			1			1		1		2	9			10		2	2		1		2			2	88
2	1	17	K. Griffin-J. Wayne	Rondo	You Can't Be True, Dear	Biltmore	ASCAP	2	2				2					1	8	4			1					1				67
3	4	11	D. Day-B. Clark	Columbia	Love Somebody	Kramer-W	ASCAP	7	1		2	5	7		6	6						9		5					3			59
4	13	8	Pied Pipers	Capitol	My Happiness	Blasco	ASCAP					2			3					1				9			2	3			3	54
5	10	8	Spike Jones	Victor	William Tell Overture	Tune Town	BMI				5			5		3				8				3		10	10	6	6	3		51
6	15	7	Art Mooney	M-G-M	Bluebird of Happiness	T. B. Harms	ASCAP	1						2			4		3	6							4	7				50
7	6	3	Mel Blanc-Sportsmen	Capitol	Woody Woodpecker	Leeds	ASCAP					3				1			2	2							5		8			45
8	7	16	King Cole	Capitol	Nature Boy	Burke-VH	ASCAP	3					4		4								4			8				9	4	41
9	5	6	Al Trace	Regent	You Call Everybody Darlin'	Mayfair	ASCAP	10	3			6							4			7					7		1			39
10	9	8	Ella Fitzgerald	Decca	My Happiness	Blasco	ASCAP						5	1					1											1		36
11	19	8	Dick Haymes	Decca	You Can't Be True, Dear	Biltmore	ASCAP								2										1						1	29
12	3	23	Dick Haymes	Decca	Little White Lies	BVC	ASCAP	6	7				3											10		2						27
13	..	6	Patti Page	Mercury	Confess	Oxford	ASCAP				3	9		6										6					5			26
14	31	4	Toni Harper	Columbia	Candy Store Blues	Leeds	ASCAP		6					3					9					4								22
15A	12	17	Andrews Sisters	Decca	Toolie Oolie Doolie	C. K. Harris	ASCAP						6										7	7		3						21
15B	20	6	Doris Day	Columbia	It's Magic	Witmark	ASCAP					1				2												9				21
15C	8	18	Jon-Sondra Steele	Damon	My Happiness	Blasco	ASCAP	4									1									7						21
18A	..	3	Perry Como	Victor	Better Luck Next Time	Feist	ASCAP					10									3				2							18
18B	..	12	Perry Como	Victor	Haunted Heart	Williamson	ASCAP											2												2		18
18C	24	6	Vaughn Monroe	Victor	Maharajah of Magidor	Mutual	ASCAP				7								5	3												18
21	18	17	Art Mooney	M-G-M	Baby Face	Remick	ASCAP											3					10			4						16
22A	..	3	Pee Wee Hunt	Capitol	12th St. Rag	Shapiro-B	ASCAP													5		2										15
22B	..	3	Louis Jordan	Decca	Run, Joe, Run	Preview	BMI		8					4					7			10										15
22C	..	2	Ray Noble	Columbia	A Most Unusual Day	Robbins	ASCAP			3												4										15
22D	..	1	Margaret Whiting	Capitol	Tree in Meadow	Shapiro-B	ASCAP												6		1											15
26A	39	6	Perry Como	Victor	It Only Happens When I Dance	Berlin	ASCAP									5									3							14
26B	11	16	Gordon Jenkins	Decca	Maybe You'll Be There	Triangle	ASCAP	8							10												1					14
28A	22	22	Perry Como	Victor	Because	Chappell	ASCAP				6																3					13
28B	21	7	Peggy Lee	Capitol	Caramba, It's the Samba	Martin	ASCAP									4												5				13
30	28	7	Sportsmen	Capitol	You Can't Be True, Dear	Biltmore	ASCAP																			6				4		12
31A	17	5	Vera Lynn	London	You Can't Be True, Dear	Biltmore	ASCAP			10														1								11
31B	46	3	Frank Sinatra	Columbia	A Fellow With An Umbrella	Feist	ASCAP														6					5						11
33A	..	1	Ella Fitzgerald	Decca	Tea Leaves	Morris	ASCAP										10				2											10
33B	..	4	Gordon MacRae	Capitol	It's Magic	Witmark	ASCAP				1																					10
33C	..	1	Frank Sinatra	Columbia	Everybody Loves Somebody	Sinatra	ASCAP															1										10
36A	..	1	Al Jolson	Decca	When Red, Red Robin Comes	Bourne	ASCAP			2																						9
36B	42	3	John Laurenz	Mercury	Oh How I Miss You Tonight	Bourne	ASCAP											6							7							9
38A	..	1	Bob Hannon	Apollo	If I Live to Be a Hundred	General	ASCAP															3										8
38B	..	2	Marlin Sisters	Columbia	You Can't Be True, Dear	Biltmore	ASCAP										3															8
38C	..	1	Claude Thornhill	Columbia	For Heaven's Sake	Leeds	ASCAP			9											5											8
41A	..	27	Bing Crosby	Decca	Now Is the Hour	Leeds	ASCAP						8																		7	7
41B	..	3	Frankie Laine	Mercury	Put 'Em in a Box	Remick	ASCAP				4																					7
41C	..	4	Peggy Lee	Capitol	Baby, Don't Be Made at Me	Paramount	ASCAP									7					8											7
41D	..	3	Vaughn Monroe	Victor	Blue Shadows	Santly-Joy	ASCAP																					4				7
41E	30	3	Vaughn Monroe	Victor	What Do I Have to Do	BVC	ASCAP		4																							7
41F	..	1	3 Suns	Victor	Just for Now	Advance	ASCAP					4																				7
47A	26	4	Andrews Sis-D. Kaye	Decca	Woody Woodpecker	Leeds	ASCAP	5																								6
47B	..	3	Tommy Dorsey	Victor	Little White Lies	BVC	ASCAP																								5	6
49A	..	1	Arthur Godfrey	Columbia	Turkish Delight	Shapiro-B	ASCAP													7												4
49B	..	1	Tony Pastor	Columbia	Rambling Rose	Laurel	ASCAP					7																				4
51	49	2	Perry Como	Victor	Rambling Rose	Laurel	ASCAP								8																	3
52	..	1	Prima Scala Orch	London	Underneath the Arches	Robbins	ASCAP									9																2

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Songs with Largest Radio Audience

Thirty songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast Over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

Survey Week of July 9-15, 1948

Song	Publisher
A Fella With an Umbrella—†"Easter Parade"	Feist
A Tree In the Meadow	Shapiro-B
Baby Don't Be Mad at Me	Paramount
Blue Shadows On the Trail—†"Melody Time"	Santly-Joy
Dolores	Famous
Dream Peddler	Southern
Ev'ry Day I Love You	Harms
Haunted Heart—*"Inside U.S.A."	Williamson
I Went Down To Virginia	Jefferson
Only Happens Dance With You—†"Easter Parade"	Berlin
It's Magic—†"Romance On High Seas"	Witmark
It's You Or No One	Remick
Just Because	Leeds
Little Girl	Leeds
Little White Lies	BVC
Love Somebody	Kramer-W
My Fair Lady	United
Nature Boy	Burke-VH
Now Is the Hour	Leeds
P. S. I Love You	LaSalle
Put 'Em In a Box—†"Romance On High Seas"	Remick
Rambling Rose	Laurel
Rhode Island Is Famous For You—*"Inside U.S.A."	Crawford
Serenade (Music Played On a Heartstring)	Duchess
Steppin' Out With My Baby—†"Easter Parade"	Berlin
Takin' Miss Mary To the Ball	Miller
Tea Leaves	Morris
Tell Me a Story	Laurel
Toolie Oolie Doolie	C. K. Harris
When the Red Red Robin Comes Bobbin Along	Bourne
Woody Woodpecker	Leeds
You Can't Be True Dear	Biltmore

The remaining 20 songs of the week, based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast Over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

Song	Publisher
A Boy From Texas	Shapiro-B
Baby Face	Remick
Better Luck Next Time—†"Easter Parade"	Feist
Caramba It's the Samba	Martin
Chillicothe, Ohio	Mellin
Confess	Oxford
Don't Blame Me	Warren
Dream Girl—†"Dream Girl"	Famous
Encore Cherie	Miller
Fiddle Faddle	Mills
Foolin'	Jay Dee
Heartbreaker	Leeds
I'd Give a Million Tomorrows	Oxford
I'm Looking Over a Four Leaf Clover	Remick
It's a Most Unusual Day	Robbins
It's the Sentimental Thing To Do	Fisher
Just For Now	Advanced
Last Thing I Want Is Your Pity	Morris
Long After Tonight	Broadcast
Love Of My Life—†"The Pirate"	T. B. Harms
Old Ferris Wheel	Goldmine
Take It Away	Pemora
What's Good About Goodbye—†"Casbah"	Melrose
You Call Everybody Darling	Mayfair
You Were Meant For Me	Miller
Yours	Marks

* Legit Musical. † Filmusical.

Gazley Joins Alexander

Al Gazley, who did not shift with the Mus-Art agency personnel to General Artists Corp. last week, joins Willard Alexander's agency Aug. 1, in New York. He will assist Alexander in booking locations.

SIG BUYS PAT TERRY DISKS

Signature Records has taken over seven sides cut by Pat Terry for the Famous label prior to the ban.

Etchings will be marketed both as singles and as part of an album.

Just Concluded Ten Weeks
ARCADIA BALL ROOM, NEW YORK
TOMMY RYAN
and His Orchestra
Currently (July 17-30)
PALISADES PARK, N. J.
BRIGHTON BEACH, N. Y. (AUG. 3-10)
ALBION HOTEL, ASBURY PARK, N. J.
Starting Aug. 12—Indef.
EXCLUSIVE MANAGEMENT
ASSOCIATED BOOKING CORP.
JOE GLASER Pres
745 Fifth Ave., New York 22 PL 9-4600
203 No Wabash Chicago

The Top Favorite
MY HAPPINESS
Lyric by Betty Peterson Music by Borney Bergantine
All Material Available
BLASCO MUSIC, INC.
1221 Baltimore Kansas City, Mo.

Tops of the Tops

Retail Disk Seller
"Woody Woodpecker"
Retail Sheet Music Seller
"You Can't Be True, Dear"
"Most Requested" Disk
"Woody Woodpecker"
Seller on Coin Machines
"Woody Woodpecker"
British Best Seller
"Galway Bay"

Duke Ellington Banned From Albert Hall By Nott'ham Church Execs

London, July 13.

Duke Ellington was told this week that he had been banned by the church authorities of Nottingham from performing in the city's main concert hall on July 16. When efforts were made to book the Nottingham Albert Hall, the only suitable building, impresario Harold Fielding, who is organizing Ellington's concert tour of British cities, was told that the hall was not available.

The Rev. Frank T. Copplestone, minister of the Albert Hall Mission, said that no booking had been accepted and there could be no question of any cancellation.

"An inquiry was received from Harold Fielding's office as to whether the hall would be available," Rev. Copplestone said yesterday. "We felt it seemed hardly the standard of concert we liked to have in the hall, which after all is our church and Fielding was informed that the hall was not available.

"This is a Methodist church and not a public hall, but the demand for good class concerts in Nottingham is such that the Albert Hall is generally available for them.

"This is no judgment on the proposed performance. We do not wish to reflect adversely on this type of concert, but we still have to exercise discretion as to what is put on. Our object is to make it available for civic and social functions and high class concerts."

Duke Ellington commented: "I have played in church halls all over the U. S. and frequently performed in Carnegie Hall. I play everything from modern folk music to symphonies. I have every respect and reverence for anyone's religious beliefs, but it is nonsense to suggest that my music is in any way irreligious and I cannot conceive why I am not acceptable to appear at Nottingham."

Harold Fielding, who is organizing the tour, said: "I was amazed when I heard I could not have the hall. Ellington's visit to Britain has been the most succesful I have ever managed. He is such a draw that I have had to alter the whole program to give him more time on the platform."

Upbeat

New York

New York Public Library shifted indoor disk concerts, which were run all winter, to outdoors in Bryant Park; they'll be done daily... Leeds Music found another sleeper hit in Claude Thornhill's "For Heaven's Sake." Columbia disking ...Dave Dennis forming new orchestra...Edmundo Ros, British Latin-American maestro, here from London...Sammy Kaye donated 12 radios to Halloran hospital, war vet institution; prizes on Kaye's Chesterfield "So You Want to Lead a Band" show, incidentally, have pyramided to $12,000 in value... Milt Krasny, General Artists v.p., will come east in a few weeks while Tom Rockwell, prez, goes west... Jack Spina out of Leeds Music.

Hollywood

Bob Crosby Orchestra playing Palace theatre, Columbus, July 19-22, and then RKO Palace, Cleveland, week of July 23 . . . Million Dollar theatre will pair International Sweethearts of Rhythm and Joe Liggins combo week of Aug. 17, Red Ingle combo set for July 27 stanza . . . Following date at Million Dollar, Ingle group goes to Zamboanga nitery for an indef stand . . . Leonard Sues' new crew inked for July 23-Labor Day stretch at Del Mar hotel . . . Miguelito Valdes' band set for two weeks at Del Pasco, Santa Barbara, Aug. 18, Valdes will add a dance team and get $3,250 per week for the engagement . . . Red Norvo back in town after series of midwest nitery stands.

Bands at Hotel B.O.'s

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Dick Jurgens**	Waldorf (400; $2)	6	3,195	18,765
Skitch Henderson	Pennsylvania (500; $1-$1.50)	2	1,300	2,745
Ray Eberle*	New Yorker (400; $1-$1.50)	10	1,310	13,685
Guy Lombardo	Astor (700; $1-$1.50)	8	3,515	31,110

* *New Yorker, ice show.*
** *Dick Jurgens replaced Monday (12).*

Chicago

George Olsen (Beachwalk, Edgewater Beach; $1.50-$2.50 min.). Rain Monday (12) cut take, but still sock 12,000.

Florian ZaBach (Empire Room, Palmer House, 550; $3.50 min.-$1 cover). Second week of new summer revue doing fine biz. Excellent 4,000.

Los Angeles

Shep Fields-Frankie Laine (Ambassador, 900; $1.50-$2). Solid 2,900 tabs.

Jan Garber (Biltmore, 900; $1-$1.50). Good 2,750 covers.

Location Jobs, Not in Hotels

(Chicago)

Marty Gould (Chez Paree, 500; $3.50 min.). Danny Thomas keeping bistro packed. Boff 6,300.

Henry King (Trianon; $1-$1.15 min.). King switched to southside and picked up fair 8,000.

Al Trace (Blackhawk, 500; $2.50 min.). Building right along. Brisk 2,600.

(Los Angeles)

Buddy Rich-Helen Forrest (Palladium B., Hollywood, 2nd wk.). Poor 7,800 callers.

Desi Arnaz (Casino Gardens B., Santa Monica, 3rd wk.). Poor 2,800 takers.

Frankie Masters (Aragon B., Santa Monica, 1st wk.). Powerful 7,500 dancers.

GAC's Talent O.O.

General Artists Corp. is now hot after new artists since it acquired fresh manpower in the deal which brought into its sales force the personnel of the Mus-Art Agency. Agency has been approaching in the past week or so a number of unattached, and attached, artists with a view toward aligning them under the GAC flag.

Action in the direction towards strengthening and enlarging its talent roster are not being done, however, simply because of the addition of Russ Facchine, Jack Whittemore, Lyle Thayer and Howard Christensen, the exMus-Art men. There's television to be considered.

M-G-M MAKES 1ST DISK SINCE AFM BAN

Hollywood, July 20.

M-G-M Records last week made its first recording since the application of the American Federation of Musicians disk ban. It cut Art Lund with harmonica backgrounds, doing "You Call Everybody Darling" and "Hair of Gold."

Ever since the ban, M-G-M has observed the AFM ban, partly because of its affiliation with Metro films, and partly because anything it required could be gotten from England, a source of material for all major disk companies during recent months.

The R H LOGGING SYSTEM Is FREE
(This Friday—July 23)
To Prove the Following Facts
1. It starts a song faster.
2. It shows where and how your song is played.
3. It gives a true valuation to every plug.
4. No secret tabulations.
5. All information available at all times.
6. Vocal renditions score higher than instrumentals.
7. All our staff consists of recognized music men.
Our Fee will only be $50.00 a month.
MORTY KEIT
Gen. Mgr.
Circle 7-5197

Levant Tops Gershwin H'wood Bowl Concert With Chopin Encores

Hollywood, July 20.

The lady was indignant.

"He plays beautifully," she declared, "but I don't think even Oscar Levant has the right to play Chopin as an encore at a George Gershwin Memorial Concert."

Thus the Hollywood Bowl's fifth Gershwin memorial ended. Record crowd of some 21,000 people had been more or less disappointed anyway by the programming. Last two years, under the batoning of Paul Whiteman, program had leaned heavily on the more popular Gershwin melodies — the familiar songs from musicomedy hits. This year, with Leith Stevens conducting, only the expected "Rhapsody in Blue" and an arrangement of the "Porgy and Bess" score could be considered close to Gershwin's pop catalog.

Levant's encores, which teed off a home-going controversy, came after he had concluded a brilliantly executed "Rhapsody." After several bows, he repeated a few chords of the Gershwin piece, but but the crowd demanded more. After a few moments, however, the encores began. First "Malaguena," and when that didn't sate the overflow crowd he tried some Chopin, "Clair De Lune" and eventually "Good Night Ladies" to chase 'em home. By that time, the controversy was on in full force.

Kap.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities, and showing comparative sales rating for this and last week.

Week Ending July 17

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Liberty Music Shop)	Chicago—(Hudson-Ross)	Detroit—(Grinnell's)	Kansas City—(Jenkins Music Co.)	Los Angeles—(Denel's Mus. Shop)	San Francisco—(Sherman-Clay)	Boston—(Boston Music Co.)	St. Louis—(S. S. Kresge Co.)	Seattle—(Sherman-Clay)	Minneapolis—(Don Leary)	Omaha—(Lyon & Healy)	Indianapolis—(Pearson)	TOTAL POINTS
1	1	KAY KYSER (Columbia) "Woody Woodpecker"	1	..	5	1	..	..	1	1	1	..	1	9	68
2	2	K. GRIFFIN-J. WAYNE (Rondo) "You Can't Be True, Dear"	5	..	6	2	2	..	2	2	3	2	..	..	64
3	4	DICK HAYMES (Decca) "Little White Lies"	4	4	..	3	4	..	4	9	6	..	..	..	43
4	3	SPIKE JONES (Victor) "William Tell Overture"	2	5	..	6	..	8	5	..	5	..	4	..	42
5	14	BLANC-SPORTSMEN (Capitol) "Woody Woodpecker"	..	6	..	..	1	1	..	..	..	1	..	..	35
6	5	DORIS DAY-B. CLARK (Col) "Love Somebody"	6	..	3	..	7	..	8	..	..	..	..	2	29
7A	9	PEE WEE HUNT (Capitol) "12th St. Rag"	..	2	1	..	..	..	3	..	..	..	10	..	28
7B	5	JON-SONDRA STEELE (Damon) "My Happiness"	3	7	..	5	..	..	7	5	..	..	..	..	28
8	7	PIED PIPERS (Capitol) "My Happiness"	..	..	..	..	..	7	..	..	..	4	2	8	23
9	11	ELLA FITZGERALD (Decca) "My Happiness"	..	..	2	..	6	..	..	..	4	..	..	..	21
10	14	PATTI PAGE (Mercury) "Confess"	..	..	..	7	5	..	..	..	..	3	..	..	18
11A	19	GORDON JENKINS (Decca) "Maybe You'll Be There"	..	9	7	..	..	..	10	..	..	..	..	1	17
11B	..	DORIS DAY (Columbia) "It's Magic"	..	3	..	..	..	..	..	..	2	..	..	..	17
11C	8	AL TRACE (Regent) "You Call Everybody Darling"	..	1	..	..	..	..	..	4	..	..	..	..	17
12	13	DICK HAYMES (Decca) "It's Magic"	..	..	..	..	3	6	9	..	..	..	..	..	15
13A	7	KING COLE (Capitol) "Nature Boy"	7	..	..	..	8	5	..	..	..	10	..	..	14
13B	..	DICK HAYMES (Decca) "You Can't Be True, Dear"	..	..	..	..	..	2	..	..	..	..	..	6	14
14	6	ANDREWS SISTERS (Decca) "Toolie Oolie Doolie"	9	..	..	4	..	..	..	..	7	..	..	..	13
15A	10	TEX BENEKE (Victor) "St. Louis Blues March"	..	8	9	..	..	..	..	..	8	..	..	..	8
15B	..	TONY MARTIN (Victor) "Hooray for Love"	..	..	..	..	..	3	..	..	..	..	..	..	8
15C	..	VAUGHN MONROE (Victor) "Maharajah of Magador"	..	..	..	..	..	10	..	..	..	..	..	4	8
15D	..	ROSETTA HOWARD (Columbia) "Ebony Rhapsody"	..	..	..	..	..	..	..	3	..	..	..	..	8
15E	..	KING'S WAY SYMPH. (London) "Fiddle Faddle"	..	..	..	..	..	..	..	..	..	..	..	3	8
15F	..	SPORTSMEN (Capitol) "You Can't Be True, Dear"	..	..	..	..	..	..	..	..	..	..	3	..	8
16A	..	PERRY COMO (Victor) "Because"	..	..	..	8	..	..	..	8	10	..	..	..	7
16B	..	TONY MARTIN (Victor) "What's Good About Goodbye"	..	..	..	..	..	4	..	..	..	..	..	..	7
16C	15	ART MOONEY (M-G-M) "Blue Bird of Happiness"	..	..	..	..	..	..	..	..	..	5	..	10	7
16D	..	TOMMY DORSEY (Victor) "Mississippi Mud"	..	..	4	..	..	..	..	..	..	..	..	..	7

FIVE TOP ALBUMS	1	2	3	4	5
	PROGRESSIVE JAZZ, Stan Kenton, Capitol	SONG HITS OF OUR TIMES (7 Albums), Decca	EMPEROR WALTZ, Bing Crosby, Decca	ALBUM NO. 3, Al Jolson, Decca	MASTERPIECES, Glenn Miller, Victor

U.S. Pubs Earned 500G For Dollar-Hungry Eng. This Year, Says PRS

London, July 20.

Harold Wilson, president of the Board of Trade, was told by Leslie Boosey, chairman of the British Performing Right Society at a luncheon in London, July 15, that the "export" of British music had resulted in foreign income this year of $500,000.

Wilson said that despite the greater use in dollar and other hard currency countries of British songs, films and compositions the volume of such two-way traffic was still in favor of compositions coming into this country. He urged greater attention to export.

"It is a matter of some pleasure to me," said Wilson, "that on my last visit to America I found that works of art and particularly pop songs produced in this country were in considerable use, particularly in U. S. 'juke boxes'. I appeal to everybody to exploit our music to the very fullest possible extent.

"I would not deny that American tunes are very good. I think it would be very wrong to restrict the flow of American popular music into this country but we must not take and play everything American in this country merely because it is American.

"Don't let us take everything that comes out of Tin Pan Alley and everything that comes out of Hollywood and give it an automatic priority over everything British."

Harry James will disband July 24 for four week. Band now is on one-nite trek up and down coast.

3 Ex-Pluggers Form Music Co. With BMI Aid

Cavalier Music, a new publishing firm formed by three former contactmen, went into business in New York last week. Bob Baumgarten, Mickey Glass and Jerry Lewin established the company via deal with Broadcast Music, Inc., which is backing them on a performance arrangement.

BMI handed over to the trio "You Walked By," brought out originally by BMI during its radio fight with the American Society of Composers, Authors and Publishers. Disk companies assertedly are reissuing platters of the tune.

Jonie Taps Prowls For Jolson Pic Tunes

Jonie Taps, coordinator of music for Columbia Pictures, is due east later this month.

He's bent on buying songs for use in the next Al Jolson film, due to roll in the fall for Col.

TELL ME A STORY

LAUREL MUSIC CO.

1619 Broadway

New York

TOMMY VALANDO

Sound-Equipped

MOTOR COACH FOR SALE

Bands! Road shows! Entertainment groups! Speakers! Completely rebuilt White Motor Coach ready for your long or short trips. Beautifully outfitted, roomy for comfort and plenty of instrument and luggage space. Special appearance platform at rear. New and complete public address system with generator and built in speakers. Body rebuilding alone cost $6,000; sound system cost $4,000. Our client will sell at real bargain price; also will consider lease proposition.

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TRACY-LOCKE, CO., INC.

1307 Pacific Avenue

DALLAS, TEXAS

In Tribute to a Great American

GENERAL PERSHING MARCH

The March Always Associated With His Long Military Career

Band Arr., Piano Solo Available

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I'M IN LOVE—CAN'T YOU TELL

EDWIN H. MORRIS & CO.

1619 Broadway, New York

All Material Available

Featured in M-G-M's "BIG CITY"

DON'T BLAME ME

Music by . . . JIMMY McHUGH

ROBBINS

CAN YOU IMAGINE?

Yes, can you imagine a "nobody" imagining that he might write a good song lyric? It has taken me 30 years of trying to even "imagine" I might.

If you publish songs or write music, and think this might "do" if it had music I'd be glad to know it.

Just a couple of excerpts from it as I haven't the whole completed to my satisfaction, and some lines and ideas of it I do not want shown at the present time.

"I Can Imagine"

I can imagine an Angel being jealous of you
And I can imagine a rose being jealous too
I can imagine the delight
Of the stars at night
How you must thrill them with your loveliness
How they must envy the breeze each soft caress
Oh, I can imagine a million things, I guess
But I can't imagine what I would do, if you
Should say our love was thru
For I can't imagine, Just can't imagine
What I would do, without you.

P. S. STALLINGS BOWIE, TEXAS

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A GREAT RHYTHM BALLAD

CONFESS

OXFORD MUSIC CORPORATION

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PAUL BRENNER PICKS:

(WAAT's Famous Disc Jockey)

UNDERNEATH the ARCHES

"This one is stepping out fast. Getting lots of requests, and it looks like one of the Summer's biggest hits!"

LONDON RECORD #238

LONDON RECORDS

Snarl on Decca's La Scala 'Deal'

Whether Decca Records has signed a contract with the La Scala Opera Co., Milan, Italy, under which disks made by the latter will be marketed in this country, seems a source of argument in New York.

Guido Orlando, who asserts he was commissioned by the La Scala people some time ago to make a deal with a U. S. disker, says that terms of a contract have been agreed upon and that Jack Kapp, Decca prez, who left for Europe last week and is to go to Italy as part of his tour, will sign in Milan. Decca, in turn, denies the agreement, stating that a cable from Kapp is its source for the denial.

Orlando claims that after he was appointed to make a deal, conversations with Kapp led to the arrival here several months ago of Count Alvisi Bragadin, of La Scala. Terms were formulated which were relayed to Milan. They proved unsatisfactory but later were revised to the satisfaction of both sides, and it remains only for Kapp to meet with La Scala heads in Milan to formally sign the contract.

Deal assertedly calls for Decca to record La Scala in Milan "with the most modern equipment." Masters will then be shipped here for processing and marketing of pressings. Length of the agreement would be decided in Milan; it calls for either five or 10 years duration.

Murphy Vice Edwards

Walter Murphy was moved from the parent CBS network into Columbia Records last week, as director of press department. He replaces Christine Edwards, who had held the post several years.

Murphy was assistant manager of the magazine division of press information at CBS. He originally came to CBS from WEEI, Boston.

RETAIL SHEET BEST SELLERS

VARIETY
Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities, and showing comparative sales rating for this and last week.

Week Ending July 17

National Rating This wk.	Last wk.	Title and Publisher	New York, G. Schirmer, Inc.	Chicago, Lyon & Healy	Detroit, Grinnell's	Kansas City, Jenkins Music Co.	Los Angeles, Morse M. Preeman	San Francisco, Pac. Coast Music Co.	Boston, H. N. Homeyer	Indianapolis, Pearson's	St. Louis, S. L. Music Supply Co.	Seattle, Capitol Music Co.	San Antonio, Southern Music Co.	Minneapolis, Schmidt Music Co.	TOTAL POINTS
1	1	"You Can't Be True" (Biltmore)	1	1	1	1	1	2	1	7	1	2	1	1	112
2	2	"Woody Woodpecker" (Leeds)	2	3	4	3	2	1	2	4	3	1	3	2	102
3	3	"My Happiness" (Blasco)	6	2	2	2	5	3	8	1	2	3	2	4	92
4	5	"Little White Lies" (BVC)	4	5	3	5	7	4	..	9	4	5	8	..	56
5	5	"Toolie Oolie Doolie" (C.K.Harris)	5	..	..	4	4	..	6	6	5	4	4	6	50
6	4	"Nature Boy" (Burke-VH)	3	..	5	7	8	6	10	..	7	9	5	5	45
7A	6	"Now Is the Hour" (Leeds)	..	..	..	8	3	..	..	..	6	..	7	7	24
7B	9	"Put 'Em in a Box" (Remick)	..	6	..	..	..	..	..	2	9	..	..	3	24
8	8	"Haunted Heart" (Williamson)	7	..	..	6	9	5	..	..	..	..	9	..	19
9	7	"Dickey Bird Song" (Robbins)	..	8	9	9	10	9	..	..	10	..	6	9	18
10	13	"Tree in the Meadow" (Shapiro)	..	4	..	..	..	..	4	8	..	..	..	..	17
11	11	"Tea Leaves" (Morris)	..	..	..	..	..	..	3	..	..	6	..	..	13
12	..	"Maybe You'll Be There" (BVC)	..	..	..	..	..	..	..	3	8	..	..	..	11
13	...	"Call Everybody Darling" (Mayfair)	..	..	8	..	..	..	5	..	..	..	..	10	10
14	9	"Love Somebody" (Kramer-W)	..	..	7	..	..	..	..	6	..	..	..	..	9

Mercury Eyes Kid-Disk Trade With 29c Platters

Chicago, July 20.

Mercury Records, in addition to regular kiddie line, will package seven-inch children's platters to retail at 29c. Series will be sold in groups of fours and first group will feature narration by George Mack and a choral group in Mother Goose tunes.

Although no definite sales policy has been made in regard to youngster disks, several drug and variety chains will be used as test sales

Jo Stafford As Disk Jockey

Jo Stafford becomes a disk jockey starting today (Wed.) on WHN, N.Y., while Ted Husing, regular whirler of the station's "Bandstand," vacations for three weeks in Europe.

Miss Stafford takes over the evening segments of "Bandstand" the first week, with Skitch Henderson jockeying the morning stanzas. Leonard Feather will script and Milton B. Kaye direct.

Second and third week subs still to be set.

Cummins at New Yorker After 18-Year Absence

Bernie Cummins, who opened the Hotel New Yorker's (N. Y.) Terrace Room 18 years ago, but who hasn't played a N. Y. spot in years, will replace Ray Eberle at the Terrace spot July 29. Current ice show holds over with Cummins.

Cummins, incidentally, was one of those bands acquired by General Artists via the recent deal by which it absorbed the Mus-Art agency.

Mass. Ballroom Ops Org Expands

Boston, July 20.

Membership in the Massachusetts Ballroom Operators Assn., recently formed here to find ways of hypoing biz, has spread over such a wide area that a change of name became mandatory. Org will now be known as the New England Ballroom Operators Assn., encompassing cardholders from Maine to Connecticut.

Arnold Kahn, counsellor and secretary of NEBOA, cites the purpose of the outfit is to promote friendship and cooperation among operators. And one of the first moves will be to try to combat high band prices, a primary gripe of operators. An attempt will be made to solve the problem by a system under which a group of operators would pool resources to buy a particular band for one week's work, then route the one combo through seven different ballrooms on a divided cost basis. While this has been done in the past, particularly in this area, operators lately have been booking independently, with not too solid results.

Another item high on the NEBOA's list is a plan to introduce a bill in the State legislature to legalize Sunday dancing. Some ops are not yet completely sold on the idea but the majority are for it and plans are proceeding. It's pointed out that sports are now allowed on the Sabbath and dancing should not be an exception.

Morgan's Biltmore Run

Russ Morgan's orchestra will return to the Biltmore hotel, New York, Aug. 3. Spot has been played by Morgan often in recent years, and this date will be 12 weeks duration.

Morgan is now managed by Joe Glaser's Associated Booking, having switched from Music Corp. of America.

SKYROCKETING TO THE TOP!

Bluebird of Happiness

Vocal by Bud Brees and The Galli Sisters—Poem Recitation by Art Mooney
Backed by SUNSET TO SUNRISE
(Art Mooney's Theme)

A NEW SMASH SUCCESS RECORD following "CLOVER" and "BABY FACE"

ART MOONEY
and his ORCHESTRA

THE DISK JOCKEYS PICK
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THE RETAILERS PICK
3. BLUEBIRD OF HAPPINESS...Art Mooney...MGM 10207
THE OPERATORS PICK
2. BLUEBIRD OF HAPPINESS...Art Mooney...MGM 10207

On MGM Record No. 10207

M-G-M RECORDS
THE GREATEST NAME IN ENTERTAINMENT

Kettering and Staff of Fredericks Chi Agency Ankle in Coin Mixup

Chicago, July 20.

Tom Kettering, veepee and general manager of Frederick Bros. agency, walked out last week amidst a battle royal that may lead to a suit for alleged breach of contract. Resigning at the same time was Herb Pauley, general manager, and members of the office staff. Kettering claims that withholding of two and a half months' salary breached contract, which would have expired next Dec. 31. When B. W. Fredericks, now in charge, was asked by VARIETY about this, he said: "Kettering had a contract when in Hollywood and in New York, but not in Chicago." However, agency is an Illinois corporation, and presumably contract pacted here originally would hold, regardless of Kettering's location.

Kettering also showed VARIETY letters in which B. W. acknowleged the loan of $1,500 to the agency. Kettering stated that Billy McDonald, Walter Stauffer and Howard Bruce had made loans to the agency, which were repaid before they left. Kettering was also paid off, with Herb Pauley being the only one left holding notes. Pauley is returning to Lincoln, Neb., where he owns Turnpike Ballroom. His claim will be paid off in installments.

Kettering, Pauley and Joe Musse wrote B.W. Frederick, when he was in Ohio, several months ago that they were going to take legal action unless salaries were forthcoming. Frederick is said to have dug up the coin and paid off. Musse, head of the cocktail unit division, remains with agency along with

(Continued on page 55)

NICK LUCAS

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Ramona, Grand Rapids, Sets Shows for Weekends

Chicago, July 20.

Ramona Park theatre, Grand Rapids, Mich., is restoring vaude policy. Frank Taylor, Chi booker, is lining up weekend bills starting with Jack Owens, July 20; "Sugar Chile" Robinson, Aug. 1, and Horace Heidt unit, Aug. 8.

Also on the agenda are Woody Herman and Lionel Hampton orchs.

CAMPAGNONS, POWELL PACTED FOR N.Y. CAP

The Campagnons de la Chanson, Gallic act imported last year by Clifford C. Fischer for the Edith Piaf show, have been signed for Capitol theatre, N. Y. Opening date hasn't been set yet. Act is slated to return to the U. S. around October.

Other Cap bookings include Dick Powell and Dick Jurgens sometime next month, and Gene Krupa, Georgie Price and Betty Reilly who'll open around Sept. 2.

Roy Rogers Rodeo Will Spark '48 Texas Fair

Dallas, July 20.

A streamlined, fast-paced rodeo will occupy the State Fair arena Oct. 9 to 24. The contract calls for a "new, modern and different" type of rodeo. Roy Rogers, Republic pix star, and Dale Evans will head show.

The Fair management also announced a Barber Shop Quartet Day at the Fair set for Oct. 17. Under management of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, at least 20 chapters will send quartets for a parade and participation in contest. Fifty other organizations have completed arrangements for special days.

"Ice Cycles of 1948" will be spotted on Oct. 9 for two and one-half weeks' run. It will be third year the elaborate icer has been presented in Ice Arena of the Fair Grounds.

Plan Circus Museum

Medina, O., July 20.

C. Spencer Chambers, Syracuse, N. Y., nationally known as collector of circus data, plans to purchase the former home of Capt. M. V. Bates, in Seville, O., for use as a circus museum for exhibit of thousands of circus relics and other paraphernalia.

The owner of dwelling, John Bauer, had planned to raze it to make way for a modern home. If the project goes through, this will be the third circus museum in the United States, others being at Sarasota and Dallas.

Chi Bistros, Pix Houses Drop 42% in City Tax Tally

Chicago, July 20.

City revenue from 3% amusement tax imposed last January fell almost 42% below estimated take. Instead of hoped for $1,500,000 for six months, report released last week showed only $873,887. Biggest drop was in bistro and pix house b.o.

However miscellaneous taxes increased, major revenue coming from licensing of 2,228 jukeboxes.

Ulmer Into Versailles Makes 3 French Acts In a Row at N.Y. Nitery

The Versailles, N. Y., will have a solid French front during the fall and winter season. Cafe has pacted the Gallic mimic, George Ulmer, to open Dec. 15, at $2,000 weekly. He'll be preceded by Edith Piaf, making a return appearance, and will be followed by Suzy Solidor, also on a repeat date. His stint is for six weeks.

Ulmer, a French act of Danish extraction, is one of the top comics in France who has has frequently appeared in English as well as Continental concert and variety halls. It's his first trip to America.

Ulmer and Miss Piaf were signed by Clifford C. Fischer, who leaves for Europe today (Wed.) on the Mauretania to make another survey of Continental talent.

CUFFO ACTS NIXED FOR ROBINSON PARTY

Bill Robinson, vet hoofer, was honored Monday night (19) as the No. 1 N. Y. Yankee fan in a ceremony at the Yankee Stadium. The Robinson shindig, however, was preceded by a stiff tussle at the American Guild of Variety Artists which ordered Marty Forkins, Robinson's manager, to pay for any acts used in the celebration.

AGVA reported that Forkins asked bookers Beckman & Pransky to line up six free acts to put on a show in conjunction with the ceremonies. AGVA, however, ordered that all acts be paid, and threatened the booking firm and Forkins with the loss of franchises unless this was done. As a result only one act, Two-Tones, harmonica act, was used.

Robinson, prior to the Yankee game with the Detroit Tigers, received gifts from the officers and club members for his loyalty to the team.

L'ville's 'Teenage Nitery' Keeps Kids Out of Mischief

Louisville, July 20.

Alan Stephens, WINN disc jockey, is originator of local teenage club idea which is clicking at Iroquois Gardens, local outdoor night spot. Stephens enlisted Jim Lounsbury, WHAS platter spinner, and other newspaper and radio people, who talked the owner of club to turn it over to teenagers every Tuesday. They called it "Teen Tuesday." Later session was changed to Mondays, and the club's moniker to "Operation Teen-Time." Only soft drinks and hot dogs are served and local merchants are lifting tab for the bus transportation for the juves.

Regular floor show is given for the kids and acts from other clubs, radio stations and theatres.

Teen-ager program is one of the steps that Louisville is taking to combat juvenile delinquency, and the project has been receiving favorable comments from parents and civic leaders.

Baum Ankles Rosen Agcy.

Martin Baum, who headed up legit and radio departments of Jerry Rosen agency, N. Y., for past year, has resigned to become affiliated with Jules Ziegler agency, also in N. Y.

Baum in his new berth becomes assistant to head of the agency and will handle bookings in all departments.

TOLEDO'S 'WATER FOLLIES'

Toledo, O., July 20.

Sports Arena will get "Water Follies of 1948," which has been booked from July 22 to Aug. 1, by the Toledo Aquarama Festival. Last year's take from the same show, given in Scott Park Pool, financed all the other events held in connection with the fete.

AGVA Program Comm. May Filibuster N. Y. Meet to Clear Mt. Booking Rows

General meeting of members of the N. Y. local of American Guild of Variety Artists will be held in the Oakwood room of the Capitol hotel, N. Y., on Aug. 3. Confab will be a general report to the membership on national convention held at the Park Central hotel, N. Y., couple of months back.

Although primary reason for the gathering will be to read proposed constitution and by-laws prior to balloting on nominees by mail, plenty of pyrotecnics on other matters are expected. The AGVA Program Committee, incubated during the regime of Matt Shelvey, former national director of union, intends grabbing the floor for an explanation of several other matters. Top on the agenda will be lively discussion as to who granted Jack Segal, mountain resort booker, a waiver on the five-mile limit regulation for housing and boarding AGVA performers playing these spots. Such act on part of the AGVA Committee appointed by parent body, Associated Actors and Artistes of America, has reportedly caused plenty dissention among performers and agents, other than Segal, who book them.

Dissident group does not approve this and other acts of the 4A's committee.

Committee is figured to attempt to brush off the mountain controversy upon grounds that it does not belong on agenda of this meeting and may attempt to have complainants hold squawks in abeyance until after election and then take matter before the officers and director board. This won't work, according to spokesman spearheading Program Committee, who claims his group will filibuster things until given an explanation on mountain resorts bookings.

Femme Circus Aerialist Has Narrow Escape

Chicago, July 20.

Mrs. Ruth Nelson, aerialist with the Cole Bros. Circus escaped serious injury when her husband, Paul, broke a 50-foot fall in Aurora, Ill., last week. Latter suffered a broken nose.

Nelson collapsed but was revived and went on with trained seal act.

AGVA OKAYS FIVE-DAY HAWAIIAN BENEFIT

American Guild of Variety Artists has given okay for U. S. performers to volunteer services to Hawaiian Rice Relief for Far East; five day benefit series starting July 25 in Honolulu. Reps from Honolulu are contacting troupers, offering roundtrip plane transport, all expenses during stay in the Hula Isles, in return for five free performances.

Among those set to participate are Benay Venuta, Pied Pipers, Page Cavanaugh Trio, Andy Russell, King Sisters and Evelyn Knight. Florine Baile, Hollywood rep of AGVA, will accompany performers on trek.

Frank DeVol also will make trip, taking with him from here nucleus of six musicians, to which he'll add 18 members of AFM local in Honolulu to background performers.

Blue's Boff Aussie Vaude Tour Hits Melbourne

Melbourne, July 6.

Ben Blue, a terrific hit in Adelaide for the Tivoli loop after a sock short Sydney run, bows in here next week for a run in vaude revue. Dickers are still going on to have Blue extend his contract until September.

Kathy Barr and Norman Lawrence, stars of "Marinka," which wound up a so-so seven weeks' run at the Tivoli here for Dave Martin, will go into vaude revue under Martin's banner to round out balance of contract.

Bela Lugosi's P.A.'s

Bela Lugosi, star of chiller pix, is being set for a tour of vauders by the William Morris agency. He'll open at the Broadway-Capitol, Detroit, Aug. 29, with the Olympia, Miami, to follow on Sept. 2.

Other dates are being lined up for him contingent upon current film commitments.

HELENE and HOWARD

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HELD OVER 6th WEEK

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CURRENTLY

LONDON CASINO, ENGLAND

Personal Management: JOE MARSOLAIS

Television, Pix Production Slack Seen Opening More Houses to Vaude

Talent agencies anticipate an increase in straight vaude bookings during the coming fall. With top names unavailable and with majority of name bands failing to pay off consistently, agents believe that the course of many future vaudeville operations lies in the straight act policy.

Those houses with such policy for years have found that type of operation to be profitable, inasmuch as grosses are fairly consistent, and any declines are not as marked as those dependent on names.

For example, the Capitol, Washington, which uses non-name shows, has been grossing $20,000 weekly. The Roxy theatre, N. Y., recently completed a long siege of non-name shows plus its house production. There are several other houses throughout the country that keep running on similar policy successfully.

The majority of these houses, it's pointed out, have been running this type of show for years. Spending a top price of $6,000 and frequently less. During that time, they've had an opportunity to build policy, so that the public expects only average entertainment so long as its good!

With five-act bills, houses never hit the highs and lows of those using expensive acts when available. For example, the RKO theatre, Boston, has done around $70,000 with top attractions. However, the next week, gross may go below $20,000 despite a high-priced bill.

The percenters expect more time to open up as consequence of probable divorcement and decline in film production, because of the foreign situation. It's also felt that many houses will eventually have to buck the competition of television, by providing live entertainment, one of the things that cannot be gotten in the home.

Agencies feel it would be a cinch to open up additional playing time if more attractions became available. However, it's felt that it would be foolhardy to attempt such with names if policy could not be maintained.

Hoagy Carmichael Concert Tour Starts Sept. 24

Chicago, July 20.

Hoagy Carmichael's one-nighter concert tour will open at Butler Field House, Indpls., Sept. 24. Tour, set by Al Borde, Chi booker, will hit large-seater halls and theatres. Pianist-composer will follow with dates at Milwaukee, South Bend, Des Moines and Chicago at Civic Opera House. Group then swings east to Toledo, Pittsburgh, and Buffalo, winding up Oct. 10.

Original start was set for Montreal, but date was cancelled to permit Carmichael a breather after European date.

Agents Protest Ben Piermont's Replacement

Benny Piermont's replacement by Phil Lampkin as chief booker for Veterans Hospital Camp shows has resulted in a storm of protests from vaude bookers and agents. Move was objected to on the ground that Piermont had been doing an able job, was careful in his selection of talent and knew the vaude industry.

Piermont was notified last week by Louis Simon, heading the VHCS setup in New York, that he was being replaced by Lampkin as of Aug. 4 on the grounds that Simon wanted someone more familiar with the Veterans Administration and the Army special services setups. Lampkin, who served with the Army special services as a lieutenant-colonel and was at one time house band leader at the Capitol theatre, Washington, was felt to have these qualifications.

Piermont served with USO Camp Shows for five years, heading the Chicago office before being brought to New York to head the booking staff. Prior to that he was a vaude booker and was with film studios in booking capacities.

Among those who objected to the dismissal was Hymie Goldstein, president of the Associated Agents of America, and many vaude agents, who wrote a round-robin letter of protest to Simon, Abe Lastfogel, VHCS president, and Lawrence Phillips, member of the VHCS board. Various members of the bookers' committee, consisting of talent inkers of the various circuits also sent letters of protest.

A VHCS spokesman declared that Simon, at the time he was hired, was given carte-blanche in the running of the setup. Consequently, they could not interfere in his handling of personnel, inasmuch as Simon is solely responsible for the success or failure of VHCS shows. If at the end of a reasonable time, there is a breakdown of VHCS services, then Simon's actions could be reviewed by the VHCS board.

Crosby's Aqua Show For L.A. Police Fund

Los Angeles, July 20.

Crosby Productions will present "Aqua Follies," a water spectacle, at Soldiers Field, Aug. 27 through Sept. 6, with Larry Crosby handling production.

Show, featuring a number of swimming headliners and emceed by Nan Grey, will be staged as a benefit for the Illinois Police Assn. Death Fund.

Soph's Paris Click

Paris, July 13.

Sophie Tucker is at Les Ambassadeurs, playing to crowded houses. Comedienne and songs are being given terrif reception.

Ambassadeurs recently was sold to Pierre Louis Guerin, operator of the successful Lido. He will close former spot for remodeling. Chaz Chase is currently standout at the Lido but goes to Cannes for two weeks soon, with Charlivels, acrodancing act, substituting.

Plaster Lifted On Clyde Beatty Circus When Claim Is Paid

Minneapolis, July 20.

Winona county sheriff attached the Clyde Beatty circus, including eight elephants, four camels, 11 lions, eight tigers, 22 horses, nine flat cars and all the tents at Winona, Minn., near here, following a suit brought by the Olmsted (Minn.) County Agricultural Association against the Standard Circus Corp., the show's owners, for breach of contract. After the evening performance, however, the circus paid $300 to the plaintiff and the writ of attachment was quashed, permitting show to appear in Red Wing, Minn., the next day on schedule. The $300 was in settlement of the suit.

The Olmsted association charged that the circus broke its contract to appear at Rochester, Minn., on the day that it played, instead, at Winona. The contract had provided that the auspices was to receive 40% of all ticket sales after the first 7,000.

AUTRY RODEO'S MILD START AT UTAH FAIR

Salt Lake City, July 20.

Gene Autry's rodeo, which opened a five day stand at the State Fairgrounds yesterday, slumped at the b.o. following a solid start on the advance sale. As of the end of last week top price tix were moving slowly, with the main action on general admission.

Sock reception of the University Theatre's "Show Boat" may be responsible for the situation.

Breen's Carny Tour

Chicago, July 20.

Bobby Breen will do an eight-week tour with the Heine Shows carnival.

Breen and his brother bought a nitery in Canton, O., last week.

Performers Mobilize to Combat 'Indecency' Charges Vs. Det. Niteries

Detroit, July 20.

Temperament ran riot last week as performers and censors clashed at a three-day liquor commission hearing of charges that entertainment offered by 19 Detroit area niteries was in bad taste. The sessions are being held in Lansing, and decisions will be handed down in the next few weeks.

Almost 100 witnesses, including emcees, dancers, singers and comics have made statements in answer to charges by police censors that their performances were naughty. Among them were Paul Gilbert, Club 509 emcee; Mrs. Dorothy Barbero, owner of the Bowery and Charlie Carlisle, emcee and funny man who worked for Mrs. Barbero.

Many of the defendants said they were not warned by police that anything was amiss with their displays. They said any complaint would have brought immediate sapolioing of objectionable features.

Others asserted the police read meanings into the language and performances which were not there. Said one: "It was all in their own minds."

Drive to clean up nitery shows was started by Police Commissioner Harry S. Toy in cooperation with Liquor Commissioner Harry Henderson. All Detroit complaints were made by Detroit censors who visited 75 places and found fault with 14. The other five were out-state places.

Said Cleary: "We do not intend to persecute these people. I think the testimony will adequately tell the story, and enable us to adopt the proper remedy for protection of the public if needed."

Receiver Appointed To Adjust Chi Nitery Hassle

Chicago, July 20.

Judge Elmer Schanckenberg in Chi circuit court, last week appointed a receiver for the Singers Rendezvous, northside bistro. Partners Ralph Guzzo and Renato Nelli are waging battle for control of nitery.

Leo Bartoline, receiver, will try and work out equitable deal.

Theatre Authority Cuts 25G Melon With Charities

Theatre Authority, at a recent meeting, cut up a $25,000 melon for the relief funds of the various stage unions and theatrical charities.

Those getting equal slices of it are Actors Fund of America, Stage Relief Fund, American Guild of Variety Artists, Screen Actors Guild, Episcopal Guild, Jewish Theatrical Guild Actors Equity, Chorus Equity, Negro Actors Guild, American Guild of Musical Artists, American Federation of Radio Artists, Authors League Fund and the League of New York Theatres.

Joe E. Lewis has been pacted for the Beverly Country Club, New Orleans, starting Oct. 7.

Copsey and Ayres into the Piping Rock, Saratoga, Aug. 3.

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—Mary Wood, Cincinnati Post.

GEORGIE KAYE
Now 4th Week
PARAMOUNT, NEW YORK
Direction: GENERAL ARTISTS CORPORATION

Slapsy Maxie's, L. A.

Los Angeles, July 13.

Tony Martin, Wesson Bros. (2), Beatrice Kraft Dancers (3), Dick Stabile's Orch. (16); $3.50 weekdays, $4 Saturdays.

The film colony turned out for this opening, to find out exactly what made Tony Martin such a sensational click in London. They found out.

Making his nitery bow in Los Angeles, Martin convinced even his most dubious colleagues that he's a boxoffice draw. The guy has an easy delivery and a compelling manner. He makes friends before he opens his mouth. And he knows how to sing.

Opening night jitters had him at the beginning. But his tension eased after a few numbers, his throat relaxed and he began to pour it on. Ringsiders got a view of a Martin they didn't expect. Not just a singer, but a showman. He sings, he clowns, he does a few imitations—all with an easy grace and a smooth line of patter. They kept him on for 45 minutes and he finally had to beg off. His act is carefully worked out and delivered in sock fashion and every number is sold effectively, whether it's the standby "Beguine" or "Tenement Symphony."

Extent of Martin's click could easily have overshadowed the other two acts on the bill, but judicious booking has kept the layout effective. Comedy spot, for example, is handled by the Wesson Bros., working together again after a long period of singling. Zanies tear the house down at each show, with yockful material delivered with razor-sharp timing. There's a running gag used to highlight their deft impressions of w.k.'s that gets more hilarious at each hearing and lads have an instinct for dropping it in just the right place. One part of the routine, a devastating takeoff on the eccentricities of Gorgeous George, a grunt and groaner indigenous to these parts, that reaches new peaks in humor. More a matter of auld lang syne than anything else is the Charlie McCarthy imitation with Gene supplying the voice and Dick the gestures. Routine is one the boys broke in with years back and while it's still funny, it's greatest effect is a demonstration of the polish and pacing they've acquired.

Beatrice Kraft Dancers, two guys and a gal, suffer by comparison with the Jack Cole dancers. Routines are considerably similar to those of Cole's troupe, understandable since Miss Kraft was once a Cole partner. She's an excellent dancer in her own right and partners give her sock backing for the excellent routines. She'd do better, however, in a spot where Cole is unfamiliar; he played here only a few weeks ago.

Dick Stabile's orch, augmented for the occasion, makes with some extra strings for the showbacking and the catgut gets a workout on the terp sessions as well. Results are very good and ringsiders don't stint when Martin calls for a hand for the batoneer. He deserves it.

Kap.

Bill Miller's Riviera

(FORT LEE, N. J.)

Joey Gilbert, The Orlandos (5), Tony Bavaar, Romo Vincent, Slate Bros. (3), with Fay Carroll, Lane; $3.50 minimum.

There's a shortage of really top headliners around, and Bill Miller is temporarily feeling the pinch. The result is one of his lesser bills for both playing and drawing value.

The headliners are Romo Vincent, a rotund comedian with far greater ability than his material would indicate, and the standard Slate Bros. with their spotty comedy. The show's other act comprises the Orlandos (New Acts), a group of kids from across the seas who do standard balancing and pyramiding. And there are such holdovers as hoofer Joey Gilbert, Tony Bavaar, production singer, and the line.

Vincent is a likeable, personable comedian-singer who uses his tremendous weight as a prop to good advantage in his comedy fol-de-rol. He amazes with his agility and grace, and it's to his credit that he socks across with material that is sometimes too involved or over-arranged for best effect. Give him some really boff stuff with which to work and he'll really be clicking on all gears, because the guy can really sell on personality alone.

The Slates are doing some material that has seen better days and other material that seems new but is hardly a laugh-getter. At the same time the freres are inclined to slough building their routines. The audience, when caught, wasn't very responsive and that may have been a factor in discouraging their pressing for greater effect. Fay Carroll (Mrs. Henry Slate), of course, is the act's decorative effect.

Henny Youngman went into the show this week, replacing the Slates, who had been scheduled for only one week.

Kahn.

Copacabana, N. Y.

(FOLLOWUP)

For a month, until Aug. 12 when Morton Downey comes in for four weeks, followed by Lena Horne whose incumbency spans two months from Sept. 9-Nov. 3, and then Joe E. Lewis who takes this East 60th street bistro past the New Year's excitement, Frances Langford is the guestar. She is pertly and expertly framed by a variation of the same show which surrounded the somewhat extraordinary Jerry Lewis & Dean Martin and their resounding comedy.

And a good framework it is too, reprising the same imaginative and tastefully gowned production numbers, a song by Bob Hilliard ("May I Hold You in My Arms") which has since gotten more than causual popular attention, and holds over the legmaniac Ray Malone, plus others. Malone sustains his personal impression with a fine brand of hoofing.

Betty Bonney is the holdover prima, handling her song numbers well opposite Ralph Young, new juve, who has succeeded Warde Donovan. Like Donovan, Young is of personably rangy stature although he has to achieve the same authority but that should come with his four weeks at this stand.

Gali-Gali is the new subfeature. The Egyptian magician, with his chick-chicks; is, of course, a seasoned showman. His fez and native North African garb are standard, and his good-humored manner of getting a couple of audience stooges to work with him surefire and never irritating.

As for Miss Langford, a harkback to the VARIETY files is evidence enough that she's the perennial ingenue. Back in '32 when the RKO Orpheum, N. Y., was playing vaudeville—as were so many other theatres—she was fresh off CBS and WOR radio shows, and heralded as a Rudy Vallee "discovery." (This was in the days of the Vallee Varieties on NBC, which showcased so many others destined to become household names.). In '38 she was at the Broadway Paramount and a "name;" as the review mentioned the autograph-hounds were clambering over the rising Par pit for her sig. Back at the Par two years later, with husband Jon Hall, it was a 1940 variation of the Mr. & Mrs. routine—sort of pioneering, in an accidental sort of way, what was to become a postwar vogue—but again Miss Langford was the bulwark of the act despite the masculine bulk of her husband.

Now in a saloon, her first N. Y. nitery date, Miss Langford comes to bat with a song repertoire that proves she can play anywhere. And that goes for the London Palladium and/or Casino, or the Continent, in line with the current European vogue for extending lend-lease in a professional sort of a way.

The Copa is easily the most sophisticated saloon in the States. It's the Palace of the peripatetic payees who seek their fun in nocturnal drink & dance spots. If you click at the Copa you can click in Loew's Kremlin—and points east.

Now blonde-coiffured in attractive polka dot gown which gives her girlish waistline full sway and display, Miss Langford's song cavalcade comprises "It's a Great Day," "It's Magic," "But Not for Me," a not too familiar Irving Berlin excerpt, "Suppertime," which he originally fashioned for Ethel Waters (with a fine takeoff on that great colored singing star), "Honeymoon Is Over" (with oblique plugging for her Don Ameche radio show) and "I Don't Know Why I Love You (But I Do)."

Requiring no reminder of her radio or film background, the Ameche reference is fleeting and even the perhaps better known Bob Hope affinity is elided. So is the stuff about her wartime entertainment record, her syndicated column, and the like. What comes out, instead, is a frank for-face-value-only songalog, which she sells like cutrate television sets. She knows how to handle the mike; her graceful hands in incidental business thereto; and as result holds the room like the Braves are holding the top of the league.

Another returner is Mike Durso and his band, always a competent maestro for show and dansapation. Fernando Alvares continues with his click Latin dance sets.

Abel.

Cocoanut Grove, L. A.

(AMBASSADOR HOTEL)

Los Angeles, July 14.

Frankie Laine, Shep Fields Orch. (16); cover $1.50 weekdays, $2 Saturdays.

The Ambassador hotel has come up with a winner to launch its new summer policy. Emphasis for the remainder of the season, until the return of that hardy perennial Freddy Martin, will be on singers rather than bands. First to topline above a musicrew is Frankie Laine and the song stylist merits his billing.

Laine is attracting a new type of audience to the room and, if opening night is any indication, may set an all-time high for the spot. At any rate, he's going to be a tough attraction to follow. First night was the biggest hot season opener the Grove has had in some time and the indications are that business will continue to be hefty.

Despite an unexpected wait caused by management's decision to stage only one show on opening night, first-night ringsiders gave Laine an ovation. Screams of protest greeted his first effort to bowoff and it was 45 minutes before the crowd finally permitted a begoff. By that time, Laine had exhausted his rehearsed material and, in answer to shouted demands, was singing practically anything. He has an easy delivery and an insinuating style that makes for a ready click. Laine intros each number himself and the patter is wisely handled. Included in the routine are a few of his disclicks, such as "That's My Desire" and "Shine," and it's all wow stuff. It's a homecoming and a triumphant one for Laine who proves conclusively he's a topnotch attraction.

Laine works with his pianist, Carl Fisher, with the Shep Fields crew providing some backing but concentrating mostly on the terpery chores. Fields has surrounded himself with 15 good musicians and provided them with his shuffle-rhythm arrangements. The results are extremely pleasing. Two brass provide an occasional sharp contrast to the reed and string sections which predominate. Added fillip of an accordion maintains the style Fields wants to dispense and it keeps the customers happy. Even the Grove's good-sized dance floor is kept crowded whenever the band is on the stand. Vocals are capably handled by Toni Arden and Bob Johnstone.

Kap.

Walnut Room, Chi

(BISMARCK HOTEL)

Chicago, July 13.

Chester Dolphin, Richard Gordon, Don McGrane Orch. (10), with Holly Wilkins; $2.50 minimum; $1 cover Saturday.

At beginning of '48 there were three dine-and-danceries on Randolph street. The Latin Quarter, where big names drew big crowds during war years, folded in January. The College Inn, grandpappy of all hotel rooms in Chi, shuttered early this month. Sole survivor is the Walnut Room, which continues, but cautiously, with an orch and two acts.

Orch opens current bill with Don McGrane fronting on violin in a well-played Gershwin medley. Chester Dolphin's acro-jugglery is served up with patter that's threadbare at points. Table-holders were slow to respond to his warm-up gags, but such biz as whipping a wayward Indian club got yocks and applause rolling.

Balancing bit has him steadying a bottle on the back of his head while he handstands to pick up a cocktail glass in his teeth and drink its contents. Juggler also gets good returns via hoop twirling and ball bouncing from headstands. Closer, a one-hand stand, takes him off to okay mitting.

Richard Gordon's gestures are somewhat broad for a hotel floor, but the hard-working tenor gets the lyrics over to good effect. Offing after two show tunes and a trio of standards, he returns with a brace of Irish songs highly acceptable to patrons of this room.

McGrane orch supplies smooth backing.

Baxt.

El Morocco, Montreal

Montreal, July 12.

Jack Leonard, Dixie Roberts, Day Dreamers, Buddy Clarke Orch, Hal White Trio; minimum $2.

Spinning the dial at a happy 300-odd pounds, comedian Jack Leonard clicks all the way with the heavy local and tourist trade spot. Making his nitery bow here, Leonard kicks off with some fast patter about how happy is he to be in Montreal. Working with a vast supply of material and quick on the ad-lib, Leonard knows how to localize his gags without making them too obvious.

Capitalizing on his weight, Leonard makes the most out of his Jolson impresh singing "Mammy." A modified version of a soft-shoe routine follows that gives the ringsider a few anxious moments. During entire 35-minute stint, Leonard maintains a casual, polished drive with his material and has to beg off.

With quartets spotting the entertainment list in several of the local bistros, the Morocco comes up with the Day Dreamers for the vocal sets in the current revue. Songs range from "Mighty Lak' a Rose" through a spiritual, to a hopped-up "Minnie Lou" and ends with the usual dude ranch version of a boots-and-saddle epic. Three boys and a gal make up the team, and coming straight from radio their work is a bit too slick to garner the plaudits they deserve. Their business away from the mike is forced and has little to do with the song they are warbling.

Held over from last show, Dixie Roberts, the terpsing dynamo, is as energetic as ever. Her work comes through better when dancing and singing with the Wanger line. Music is handled in usual competent style by Buddy Clarke and his band who also turn in some solid dance arrangements which pack the floor between sets.

Newt.

Leon & Eddie's, N. Y.

Eddie Davis, Harry Prime, Jeanne Lawrence, Beverly Arnold, Marguerita & Barreira, Litia Nomura Dancers (3), Art Waner's Orch; $3.50 minimum.

It's no secret that July is one of the worst months of the year as far as nitery biz is concerned. Some boites in town are playing to handful of people.

Under these conditions, it's difficult for a performer to appear at his best. There's something about white space that isn't conducive to bringing out the best effort. Empty seats can't applaud.

Not so with Eddie Davis, who's able to work any show with the same vitality as if the ropes were up. Each show sees him doing his punching. It's a fairly difficult trick, especially since Davis is the major stockholder in this cafe.

Under these circumstances, Davis is able to pay a little more attention to individual customers during his turn. He jests about and with the various parties in the room, and provides a degree of intimacy that's not obtainable in the majority of cafes. Certainly, the payees have a good time during these off moments, and all walk out of the trap with a feeling of getting their money's worth.

In addition to his bonifacing and entertaining, Davis has gathered a colorful collection of newcomers on the bill. The show accents novelty, with the Litia Nomura dancers and Marguerita and Barreira providing the high notes in that department. Songs are by Beverly Arnold, and Jeanne Lawrence does the tap turn. All are reviewed under New Acts. Harry Prime, the holdover emcee, handles the intros well and gets applause in his own song spot. Art Waner's band show-backs.

Jose.

Five O'Clock, Miami

Miami Beach, July 17.

Bertica Serrano, Jimmy Husson, George Roos, Nino Yacovino, Rafeal's and Peter Herman Orchs; minimum $1.50.

Sam Barken, who operated the plush Five O'Clock club for years, then sold the spot to a restaurant group, has taken over the Blackamoor Room in the heart of the Beach, rebuilt it into a smart nitery.

Located in the heart of the busy Beach oceanfront, the room is doing the best biz in town, though under current conditions "best" would mean just a bit better than break-even. Barken has installed a fast moving little show that blends Latino talent for the visiting "good neighbors" and Americano for the stateside vacationers. Bertica Serrano, a fave in this area, is on hand as topliner and the dynamic little cuban turns in a competent sesh of songs and hip-weaving in the Diosa Costello tradition. Routine includes the fast chants with the torso twist seshes revealing a trim figure. Encores with emcee Nino Yacovino in a high-voltage rumba.

Comedy spot has Jimmy Husson. Gableish-looking guy offers up an assortment of impreshes of the show world greats, some good and some fair. Topper is Gable takeoff. Encores with Sid Caesar "Smilin' Jack" routine which Husson has been doing for some years now.

George Roos is new to this town. Handles his song selling in showmanly manner, though choice of numbers could stand shuffling. However, ringsiders give healthy palm reaction. Yacovino, local "character" emcees in brash, hearty fashion. Musical accomps by Peter Herman's unit are okay.

Lary.

Normandie Roof, Mont'l

Montreal, July 14.

Georgie Gobel, Monica Moore & Cass Franklin, Trini & Monolo, Neil Golden Orch., Peter Barry's Band; cover weekdays $1, Saturdays & Holidays $1.50

Three new acts comprise current show. They all get off to a slow start with the tab-lifters but eventually gain momentum to please.

Trini and Monolo castenet their way loudly through Spanish folk dances and classical routines. Much stamping, twirling and broad gesturing win ringsider attention.

Singers Monica Moore and Cass Franklin teeoff trickily with a sweet version of "Remember," go into a jump version of "Alexander's Ragtime Band" and just when things are going fine, they can't resist chilling things with "Donkey Serenade." They garner neat applause on followup medley and "Anything You Can Do." Gals have personality, good voices and showmanship to sell them for top returns.

In contrast to raucous routines of most comics the dry wit of Georgie Gobel is a refreshing relief. Working behind king-sized guitar comic gets off some very good deadpan stories that soon have the customers clamoring for more. Best is the dialect routine on golfers. Follows with a couple of hillbilly tunes to solid returns.

Revue and dance music is capably handled by the Neil Golden orch, with Peter Barry's hot rhumba group alternating on the podium.

Newt.

Fox Leases Alvin, Mpls., For Burley Circuit Shows

Minneapolis, July 20.

Minneapolis will have burlesque for at least one more season. Ted Mann, head of group owning Alvin, has leased it for one year to Charlie Fox, who has been operating burlesque there the past three seasons.

The Minnesota Amus. Co. (Paramount) had a lease on the Alvin which expires Aug. 31. In recent years they've sublet to Harry Hirsch and Harry Katz, local burlesque ops, who, in turn, the past three years sublet to Fox. A deal for the Minnesota chain to buy house from Mann group fell through. The Alvin, a one-time legitimate roadshow theatre and later for many years a dramatic stock house, was acquired by Mann and his associates from the estate of the late W. A. Steffes.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., July 20.

Mayor A. B. "Tony" Anderson, manager of Pontiac theatre, greeted President Romula Gallegos of Venezuela, who planed in to bedside chat with Col. Mario Vargas, Venezuelan Chief of Army staff, who's a patient at Altavista Lodge.

Len (Loew's) Grotte ordered back to bed.

Walter Romaniks' latest clinic report gives him an all-clear and go-home OK.

George Fee, musician, given all-clear to resume work. He's now employed at the Trudeau Sanatorium for summer.

Amazing Mr. Ballantine (Carl Kessler) pepped up by surprise visit from the Lestas and Wilfred DuBois, old-time juggler. Lad expects discharge soon.

Harold Wood, sec.-treasurer of Neighborhood Theatre, Richmond, Va., vacashing with his frau, Ruth Wood, who's progressing nicely.

John Eaton, who cured here four years ago and now radio announcer in Scranton, Pa., in for annual checkup and back to work.

E. C. Grainger, Shea Circuit head, accompanied by his wife and daughter, shot in to visit Andy Grainger.

"Rube" Bernstein, former burlesque producer and now company manager of legits, checked in for rest and observation.

George Faulkner and frau (Loretta Munger) in from Albany to bedside Jim Wotton.

Harry Jackson, ex-alumnus and now veepee of the NVA in N.Y.C., in for summer fishing vacation and checkup.

Reina Sears and Lorry Doran in from N.Y.C. to ogle Ines Groething, who's progressing nicely. They will vacash here all summer.

Forrest (Slim) Glenn elated over improvement and taking course in (X-ray) rehabilitation dept. of Study & Art Guild.

(Write to those who are ill.)

Di Gatanos go into El Rancho, Las Vegas, Aug. 4. Pearl Bailey follows into that spot Aug. 18.

Betty Reilly signed for the Flamingo, Las Vegas, Aug. 5.

Picture Grosses

LOUISVILLE

(Continued from page 13)

wk). Fair $3,500. Last week "Buck Privates" (U) and "South Tahiti" (U) (reissues), about same.

Kentucky (Switow) (1,200; 30-40) —"Albuquerque" (Par) and "Woman in White" (WB). Moderate $3,000. Last week, "Love from Stranger" (EL) and "Remember Mama" (RKO), ditto.

Mary Anderson (People's) (1,100; 45-65) — "Romance High Seas" (WB) (3d wk). Mild 4,500. Last week, perky $6,000.

National (Standard) (2,400; 45-65)—"Ghost Frankenstein" (U) and "Mummy's Tomb" (U) (reissues). Slow $4,000. Last week, "Gung Ho" (FC) and "Eagle Squadron" (FC) (reissucs), excellent $7,500.

Rialto (FA) (3,400; 45-65)—"Miracle of Bells" (RKO). Satisfactory $15,000. Last week, "Emperor Waltz" (Par) (2 wk), fancy $11,000.

State (Loew's) (3,000; 45-65)—"Easter Parade" (M-G). Despite hot summer, looks terrific $28,000, or thereabouts. Last week, "On Merry Way" (UA) and "Violence" (Mono), $13,000.

Strand (FA) (1,000; 45-65)—"Furnace Creek" (20th) and "Devil's Cargo" (FC). Sturdy $6,500. Last week, "Seven Sinners" (EL) and "Sutter's Gold" (EL) (reissues), $5,500.

'Four Faces' Port. Ace, $9,000; 'Express' $6,500

Portland, Ore., July 20.

Big biz is holding up well here despite the heat this week. Two new films "Berlin Express," at Orpheum, and "Four Faces West," at Broadway are doing well. "Emperor Waltz" is tops among holdover houses.

Estimates for This Week

Broadway (Parker) (1,832; 50-85)—"Four Faces West" (UA) "Here Comes Trouble" (UA). Big $9,000. Last week, "River Lady" (U) and "Dear Murderer" (U), good $7,600.

Guild (Parker) (427; 50-85)—"River Lady" (U) and "Dear Murderer" (U) (m.o.). Fair $1,000. Last week, "Notorious Gentleman" (UI) and "Tawny Pipit" (UI) (4 days), $670.

Mayfair (Parker) (1,500; 50-85)—"Raw Deal" (EL) and "Open Secret" (EL). Okay $4,500. Last week, "Big City" (M-G) and "My Dog Shep" (SG), dim $2,800.

Music Box (H-E) (1,000; 50-85)—"Fort Apache" (RKO) and "Let's Live Again" (20th) (m.o.). Good $3,500. Last week, "Man In Iron Mask" (EL) and "Gentleman After Dark" (EL) (reissues). Fair $2,000.

Oriental (H-E) (2,000; 50-85)—"Emperor Waltz" (Par) and "Big Town Scandal" (Par) (2d wk). Day-date with Paramount. Big $5,000. Last week, torrid $9,500.

Orpheum (H-E) (1,740; 50-85)—"Berlin Express" (RKO) and "Devil's Cargo" (Indie). Okay $6,500. Last week, "Fort Apache" (RKO) and "Let's Live Again" (20th) (2d wk), big $7,600.

Paramount (H-E) (3,400; 50-85)—"Emperor Waltz" (Par) and "Big Town Scandal" (Par) (2d wk). Also Oriental, (2d wk). Big $11,000. Last week, torrid $17,800.

Playhouse (H-E) (1,200; 50-85)—"Oklahoma Kid" (WB) and "Adventures of Marco Polo" (Indie) (reissues). Fair $1,800. Last week, "Fuller Brush Man" (Col) and "Love From Stranger" (EL) (m.o.) (2d wk), $2,500.

United Artists (Parker) (895; 50-85)—"Pirate" (M-G) (2d wk). Okay $5,500. Last week, terrific $11,000.

SEATTLE

(Continued from page 12)

"Woman in White" (WB) (3d wk). Big $10,000 after great $12,500 last week.

Orpheum (H-E) (2,600; 45-80)—"Central Park" (U) and "Open Secret" (EL). Sad $6,500. Last week, "Romance High Seas" (WB) and "Waterfront Midnight" (Par) (2d wk-5 days), okay, $4,800.

Palomar (Sterling) (1,350; 45-80) —"On Island" (M-G) and "Lightning in Forest" (Rep) (3d wk). Okay $5,500. Last week, nifty $6,700.

Paramount (H-E) (3,039; 45-80)—"Street With No Name" (20th) and "Here Comes Trouble" (UA). Solid $11,000 or near. Last week, "Deep Waters" (20th) and "Checkered Coat" (20th), $7,700.

Roosevelt (Sterling) (800; 45-80) —"Pirate" (M-G) and "Exposed" (Rep) (5th wk). Good $4,000. Last week, $4,400.

'Bad Men' Rowdy $19,000, Frisco; 'Island' $21,000

San Francisco, July 20.

"Easter Parade" shapes as standout this stanza at the big Fox but "On Island With You" is comparatively as big at the smaller Warfield. "Return of Bad Men" also shapes strong at the Golden Gate. "Emperor Waltz" still is husky in fourth Paramount session.

Estimates for This Week

Golden Gate (RKO) (2,844; 65-$1.00)—"Return of Bad Men" (RKO). Nice $19,000 or near. Last week, "Fighting Father Dunne" (RKO), $14,500.

Fox (FWC) (4,651; 60-95)—"Easter Parade" (M-G). Sock $34,000. Last week, "Street With No Name" (20th) (2d wk), oke $14,500.

Warfield (FWC) (2,656; 60-85)—"On Island With You" (M-G). Great $21,000. Last week, "Wallflower" (WB) and "To The Victor" (WB), $14,500.

Paramount (Par) (2,646; 80-85)—"Emperor Waltz" (Par) (4th wk). Husky $14,000. Last week, big $18,500.

St. Francis (Par) (1,400; 60-85)—"Paradine Case" (SRO) (5th wk). Steady $9,000. Last week, strong $10,500.

Orpheum (Blumenfeld) (2,448; 55-85)—"Central Park" (U). Dull $11,000. Last week, "Lulu Belle" (Col), okay $14,500.

United Artists (Blumenfeld) (1,207; 55-85)—"Another Part of "Forest" (U) (2d wk). Only $6,500. Last week, trim $11,000.

Stagedoor (Ackerman) (350; 60-85)—"On Approval" (Indie) and "Jeannie" (Indie) (reissues). Big $4,000 or near. Last week, "Corridor of Mirrors" (U) (2d wk), $2,700.

Larkin (Rosener) (400; 90-$1.20) —"Henry V" (UA). Fancy $4,500 or close. Last week, "Overlanders" (U) and "The Raider" (Indie) (reissues) okaay $2,300 at 15-85c scale.

United Nations (FWC) (1,149; 60-85)—"Street With No Name" (20th) (m.o.) Nice $5,000 or close. Last week, "Lost One" (Indie) (3d wk), $3,000.

Esquire (Blumenfeld) ($955; 55-85)—"Central Park" (U). Okay $5,500. Last week, "Gung Ho" (FC) and "Eagle Squadron (FC) (reissues) $7,800.

State (Par) (2,133; 60-85)—"Hellzapoppin" (FC) and "Argentine Nights" (FC) (reissues). Trim $6,500. Last week, "Flowing Gold" (WB) and Background to Danger" (WB) (reissues), $6,000.

Rank Vs. CEA

Continued from page 6

for a battle royal and, when they had their opportunity to challenge him on his general policy, little was forthcoming except matters of individual concern.

Sees Boff B. O. for British Pix

On the quota problem, Rank reiterated his contention that British pictures are now capable of taking big money at the boxoffice and suggested that their continued success, both here and abroad, might eventually lead to the removal of all government restrictions and so provide for a free interchange of product between Britain and the U. S. He declared that he had been opposed to all quotas until Hollywood instituted its embargo on Britain last year, following imposition of the 75% tax. Difficulties encountered by British exhibitors in attempting to operate their theatres without American product, he said, evidenced that the industry couldn't afford again to be left high and dry.

Raps Hollywood B's

Referring to the British Film Producers Assn.'s fact-finding bureau, Rank urged the CEA and BFPA to cooperate for their mutual good. He declared the quota would still permit ample playing time for the best Hollywood product, adding that "few of us will complain if we do not see so many of the Hollywood lesser pictures, which have brought little money to our boxoffices."

As for adjustments to be made with exhibitors on film rentals, Rank proposed an independent tribunal be set up, comprising one distrib nominated by the complaining exhibitor, one exhibitor nominated by the GFD and another exhib nominated by the first two. GFD, he guaranteed, would be bound by the tribunals' decision in all cases.

Apart from a reference by CEA prexy Dennis Walls describing the fact-finding bureau as a "repugnant and un-British project," it was not discussed. Most of the hour-and-a-half session was devoted to indie exhibs raising individual issues and Rank promising a personal investigation of their charges of high rentals, quota difficulties and other restrictions.

Only forthright criticism came from Sir Alexander King, who declared his deeprooted objection to the 45% quota, which he claimed could not build a healthy industry. He said he was "dead scared" about the future quality of British films and complained that Board of Trade prexy Harold Wilson was compelling British exhibs by law to show films that are not boxoffice attractions. In reply, Rank said his own circuits were only showing 35% American films at this time, adding that he hoped Americans would give him equal playing time on their circuits. One indie warned Rank, nonetheless, that without a "healthy inflow" of American product Rank was heading for bankruptcy.

CEA, however, is reportedly well satisfied with the trend of events. Members feel that the meeting has achieved all—or almost all—they had hoped for. Although there will undoubtedly be need for further discussions with Rank, they feel they are getting somewhere at last.

Thus has ended what looked as though it might develop into a major battle between a giant on one hand and a cluster of small exhibs on the other, without loss of honor on either side. Rank has made a good impression on his fellow exhibs, and they were generous enough to applaud the gestures he made, particularly his promise of personal investigation in cases of individual hardship.

Noah Deitrich

Continued from page 3

June, but not held this year because of the change in control.

Noah Deitrich, executive veepee of the Hughes Tool Co., and veteran businessman of Houston, Texas, appears an almost certainty as one of his nominees since he long has represented Hughes in picture deals.

Hughes bought the Atlas holdings of 929,020 shares, or 24%, of RKO's outstanding common last May. Change in membership, of course, would reflect the Hughes' control and decrease in Atlas' stake in RKO. Atlas is now out of RKO except for option warrants to buy 327,812 shares of RKO common.

It is now figured that Hughes' nominees will not be available for about a week and that proxy statement will require 10 days to go through the SEC. Stockholders, thus, would not receive their proxy statements of the special meeting for at least 30 days from the present time.

Cleanup Campaign

Continued from page 39

of an individual spot could in a large measure have an effect upon admissions. A campaign was begun to induce ballroom owners to spruce up. Sunnybrook ballroom, Pottstown, Pa., operated for years by Ray Hartenstein, which emphatically does not come under the heading of unattractive spots, incidentally, is one of those which is spending considerable coin to install a lounge in a large alcove to improve its attractiveness. A booker suggested the idea to Hartenstein and the room he is building will sport soft divans, floor lamps, etc.

While bookers admit that business this summer has not been what they expected in view of preseason sales, they feel that one-night operators have since the war days depended entirely too much on the reputation of a band to lure admissions. They have completely disregarded such vital items as a clean house and supervision of admissions so that rough clientele are barred. They also have in many instances reduced rather than expanded attention to exploitation. Some ballrooms go to great lengths to keep customers aware of the bands they play through all sorts of devices. Others do little, but are in the majority.

Variety Bills

WEEK OF JULY 21

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (W) Warner; (WR) Walter Reade

NEW YORK CITY

Apollo (I) 23
The Madcaps

Capitol (L) 22
Lena Horne
Paul Winchell
Jerry Mahoney
Dunhills
Skinnay Ennis Orc

Music Hall (I) 22
Helene & Howard
Van Grona
Margaret Sande
R Tetley-Kardos
June Forest
T & F Vallett
Corps de Ballet
Rockettes
Sym Orc

Paramount (P) 21
Sam Donahue Bd
Jo Stafford
Georgie Kaye
Lane Bros

Roxy (I) 21
Cab Calloway
Jackie Miles
Vivian Blaine
Carol Lynne
The Bruises
Arnold Rhoda

Strand (W) 23
Count Basie Orc
Billie Holiday
Zephyrs
Stump & Stumpy

BRONX

Crotona (I) 26-27
Morey & Eaton
Castle Sis
Anthony & Rogers

QUEENS

Jamaica (I) 21-24
Herman Hyde
Castle Sis
Milt Ross
Cavvichio
The Haywards
Anthony & Rogers

ATLANTIC CITY

Steel Pier (I) 23
Behney Girls
Theron Troupe
Roy Douglas
Artie Dann
Peggy Leo
Dave Barbour

BALTIMORE

Hippodrome (I) 23
Horace Heidt Co

State (I) 22-24
Morgan Sis
Jackie Randall
George Freems
Kay & Kay

25-28
G & M Carroll
Larry Lazar
Grandma Perkins
Marcelli & Janis

CAMDEN

Towers (I) 23-25
Henri French
Mann & Ross
Prof Fabian
Ross & Dean
3 Wards

CHICAGO

Chicago (P) 22
Harry Babbitt
Harmonicats
Ross & LaPierre
4 Evans

Oriental (I) 22
Keenan Wynn
J & M Mulchacy
Dorothy Claire
Remos & Toy Boys
Carl Sands Orc

KINGSTON

Bway (WR) 23-24
Fred & Sledge
Rhythm Willie
Mary Stafford
Brokins & Van
Dolly Pembrooke
Frankie & Kay

MIAMI

Olympia (P) 21
Elsa & Corda
Kate Murtah
Harris & Anders
Johnny Morgan
Fred Lowery
Dorothy Rae

PHILADELPHIA

Carman (I) 22
Romaine & Bab'et'e
Roy Rogers
Simpsons Marinets

ROCKFORD

Palace (I) 25-26
Marvin Himmel
Dan Woods
Thomas & Nicholas
Betty Lou Holt
Bob McElroy
Paul Walker Orc

WASHINGTON

Capitol (L) 22
Betty Jane Smith
Ladd Lyons
Tex Ritter

BRITAIN

BIRMINGHAM

Hippodrome (M) 19
3 Astaires
Tommy Fields
Slim Rhyder
A C Astor
Tommy Burke Co
Olga Varona
Samuel & Marvelle
Reid & Squires
Stan Kavangh

BRIGHTON

Hippodrome (M) 19
Peggy Mortimer
D Wakefield Co
A Shines & Joanna
Turner Layton
C Warren & Jean
Gaston Palmer
Eva May Woug
Cyclo Bros

BRADFORD

Alhambra (M) 19
Trinder Show
Tommy Trinder
Ganjon Bros & Juanita
Woods & Jarrett
Grossetto 3
Bemand's Pigeons
Kuester & Shand
Hal Collins
Jean Barrie
Jerry Allen 3

CARDIFF

New (S) 19
Thanks for Memory
Edgar Bergen
Charlie McCarthy
G H Elliott
Gertie Gitana
Nellie Wallace
Ella Shields
Randolf Sutton
O'Farrell & D'nvers
Freddie Sanborn
Bamberger & Pam
Marie Louise, Chas

CHISWICK

Empire (S) 19
Gillie Potter
Freddie Sanborn
Morris & Cowley
Celia Lipton
E Arnley & Gloria
Norman Thomas
2 Eddies
Cooper Twins
Veronica Martell

DERBY

Grand (S) 19
Robb Wilton
Collison & Breen
Riley & Heller
Al Norman
Bobbie Kimber
P Rich & Eva
Dynamic 4

EDINBURGH

Empire (M) 19
Jack Crisp & Jill
Donald Peers
Ron Parry
Richardo & Co
3 Jokers
Dick Henderson
Lucerne Skaters
Michael Miles
Radio Forfeits

FINSBURY PARK

Empire (M) 19
Nicholas Bros
Philippe & Marta
Geo Noonan
Toscanelli
Steve Conway
Bob Grey
Collins & Elizabeth
Bill Kerr
Grafton Sis & Jacques

GLASGOW

Empire (M) 19
Piccadilly Hayride
Nat Jackley
4 Hurricanes
4 Pagolas
Marianne Lincoln
Jack Francois

HACKNEY

Empire (S) 19
Spivs & Drones
Ernie Lotinga
2 Tomsons
3 Caballeros
Gene Patton
Beryl
Lewis King
Brewster & Lotinga
Ann Grayson

LEEDS

Empire (M) 19
Forces Showboat
Terry Bartlett
Colin Ross
Harry Secombe
Timar Bros
Billy Wells
Loren Lorenz
Douglas Harris
Cliff Sherlock
Reg Darnley

LIVERPOOL

Empire (M) 19
Ta Ra Rah Boom
Frankie Howard
Adrienne & Leslie
6 Rapids
Morgen & Doris
Irving & Girwood

LONDON

Hippodrome (M) 19
Vic Oliver
Pat Kirkwood
Fred Emney
Melachrino Orc
Marilyn Hightower
Michael Bentine
Julie Andrews
Jean Carson
Santigo Bd

Palladium (M) 19
Jack Benny
Phil Harris
Mary Livingstone
Marilyn Maxwell
Merry Macs
Frank Marlowe
Myrons
Nor Kiddie
Kaye's Pekinese

MANCHESTER

Hippodrome (S) 19
Jack Durant
Jack LaRue
Andrews & Barbara
Jenks & Williams
Air Aces
Frankie Higgins
D Vivienne & Irene

Palace (M) 19
Dorothy Gray Co
Borrah Minevitch
Harmonica Rascals
Joyce Golding
Ben Yost Co
J Billings & Diane
Iris Sadler
Arthur Worsley
Melville & Rekar

NEWCASTLE

Empire (M) 19
3 Shades
Pearl Bailey
Paul Wingrave Co
Lew Parker
Fred Lovelle
M Colleano Co
Olsen & Sea Lion
Elsie Bower
Yvonne Watts

NOTTINGHAM

Empire (M) 19
Red Fred & Rosa
Chefalo Co
Hal Swain Co
4 Kenways
Moon & Brown
Wright & Marion
Elray & Dorothy
Muldoon 4

SHEPERDS BUSH

Empire (S) 19
Naughty Girls '48
Ben Wrigley
Maria Carmen
Tico & Chico
Dick Thorpe
Moray Bros & Dave
Joy Dexter
Bunny & Byron
Moore & Hatton
Poppy Williams

SUNDERLAND

Empire (M) 19
And So We Go On
Issy Bonn
T & D Kendall
Norry
A & C Kemble
Peterson Bros
Francanas
Jack Kelly Co

SWANSEA

Empire (M) 19
Country Cousins
Harry Lester Co
Marie Lawton
Chris Sands
Bijou Freda
Konyot & Marion

Wolverhampton

Hippodrome (M) 19
Hamilton & Vassi
Scott Sanders
Winters & Fielding
Medlock & Marlowe
M Louise & Charles
Decima Martyn
F Mendelssohn Bd

WOOD GREEN

Empire (S) 19
Dampier & Carlyle
Bamborger & Pam
Jackie Hunter
Kathleen Moody
Scott & Foster
Ronnie Leslie
L Rayner & Betty
Chikolas

Cabaret Bills

NEW YORK CITY

Cafe Society Downtown
Mildred Bailey
Avon Long
Calvin Jackson
Edmund Hall Orc

Copacabana
F Langford
Gali-Gali
Betty Bonney
Ralph Young
Ray Malone
M Durso Orc
Alvares Orc

Diamond Horseshoe
Jay Marshall
Grace & Nicco
Choral Octet
H Sandler Orc
Alverez Mera
Juenger Ballet Line

Ebony
Charioteers
Paterson & Jacks'n
Harold King
Betty Mays Orc
Jack Lopez Orc

El Chico
Fernanda Crespa
Conde Luis
Victoria Barcelo
Rita & Rozino
Los Panchos

Havana-Madrid
Los Bocheros
Trini Reyes
R Santillana
Ralph Font Orc
Machito Orc

Hotel Belm't-Plaza
Eddie Stone Orc

Hotel Biltmore
Richard Himber O.
Harold Nagel Orc

Hotel Commodore
B Raeburn Orc

Hotel Edison
Ray Scott 5

No 1 Fifth Ave
Tony Craig
Hazel Webster
Downey & Fonville

Penthouse Club
Martha Short
Rasha Rodel
Oscar Walzer

Riviera
Henny Youngman
Romo Vincent
Orlandos
Tony Bavaar
Joey Gilbert
Carol King
Donn Arden Line

Hotel Astor
Dick Jurgens Orc
Lenny Herman Orc

Hotel New Yorker
Ray Eberle Orc
Ice Revue
Muriel Pack

Hotel Pennsylvania
Skitch Henderson O

Hotel St Moritz
Menconi Orc
Betty George

Hotel St Regis
Hal Saunders Orc
Frances Maddux
Laszlo & Pepito
Milt Shaw Orc
Pepito Arvello Orc

Hotel Taft
Vincent Lopez Orc
Charlie Drew

Latin Quarter
Ina Ray Hutton Or
Willie Shore
3 Hucksters
Danny Riccardi
Al Morgan
Costello Twins
Patricia Adair
Richards-Adair Dcr
M Frichette
Pupi Campo Orc
Bon Vivants
B Harlow Orc

Le Ruban Bleu
King Odom 4
Muriel Gaines
Norman Paris 3

Leon & Eddie's
Eddie Davis
Art Waner Orc
Mar'ita & Barreira
L Nomura Dcrs
J Lawrence
Beverly Arnold
Harry Prime
Shepard Line

Old Roumanian
Sadie Banks
Joe LaPorte Orc
D'Aquila Orc

Versailles
Nancy Donovan
Bob Grant Orc
Panchito Orc

Village Barn
Hal Graham Orc
Chubby Roe
Eddy Howard
Bill Duffy
Barbara Duffy
Mons. Richard
Piute Pete

Waldorf-Astoria
Guy Lombardo O
Mischa Borr Orc

CHICAGO

Blackhawk
Al Trace Orch
Jackie Van

Hotel Bismark
Don McGrane Orch
Richard Gordon
Chester Dolphin

Helsinge
Andy Rice Jr
King & Zorita
Lola Amechee
Mike Young
Bill Chandler Orc

H Edgewater Beach
Geo Olsen Orc
Bobby May
Andrea Dncrs 3
Bozo the Dog
Betty Gray
Dorothy Hild Dancers (12)
Therons (6)

Chez Paree
Danny Thomas
Martha King
Mage & Karr
Leroy Bros (2)
M Gould Orc (10)
Lano Adams
D Chiesta Combo
Dorothy Dorgen Dancers Co

Hotel Stevens
Benny Strong Orc
B & F Ballard
John Flanagan
Jean Arlen
Marian Spelman
Skating Blvdears
Bog Turk
Rebfield & Del Toro
Doris Donavan
Elwood Carl

Palmer House
Liberace
Clifford Guest
M Abbott Dncrs, 16
Florian ZaBach Orc
Giselle & F Szyoni

Sues for Burns

Chicago, July 20.

Milton Shabat filed suit against Ambassador East hotel last week in Chi circuit court for $250,000. He claims that he was severely burned March 26, 1947 when a portable stove exploded in the swank Pump Room.

Stove was used for heating food.

Latin Casino, Philly, Cuts Budget for Summer

Latin Casino, Philadelphia, slated to close last Saturday (17) will remain open for the balance of the summer.

It will use modestly budgeted shows during the hot months.

License Nix Upheld

Columbus, July 20.

Judge Joseph M. Clifford of Franklin County Common Pleas Court in Columbus last week (15) upheld the Ohio Department of Liquor Control in suspending the nightclub license of Norman Khoury, Cleveland.

License was cancelled last January because of alleged indescent stage shows.

Roxy, N. Y.

Vivian Blaine, Cab Calloway and 4 Cabaleers, Jackie Miles, Roxyettes (12), Escorts (12), H. Leopold Spitalny Chorus (25), Ice Revue with Carol Lynne, Arnold Shoda, The Bruises (3), Skating Line (8), Paul Ash House Orch.; "Street With No Name" (20th), reviewed in VARIETY *issue of June 23, '48.*

As its second bill under the new stage-and-iceshow policy, the Roxy again offers click entertainment, with film singer-actress Vivian Blaine, Cab Calloway in a new individual act, and comedian Jackie Miles as draw. It is unquestionably a strong show and, with a word-of-mouth picture like "Street With No Name," can't miss at the b.o.

The stage and ice elements of the production are well integrated. The show opens with the Roxyettes doing one of their striking dance routines at the front of the stage, with the H. Leopold Spitalny group on the apron stage right and left providing an effective vocal accompaniment. The ice revue follows on the small rink stage rear, with Arnold Shoda and then Carol Lynne doing expert solo terp-skating turns and the eight ensemble skaters alternating. The Bruises, minus Freddy Trenkler, who was with them for several years before becoming a single, close the ice portion of the show with their always funny scrubwoman routine.

Miss Blaine, repeating her personal of last year at the house, makes a nifty impression with four skillfully handled songs, the first two from pictures in which she appeared. After a wordy spiel about how glad she is to be back, she clicks with "That's How I Am," does an elaborate arrangement of "It Might As Well Be Spring," followed by a rhythm version of "Keep Your Eye on Your Best Friend" and, after a long thank-you speech, closes with "You Made Me Love You."

Miles, besides introducing the other acts, clicks next with his comedy spot. He gets under way with several standard jokes, then goes into an extended and funny bit as a trembly-lip kid who lives for the Dick Tracy comics. He follows that with another lengthy one (possibly a trifle too lengthy) about a wise-guy filmgoer at a Gene Autry picture. With a couple of minor reservations, it seems as laughable as anything the comic has ever done.

Calloway and the Cabaleers (New Acts) close the show with an infectiously rowdy turn. Having shed his band, the singer-batoner is now appearing as a individual performer, backed by the four-piece rhythm group. *Hobe.*

Capitol, Wash.

Washington, July 18.

Gov. Jimmie Davis and Band (9), Buddy Lewis, Carl & Faith Simpson, Lane & Claire, Sam Jack Kauffman House Orch; "Ruthless" (E

A hillbilly band is something unusual on the Capitol stage and for a time the audience does not seem to know what to make of it. However, the sweet corn fed out by Jimmie Davis (Gov. of Louisiana until a couple of months ago) and his boys percolates and permeates. By the time they wind up with Davis' composition, "You Are My Sunshine," all is well and a nice hand garnered en route. The Davis act has a unique kind of drawing power. It is topped by the only ex-Governor in U. S. history to operate a hillbilly aggregation, and its members campaigned with Davis when he was out doing sweet talking the voters. Aside from that, this is the first big time vaude date for the band which has been playing one-night alditorium stands up to now.

As music, it shapes up as one of the better sweet hillbilly troupes, and Davis shows a warm and friendly manner that gets him across nicely with the audience. He handles the solo vocalizing and patter. Latter is friendly stuff with considerable reference to being Governor of Louisiana. If the act intends to seek out more metropolitan vaude dates, the Davis line had better be sharpened up.

Davis sings "New Moon Over My Shoulder," "Sunshine," "Old Pair of Shoes," and one or two other folksong ballads. Has a smooth aggregation which seeks results through melody rather than raucous racket.

Biggest hand when caught went to another newcomer to Washington, Philadelphia's Buddy Lewis. This comic is a fast worker who moves quickly through a series of quickie imitations—both vocal and facial. He covers the field from Jimmy Durante, Cary Grant, Jimmy Cagney and Edward G. Robinson to Charles Boyer and Humphrey Bogart. Lewis wisely keeps his material clean for the Capitol type of audience although it is an act which lends itself to bluer lines in a night spot.

Novelty of the bill is the Simpson puppet act which has unusual features for a marionet show. For instance, one of the puppets is a magician, producing handkerchiefs and other items from sleeve and from under coat. There is an ostrich which lays an egg that hatches into a jazz dancing dragon.

Curtain raiser is the Lane and Claire dance team which works with the house orch on stage. Act features an acro number built around the couple trying to read a newspaper while they dance. *Lowe.*

Oriental, Chi

Chicago, July 15.

Vaughn Monroe Orch with Ziggy Talent, Cecel Blake, Moon Maids (4), Eddie Julian, Earl Hummel; Jay Lawrence, 3 Sapphires, Dick Haymen, "I, Jane Doe" (Rep.).

Vaughn Monroe has transferred his radio format to the stage and unlike many of his radio predecessors, presents fine vaude fare. While essentially show is built around the sandpaper voiced maestro, he has injected enough contrast for the average vaude-fan. Bill runs long, however, and could be easily cut, especially in band numbers and vocals department, at least 12 minutes.

Signature tunt, "Racing With the Moon," tees off show, followed by Monroe and Moon Maids, four fresh-looking lasses doing nice turn on "Melody Time." Maestro then solos, "Laroo, Lilli Bolero." Although payees come to hear Monroe, he shows good judgment in limiting solos to "Laroo," "Blue Shadows on the Trail" and his bestseller platter, "Ballerina," which would have made a better closer than "Rhumba Bumba."

Large orch comprises 12 brass, six violins, and four rhythm. Arrangements are plenty commercial. Fiddles do heavy backing for singing stints, Cecel Blake in a white knee-length formal, is best on bounce tune, "Put 'Em in a Box," while "It's Magic" is a bit draggy. Ziggy Talent, saxist, does two comedy tunes and scores with his falsetto trills and comedy antics.

Eddie Julian, drummer, brings down his kettles for some comedy with Monroe, and Earl Hummel, violinist, seems slightly incongruous with bowing of Kreisler's "Chinese Tamborine," but gets nice response. Orch follows with "Sabre Dance."

Jay Lawrence, youngster, does nicely in next stanza. While his vocal carbons on film and radio stars display accuracy, many could be eliminated for better pacing. Toppers are Clem McCarthy on Louis-Walcott bout and Humphrey Bogart as a baby sitter. For encore he returns to ape Monroe.

Dick Haymen, harmonicist, does nicely on standards, but gets his heaviest response as he brings out a Spike Jones contraption, which emits smoke and fires pistols, as accomp for, "In My Merry Oldsmobile."

Three Sapphires are hampered by adherence to Jack Cole type of dancing, which they don't quite carry off. Trio had better polish current routines or try something less exacting. *Zabe.*

Olympia, Miami

Miami, July 17.

Duke of Paducah, Steve Evans, Richard-Adair Dancers, Rudenko Bros., Wally Overman, Les Rhode Orch; "If Winter Comes" (M-G).

In and out package here this week, with two supporting acts nosing out topliner in applause getting.

Steve Evans, in "added attraction" slot, spills his comedics for plenty laughs. Guy's standard Polish miner's drunk and laugh-compelling bits win appreciation. Some of the material could stand refurbishing, but guy's mugging and delivery click.

Second of the supporting acts to hit the top of applause meter is the Richard-Adair dance group. Their imaginative Clyde Beatty takeoff shows skillful staging and gasp bringing acro-adagio work. Short stint, but a pleaser.

Acro-juggling of the Rudenko Bros. set swell with the aud. Wally Overman scores with chalk-cartooning accomped by patter that's weak, but sketchings are effective.

Topliner Duke of Paducah just got by. Stuff is not only heavily corned, but pitches too many times for laughs via humor that should have been left in the barn.

Les Rhode house orch handles backgrounding in topnotch style. *Lary.*

Strand, N. Y.

Count Basie Orch with James Rushing, Billie Holiday, Stump and Stumpy, 2 Zephyrs; "Key Largo" (WB), reviewed in VARIETY *issue of July 7, '48.*

This bill has all the earmarks of a compromise, but it's the sort of compromise that leaves all parties replete and satisfied. The jazz cognoscenti have Count Basie's richly filigreed type of dance rhythm and Billie Holiday's combustible style of torching, while those who like their stage fare trimmed with lots of lowdown comedy should get plenty of kicks out of Stump and Stumpy and the Two Zephyrs.

An odd booking is the inclusion of the two male teams. Fundamentally, they're each dancing acts, and their styles of comedy differ little. However, they amply serve their purpose: their riotous antics bring the laughs in big profusion.

One of the maestro-specialists who has kept closely in step with changing progressions of the jazz idiom, Basie showers his Strand audience with an assortment of rhythm and melody that makes listening a pleasure. His patterns of rhythm, whether rolled off by his own wizardry at the ivories or compounded by his sidemen, have a distinctive coloration. That design finds itself the core of everything he does in the way of dansapation, whether it's a jump tune, the blues or a variation on a Latin theme. What he offers here is basically solid audience stuff, with the standouts from the book being "Basie Bongo," "There'll Be Good Rockin' Tonight," with Jimmy Rushing pitching the vocal, and a boogie-woogie incident on the organ.

Miss Holiday, who closes the proceedings, sets 'em up for a complete rout with a quick rhythm bit, "Them There Eyes," and a ballad, "But Beautiful." With the refresher pair out of the way, the statuesque goodlooker really gets down to business and shows 'em just what it is that has definitely esconced her as queen of the torching stylists. Her flight into the blues by way of "I Love My Man" starts 'em percolating out front in low flame, and by the time she has ended this particular frame with the refrain, "I've Got Everything a Good Man Needs," the house is hers intact. Miss Holiday's response to the sustained uproar is another fuse-laden number, "You're Drivin' Me Crazy." Again the dusky beaut proves she's not only a singer's singer but surefire at bowling over any type of audience that can react to the sultry side of the jazz idiom.

As usual, the routine about the Two Zephyrs act that rocks the customers to a fare-thee-well is the slow-motion fight stemming from a dice game. Stump and Stumpy's fun kit, which grants no edge to their companion team in the way of slapstick, ranges from a series of film-name mimicries to a mixture of hard and soft-shoe hoofing that leaves 'em almost spent of laughter at the act's fadeout. *Odec.*

Chicago, Chi

Chicago, July 16.

Harmonicats (3), Harry Babbitt, Ross & La Pierre, 4 Evans, Jack Fulton House Orch (13); "The Emperor Waltz" (Par).

Bing Crosby-Joan Fontaine film drew capacity at the opening show, with a long queue of waitees tanning in the noonday sun. Further note of good cheer was added later in the day by federal Judge Michael Igoe's decision to exempt "Waltz" from the JP's two-week limitation (see other story).

Stage bill, with encores trimmed because of pic's extra length, tees off via a brace of okay vocals by Jack Fulton, new fronter of the house orch. Easy-mannered maestro, who comes from the staff of Station WBBM here, impresses favorably on his trial run.

The Four Evans get prime results, contrasting youth and middle-age as an added filip to their terping. Young pair opens with breezy tap routines, followed by the older couple in the soft-shoe turns of yesteryear. Girl's neat acro terping precedes fast routine by male pair and sprightly tapping by the older femme. Quartet lays them down in unison for a bowoff.

Ross wins immediate response, imitating Henry Busse's trumpet style, and clicks with "Sugar Blues" a la Clyde McCoy. Twangy vocal as Sen. Pappy O'Daniels has comic supplying incidental banjo, guitar and mouth-harp effects. Joined by Miss La Pierre, he needles her in panto while she trills with Gallic accents. Pair romps through "St. Louis Blues" and offs to choice hand, following a Hawaiian bit in which Ross makes like a steel guitar and trumpet.

Harry Babbitt's vocals are well received, with top plaudits going to "I Remember Mama" and his chirruping of "Woody Woodpecker." Singer uncorks a surprise for many seat-holders with his trick piping as an itsy-bitsy girl. A recitation and two songs with moppet inflexions take him off to salvos.

The Harmonicats put plenty verve into a semi-classic and two pops. Their eight-to-the-bar lipping of "Harmonica Boogie" brings first-rate returns. Dispensing with orch accompaniment, they sock over their trademark, "Peg O' My Heart," and sail trough "Cats' Polka." Closer has them joining Fulton and orch for a community sing of "Let Me Call You Sweetheart." *Baxt.*

Apollo, N. Y.

Freddie Slack Orch (15) with Lynn Stevens, June Richmond, Bobby Stevens, Eddie Davis Quartet, Apus & Estrellita with John Bunn, George Wiltshire, "Philo Vance's Return" (EL).

Buxom songstress June Richmond and Freddie Slack's ofay band top current layout at this Harlem spot. Supporting acts, however, are rather lustreless with comedy supplied by Apus & Estrellita, John Bunn and George Wiltshire particularly poor due primarily to badly written material. Biz on the light side when caught Friday (16).

Slack has an aggressive combo with its overall style, of course, built around the leader's pianistics. Crew comprising four rhytm, five reed and six brass, open the show with a hot teeoff followed by a neat solo by its guitarist of "Flyin' Homer" for okay reception.

Crooner-dancer Bobby Stevens warbles a fairish "Prisoner of Love." Tune might have been better received had it not been so long drawn out. Shifting to terping, he does some mild stepping for moderate salvos. Eddie Davis quartet is an average small group. With sax, drums, piano and bass, the lads handle three torrid tunes in a frenzied beat for fair results.

Ofay songstress Lynn Stevens, who's easy on the optics, chirps three numbers in a husky delivery. Best of the trio is "Turned the Tables on Me" while "House of Blue Lights" and "Cow Cow Boogie" round out her stint and garner solid applause.

In closing spot, Miss Richmond wows 'em with "Put 'Em In a Box." Comes back with a comedy number about shopping for a girdle set to "Cocktails for Two" and "Don't Fence Me In." She dramatizes her songs with a chummy, friendly approach. Also scores with a slick version of "Donkey Serenade" and a takeoff on operatic arias. Had to beg-off. *Gilb.*

$1,800,000 Tab

Continued from page 1

to individual stations from cancelled local programs and spots unquestionably runs into the hundreds of thousands.

Overall totals, by networks, for the two meetings:

ABC—52 hours 10 minutes of AM time; 81 hours 15 minutes of TV; $92,779 in AM cancellations; no TV cancellations; $120,000 in operating costs.

CBS—52 hours 30 minutes of AM time; 72 hours 57 minutes of TV; $288,000 in AM cancellations; $16,150 in TV rebates; $159,000 in operating costs.

DuMont—63 hours 55 minutes of TV time; $55,000 in operating costs, including cancellations.

Mutual—62 hours 45 minutes of AM time; $145,000 in commercial cancellations; $55,000 in operating costs.

NBC—50 hours 3 minutes of AM time; 91 hours 42 minutes of TV; $600,000 in commercial cancellations, including TV rebates; $300,000 in operating costs for AM and TV.

Gravy Train Derailed

Continued from page 1

out that kind of coin. While there isn't likely to be any reductions this season, it's believed this will be the last year for inflated rates.

One contributing factor to revenue decline is the bad weather breaks over the weekends. There have been very few fully clear Saturdays and Sundays this season with the result that the income possibilities have been drastically reduced.

However, not all spots are displaying distress signals. The top N. Y. state resorts such as Grossingers, Ferndale, and Nevele Country Club, Ellenville, and the Concord, Kiamesha Lake, continue to do consistently good business. Most are plodding on an even break while a few are deep in the red.

New Acts

CAB CALLOWAY AND HIS CABOLEERS (4)
Songs
12 Mins.
Roxy, N. Y.

Cab Calloway, a band name for years, is virtually doing a single act, with a four-piece rhythm group backgrounding. Always a rambunctious personality, he now has even more scope and capitalizes on it to provide a solid entertainment spot. He's all over the stage, singing, clowning and holding the audience throughout. It's an impressive first appearance, indicating the act should be a natural for either vaude or nitery. In contrast to his al fresco work, Calloway wears tails—the orthodox kind, not at all zooty—and looks well in them.

As caught for the dinner-hour show opening day (14), Calloway did four numbers, "Everybody Eats When He Comes to My House," a raucous parody of "Nature Boy," a comedy version "Manana" and as a sock finale the inevitable "St. James Infirmary." The rhythm unit comprises piano, trumpet, bass fiddle and traps. Also plenty okay. *Hobe.*

THE ORLANDOS (5)
Acrobatics
9 Mins.
Riviera, Ft. Lee, N. J.

The Orlandos are a bunch of kids—four boys and a girl—who are making their first appearance in America at the Riviera. They're an unusual cafe act in the sense that one might have expected them as the opener on a family-time vaude bill, not as a cafe turn.

They're effective with all the standard stunts though their speed veils a lot of defects and a void in sharpness. They get over on youth and speed alone. All are flaxen blondes, which also gives them a particularly appealing effect.

There aren't many cafes around where the Orlandos can play, but they can play circuses and carnivals because of the family-time type of appeal they have. Plus the nabe vauders, of course, if there are any left. *Kahn.*

LITIA NOMURA DANCERS (3)
10 Mins.
Leon & Eddie's, N. Y.

The act by Litia Normura dancers (girl and two boys) is obviously patterned along the lines established by Jack Cole and Beatrice Kraft. Exponents of East Indian terping are ornately costumed, and present a picturesque appearance.

However, they've still to show any new dance ideas in the Oriental terps. They proceed along an already established path doing the same type of work as their predecessors. As far as execution and routining are concerned, they've still to acquire much, but in present state of development, act can fill spots in cafe production numbers. *Jose.*

MARGUERITA & BARREIRA
Dance
10 Mins.
Leon & Eddie's, N. Y.

Marguerita and Barreira, Latin song and terping, have an essentially good idea that can make them a workable team in cafes and vaude.

The male uses good set of pipes in the singing passages to accomp the usual Latin steps. Act's emphasis is placed upon the shoeing-the-mare takeoff, an essentially cute idea that needs sharper editing. Lopping off several minutes of that sequence would provide greater punch. Their dance work is generally okay, with a few revisions needed for greater effectiveness. *Jose.*

JEANNE LAWRENCE
Taps
7 Mins.
Leon & Eddie's, N. Y.

Jeanne Lawrence, according to boniface Eddie Davis, was in the Leon & Eddie's line about a year ago, and since then has been applying herself to the development of her tap abilities. She apparently has made good progress, a good set of routines indicating the intervening time has been well-spent.

Miss Lawrence is a pert looker, nicely costumed and shows ability in the tap direction. She has still to acquire the pedal glibness of some of her contemporaries, and needs more work on her spins, but shows signs of working out. *Jose.*

Bobby Gillette and Shirley Richards, dance team, sailed on the De Grasse yesterday (Tues.) for a stint at the Club Lido, Paris.

'TWOFERS' HYPOING BROADWAY

Experimental Theatre Looks Doomed As Talent, Craft Unions Recall Waivers

The Experimental Theatre is apparently through. The various talent and craft unions, whose concessions have made its operation possible for two seasons, are withdrawing their waivers. Notice of the union move is contained in a letter submitted to the various unions in the Fact Finding Committee of ET for approval. It will probably be forwarded next week to ET and its parent, the American National Theatre & Academy.

The text of the letter, prepared by Oliver Saylor, business agent of the Assn. of Theatrical Agents and Managers, was approved by the heads of Theatrical Protective Union No. 1 (stagehands), an affiliate of the International Alliance of Theatrical Employees, as well as Local 802 of the American Federation of Musicians, the American Guild of Musical Artists and others. The council of Actors Equity Assn. considered it yesterday (Tues.) but took no formal action.

The Dramatists Guild, whose contract with Equity was the basis of ET, had not been notified of the letter yesterday, but it was indicated that the playwrights' organization has been dissatisfied with the operation and had agreed only reluctantly at a recent meeting to continue the setup another season. In particular, Guild leaders have felt that the ET hasn't been sufficiently "experimental" and they don't like some of the terms given authors, particularly relating to film sales of ET-produced plays.

Robert Breen, executive-secretary of ANTA, had not seen the union letter yesterday and said that pending his receipt of it he could not discuss the situation in detail. He conceded that the unions' attitude apparently dooms ET, but declared that the Invitational Series, which presented new scripts last season for an average of only $300, will probably be expanded.

Commercial Angle Peeve

As indicated in Saylor's letter, the ATAM and the other unions are burned at ET's use as a "tryout theatre" instead of as a strictly non-commercial project, as "originally intended." Not only were "Skipper Next to God," "Hope Is a Thing With Feathers" and "Ballet Ballads" transferred to Broadway for commercial runs (on which ANTA received all the profits and the union regulations were modified), but in the case of the craft groups they resented what they regarded as unwarranted blame for high production costs and unfair public criticism.

Dickers Film Release For 'Strange Bedfellows'

Philip A. Waxman, producer of "Strange Bedfellows," at the Morosco, N.Y., is still dickering for release of a film version of the Florence Ryerson-Colin Clements comedy. He intends making the picture after the play's road tour next season. Identity of the company with which he's negotiating for distribution isn't disclosed. Waxman returned from Hollywood last week and will go back again soon for more confabs.

Greek rights to "Bedfellows" have just been sold to Katerina Andreades, who recently produced "Born Yesterday" in Athens. Bound edition of the play will be issued in the fall by Samuel French, publisher-agent for the authors.

Booth Kin in "Menagerie"

Keene, N. H., July 20.

Beatrice Booth Colony, great-granddaughter of the tragedian, Junius Brutus Booth, has the role of Amanda in "Glass Menagerie," which opens at the Keene Summer Theatre next Tuesday (20) for four days.

Both Mrs. Colony and her husband, Alfred, were vaude performers some 25 years ago and now are living in semi-retirement here. Mrs. Colony founded the Keene strawhat in 1936.

Lieblings Eye Paris

Agents William Liebling and Audrey Wood (Mrs. Liebling), who went to England for the premiere there of "Glass Menagerie," with Helen Hayes, are spending a few days in Paris to look over shows and talent. "Menagerie" opens in London at the Haymarket next Wednesday (28). They attended the tryout opening of the Tennessee Williams play last week in Brighton. Miss Wood agents the author.

Couple are due back in the U. S. early in August.

Wildberg-Hylton 'Touch' For London to Avoid U.S. Cost, Tax Headaches

Due to a reshuffling of plans, "The Golden Touch," new musical by Bud Burtson and Allan Sherman, will preem in England instead of New York. John Wildberg, who controls rights to musical, will launch it across the pond in association with Jack Hylton, London producer. Deal was set last week before Hylton departed for Britain. Duo are currently partnered in London production of "Anna Lucasta."

Wildberg had planned it to star Dean Martin and Jerry Lewis, nitery and vaude comics. Deal fell through, however, when it was estimated production here would cost $250,000. Producers believe they can do it in London for half that amount. Although nobody as yet has been lined up for cast, it is expected to comprise both British and U.S. talent.

"Touch" is slated to preem in Manchester around Xmas and follow into His Majesty's, London, in February. If it clicks there it may be imported intact to U.S. for Broadway or a duplicate American company formed for U.S. run. By first doing the show in England the producers hope to avoid the present uncertainties of the U.S. tax situation relating to theatrical financing.

SHUMLIN STUDIES NEW EPHRON SCRIPT

Herman Shumlin has received the completed script of Phoebe and Henry Ephron's dramatization of the William Manners book, "Father and the Angels." If he likes it he intends putting the play into early production. The Ephrons, under contract at Warners, won't come East unless and until the play is ready for rehearsal.

Shumlin has dropped his option on "The Loud Red Patrick," Ruth McKenney's dramatization of her reminiscent book about her father.

Nixes 'Yesterday' Adapting

Ken Englund, who has partnered with Lou Levy for the production of legit shows and films, turned down an offer to do the screen adaptation of "Born Yesterday" so he could remain east. He's now in New Hampshire, collaborating with Vernon Duke and Ogden Nash on an untitled musical for presentation on Broadway this fall or winter. Levy sailed Friday (16) for England with the Andrews Sisters, but is due back in mid-August.

Levy-Englund productions have also slated for Broadway presentation a straight play, "Little Woman," and a South American musical, "Amor," both to be written by Englund. The idea is to do subsequent screen versions of the productions.

BOOST 6 SHOWS $4-5,000 A WEEK

With Broadway in a severe seasonal slump, two-for-ones are hypoing six shows as much as $4,000-$5,000 a week apiece and are credited with keeping the productions alight. It amounts to a major comeback for one of the perennial gimmicks of show business.

All six of the presentations using "twofers" (as the exchange premiums have come to be known in the trade) are hits. They are "Angels in the Wings," at the Coronet; "Born Yesterday," at the Lyceum; "Command Decision," at the Fulton; "Strange Bedfellows," at the Morosco; "The Heiress," at the Biltmore, and double-bill "The Respectful Prostitute" and "The Happy Journey," at the Cort. In the case of "Born Yesterday," the bargain device has been used sparingly, chiefly as an experiment, but the other five managements frankly credit it with supplying the vital b.o. margin for their shows.

Cheryl Crawford wanted to use "twofers" as a shot-in-the-arm for "Brigadoon," but was nixed by Billy Rose, owner of the Ziegfeld, N. Y., where the Alan Jay Lerner-Frederick Loewe musical has been playing since March, 1947. According to Rose, he won't allow his "$2,000,000 lollypop to be used as a bargain basement as long as I have it." The show is scheduled to close July 31, but will tour in the fall. Miss Crawford's new musical production, "Love Life,"

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Still Await Choice Of Arbitrator In ATAM Pay Hike

An arbitrator has still not been selected by the Assn. of Theatrical Agents and Managers and the League of N. Y. Theatres to settle the union's request for a pay increase for business and company managers and pressagents. Both groups are listing various possibilities for the assignment. It's figured there's no hurry, however, as any new scale won't be effective anyway until Labor Day.

Although the present contract extends until September, 1949, a clause permits the union to ask for an increase at the end of the first year. One odd angle of the present situation is that several ATAM members, representing the producers, participated in the League's recent negotiations with Equity, at times joining in arguments against the actor union's demand.

ATS-Guild '48-'49 Season Hits 10G Advance in Phila.

Philadelphia, July 20.

Seat sales for the American Theatre Society-Theatre Guild's 1948-49 season promises to be big. Lewis D. Cook, in charge of the local office, says the advance has reached $10,000 in mid-July, a figure not attained last year until late in October. Cook attributes Philly's acute interest in the Guild to the calibre of the plays given last season.

The subscription season last year brought the buyers such items as "Streetcar Named Desire" "The Medium" and "The Telephone," "Carousel," "The Winslow Boy" "You Never Can Tell" and "Lady Windermere's Fan."

Odd thing about the heavy advance is that the Guild's coming season is largely promises, put out in the prospectus issued early in the Spring. Only definite offering is the N. Y. company of "Allegro," due here in October. Nevertheless, the local Guild office is working virtually 12 hours a day trying to keep up with the rush.

New Equity-League Pact Marked By Several Concessions to Union

T-H Weapon

One of the 'counter-proposals" of the League of N. Y. Theatres in its recent negotiations with Equity called for making the existing code "conform" to the Taft-Hartley law. The union balked, arguing that T-H regulations do not apply.

Under the T-H act, a union may not expel or suspend a member except for non-payment of dues (or initiation fees). Expulsion or suspension (or threat of it) is Equity's strongest disciplinary weapon against its members, and without it the organization would presumably have difficulty enforcing its regulations.

The new agreement reached last week by Equity and the League of N.Y. Theatres represents a marked advance for the union. Although the terms are a compromise between the actors' and producers' original demands, they contain a number of new concessions to the players' organization. The managers succeeded only in tossing out or modifying some of the actor proposals.

Verbal agreement was reached last Wednesday (14), after weeks of negotiations, some of which were heated and in one case involving blows. Terms of the accord are being put into written form by Rebecca Brownstein, attorney for Equity, and Milton Weir, representing the League. The task will probably be completed within a week or so, after which, if no further disagreement arises, the contract will be signed. The deal, covering theatrical production in New York and on the road, becomes effective Aug. 15 and runs two years. The Equity council approved the pact yesterday (Tues.).

Salaries under the new code are upped from $60 to $75 in New York and from $65 to $80 on the road. Pay for rehearsals rises from $25 to $40 a week. The actors had demanded $75 pay in New York and $100 on the road, with a rehearsal rate of $50 a week. The managers first offered a $6 pay raise and $2.50 higher rehearsal rate, later raising the salary figure to a straight $10 boost. A new clause in the pact is the provision for an automatic cost-of-living raise if the Bureau of Labor index is higher at the end of the first year.

Minimums for stage managers were put at $150 for a straight play in New York and $175 on the road, and $200 for a musical in New York and $225 on the road. The producers agreed to hire one assistant stage manager for straight plays, at a minimum of $75 in New York and $100 on the road; and two assistant stage managers for musicals, at $100 minimum in New York and $125 on the road. Equity dropped its demand that stage managers not be required to understudy. The union also withdrew its

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3 Press Agents Handle Own Photography To Ballyhoo Legit Shows

Newest wrinkle in legit publicity is for press agents to do their own photography for shows. Three agents are now doing it. They are Harry Forwood, agent for Oscar Serlin for the incoming "Life with Mother;" Tom Kilpatrick, representing Brock Pemberton on "Harvey," and Bernard Simon, ballying "Strange Bedfellows" for Philip A. Waxman.

Besides reducing costs, the new practice makes it easier for the agent to grab pictures of all the publicity-exploitable happenings around a show, both backstage and at the homes of the actors. With his own camera and a supply of flashbulbs available, an agent can snap pictures of any notable backstage visitors at the play, or any newsworthy people in the lobby during intermissions. Or he can visit the star's home for informal pictures at parties, etc.

Cost of the films, flashbulbs, developing and printing is paid by the producer, but is still figured to be less than the expense of having commercial photographers, who charge $5 per negative, plus $1 per print. In addition, of course, the commercial photog isn't as likely to be readily available for sudden occasions.

Scene pictures, requiring elaborate and expensive equipment as well as long experience and special skill, cannot be done by the press agent. Professional outfits such as Vandamm, Graphic House and Lucas & Pritchard are generally used for these assignments.

Forwood was the first agent to take his own publicity photos. Already a camera enthusiast, he started taking pictures backstage during the Chicago engagement of "Life with Father," when show people travelling between New York and the Coast would stop off to attend the play and visit the actors' dressing rooms. Simon took up the practice because he, too, is a camera fan. Kilpatrick, on the other hand, is a professional, having his own photography business in addition to his press-agentry.

BOB LEWIS TO STAGE '45 MINUTES' REVIVAL

A revival of the old George M. Cohan musical, "45 Minutes From Broadway," is being readied for a fall opening by Mickey Baron. Allen Boretz is working on script at his Chatham (N.Y.) summer retreat, with Robert Lewis, who will stage.

Max Gordon, who was interested in "45 Minutes," will not be associated. Mary Jane Walsh will have the femme lead.

Harding Ordered to Rest

Alfred Harding, of the staff of Equity, was taken ill yesterday (Tues.) with a recurrence of an ear infection.

He's been ordered to take an extended rest.

London 'Shoes' Set by Hylton

London rights to "High Button Shoes" have been acquired by Jack Hylton, who plans to have the musical comedy ready for November presentation in the West End. Deal is reported to call for an advance of $25,000, plus 12% of the gross and 25% of the profits. Agreement was set Monday (19) with the Broadway producers, Monte Proser and Joseph Kipness. Hylton returned Friday (16) to London, after a brief trip to the U. S. to dicker for the rights.

The London edition of the show will probably be cast there, with a few leads possibly recruited in America. One highlight of the show, the Mack Sennett ballet, may be dropped, however, as Olsen and Johnson are reported to have done a similar number in their own show there recently. Kipness, currently readying "That's the Ticket," the new Philip and Jules Epstein-Harold Rome musical, may go to London for the "Shoes" preem, but would return immediately to New York.

HUBBARD AS 'ROGER'

Los Angeles, July 20.

John Hubbard will play the male lead in "Roger the Sixth," legiter by Joseph Carole, probably with Margaret Lindsay as femme topper.

Play will open in San Francisco with Broadway aspirations. William Fender is producing and Hal Walker directing. Several film names are bankrolling.

Jack Pulaski

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transcends the average attitude on what makes a show click or flop. He appraised any attraction, whether legit or any other type of show, with the boxoffice treasurer's complete mathematical ken. Jack knew more about "ice," ticket-handling, boxoffice manipulation and the like than did many so-called theatre impresario who frequently found the leakage and the breakage the difference between a healthy profit and just getting by.

When Sime started the Drama Critics Boxscore 25 years ago; it was Jack who polled it. It was for that reason that he personally refused to join the N. Y. Drama Critics Circle. Jack's addiction to the credo of b.o., and the New York reviewers' resistance—even now—to the idea of making them call a yes or no on a legit opening caused him to remain consistently the lone wolf at openings.

Pulaski's tough looking countenance was the result of a football accident in his youth with an Orange (N. J.) team. At the University of Pennsylvania, he was a crack track man. One legend was that he suffered the broken nose as a professional boxer, and Jack didn't dissuade the idea, since it was especially convenient in the tough Prohibition days when he was on the night prowl. At the U. of P. he specialized in economics and accountancy. Underneath the "toughness" of course, as his intimates knew, Jack was a softie and a sentimentalist.

Jack's segue from A. C. to VARIETY was detoured by a stint on the old N. Y. Evening Mail as a sports writer, covering baseball and also doing a column on the fights under the nom-de-sports page of Left Jab. To the end Jack covered the major fights for VARIETY and was a familiar figure at almost every other major sports event. For less than a year he managed VARIETY's Chicago office until succeeded by Jack Lait, now editor of the N. Y. Mirror.

Ibee was one of the eight staffers to whom Sime left blocks of 25 and 50 shares when he died in 1933, said stock to become their complete property upon reaching 50.

The dailies have made mention of Pulaski's sentimental management of the details attendant to the annual pilgrimages around Sept. 22, when many show people sojourn to Salem Fields cemetary, and pay homage to Sime. This year marks the 15th such anniversary and it will be the first Jack will not arrange. *Abel.*

Jack Gould's 'Profile'

Jack Gould, on Feb. 19, 1939, did a profi' on Jack Pulaski in the N. Y. Times labeled "Ibee the Mugg." Here are some excerpts:

"During intermissions at the premieres, when fluff, floff and how-doooo-yoooo-doooo prevail, Ibee (pronounced eye-b) takes his stand on the curbstone and views the proceedings with an impartial eye, the meanwhile exchanging confidences with experienced folk like himself who know the house will be for rent after Saturday night. Once stationed at his stand, feet parted like a fighter to balance his weight, he is not apt to move until his cigaret starts to singe the fore-knuckle of his index finger. A rookie policeman, new to Broadway, suggested at one time that Ibee move along because of congestion at an opening. The second time the cop made his request Ibee turned around. "Scram," Ibee said, his eyes glowering from under the stiff brim of his dark brown fedora. The rookie went away. . . .

"As a reviewer, Jack had to adopt a four-letter signature for his reviews in conformance with a tradition that none should be longer than that of Sime. That's why it is mugg and not mug, too. Reading over the platform of VARIETY, which says in part that 'Whatever there is will be printed without regard to whose name is mentioned,' Sime decided that most of the drama reviews in the daily newspapers were mere academic cream puffs which never expressed an opinion. Sime decided to rate the critics on a percentage basis as baseball teams are. Ever since, there has been a hue and cry over the value of the box-office rating of critics, some claiming it was more of a distinction to be in the cellar than in top place, because the box-office should not be a gauge for dramatic criticism. But Sime and Pulaski achieved their purposes. The percentage of "no opinion" reviews has steadily dwindled.

Realistic

"Pulaski is a steadfast believer in realism in judging the theatre. 'What good is art without the box-office?' he says. 'People have to eat.' For all the ills which beset the theatre he has a unique solution: 'Put on good shows.' How to solve the ticket distribution problem? 'Don't put on hits,' says Mr. Pulaski. . . .

"He has had any number of feuds, professional and personal. His name does not appear on the first-night press list of the Shuberts, with whom VARIETY has had more than one quarrel, but Pulaski is always present in an aisle seat at the Shubert openings. How he obtains the tickets is his own secret. . . .

"Jack Pulaski is noted for his language. Much of it is couched in the slang of VARIETY, terse and to the point, and much is couched in words that, to say the least, are strong. Those words are not said, however, with any flippancy but with an earthiness that is to be admired. Carl Sandburg would call them poetry as much as profanity. Pulaski's jet black hair, 180 pounds of weight, broad shoulders and about 5 feet 10 inches of height make his words respected.

"Pulaski and Charles McLendon, city editor of The Herald Tribune, took a junket once to Fort Worth, Texas. Pulaski made himself comfortable in a Fort Worth hotel dining room and talked along as he satisfied his thirst. Word got around Fort Worth that a Broadwayite, the real thing in person, was in town. The intrigued Texans paraded into the dining room in batches, formed a semicircle around Pulaski and listened to his language with awe for several hours. Fort Worth never had anything like it before or since.

L'Affaire Joe Laurie

"Pulaski and his wife, Mrs. Lillion Pulaski, whom he married thirty years ago in Atlantic City, once lived at the Hotel Whitby, where numerous other theatrical folk had homes too. After covering a fight and making the nightly round of Broadway oases, Pulaski would come home in the morning with one desire—to sleep in peace. The neighbors concocted the idea of hiring a sour German band to play under Pulaski's window. A stream of vivid expletives would pour forth from the Pulaski apartment and the neighbors would listen reverently. Then would come a shoe or odd book, hurled with supreme force. Pulaski complained to the hotel management and the police, but the German band reappeared until the joke was worn thin. Pulaski was never sure who was responsible. Suspicion rests on Joe Laurie, Jr., whose barking dog finally drove Jack out of the Whitby.

"Regardless of where or when, Pulaski is always himself. One summer night a few years ago there was a formal opening and Brooks Atkinson puzzled over suitable garb for the occasion. He decided on neatly pressed white trousers. As Mr. Atkinson walked down the aisle a voice boomed out across the theatre: 'Hey, Brooksie, how do you like them white pants?' Never white trousers again, says Mr. Atkinson.

"Like Richard Maney, the mad Irishman, who could put Roget to shame in compiling a Thesaurus, Pulaski belongs to the old Broadway school which always shows up at the office no matter how hectic last night was or jittery this morning is. His fingers were badly burned while saving Erin O'Brien-Moore, the wife of one of his close friends, Mark Barron, drama editor of The Associated Press, from perhaps fatal burns when her dress caught fire from a carelessly thrown match. But he was at his typewriter as usual the next morning and wrote his review of 'The American Way' with one finger.

"Pulaski has always threatened to write a book about his experiences. But as with most newspaper men, excepting foreign correspondents, he has yet to put on paper: 'Chapter 1, Page 1.'"

Joe Williams on 'Ibee'

Among the wide press encomiums, perhaps what Joe Williams, in the N. Y. World-Telegram, Monday (19), had to say sums up everything. Williams wrote:

"Everybody around the tracks mourns the death of Jack Pulaski, VARIETY's veteran drammer critic. A real solid gent, Old John was."

Juke Bows to 'Ibee'

One of Jack Pulaski's pet aversions was jukeboxes, which he considered enemies of conversation and social relaxation. The one in the Roxy bar and grill, adjacent to the VARIETY office in West 46th street, particularly annoyed him during his visits there.

As a gesture to *Ibee* owners turned off the jukebox in the place last Friday (16), when they learned of his death. An "Out of Order" sign was placed on the instrument, and it was kept out of operation until after the funeral Monday (19).

Philly Dell In Premature Fold

Philadelphia, July 20.

Robin Hood Dell, summer home of the Philadelphia Orchestra and one of the nation's top al fresco concert spots, ended its 1948 season Saturday because of lack of funds.

The Dell had played only four weeks of a scheduled seven-week summer season. The sudden termination left musicians and concert artists holding the bag for the cancelled three weeks. Dimitri Mitropoulos, Minneapolis Symphony conductor, who has guided the Dell destinies for the last four seasons, quit in a huff Saturday night after the final concert.

Mitropoulos spilled the beans Friday night, when he announced from the podium that the "farewell concert" was due the following evening. The Dell management had planned to make a formal announcement to the Sunday papers and just fold its tents.

Indications that all was not well at the Dell were revealed exclusively in VARIETY two weeks ago, when it was disclosed that attendance was far below that of previous seasons. Henry E. Gerstley, president of Dell corporation, in a review of the organization's trouble stated that $15,000 was needed to run this week and a total of $35,000 would have to be forthcoming to close out the season.

The Dell management waited hopefully at the telephones after the closing story broke prematurely. They got many expressions of sympathy, Gerstley said, but no checks.

Dell musicians, many of whom had given up vacations and other posts, were hardest hit by the closing. The Dell payroll for conductor and symphony ensemble runs about $10,000 a week.

Gerstley, outlining the Dell's parlous finances, said that the Friends of the Dell (a group of people who pay $50 each for the privilege of a reserved seat at every concert) had raised $40,000 before the start of the season; $10,000 of this sum, however, went to pay last year's deficit.

The Dell was budgeted to get through the season on $150,000. The pre-season sale of coupon books amounted to $48,000, which was $24,000 less than last year. Attendance for the first three weeks of season was 50,000—17,000 below last year.

Top draws at the symphony stadium were Jose Iturbi and Lauritz Melchior and the perennial Sigmund Romberg. The three stars drew capacity mobs of 12,000 and more. But attendance at the straight symphonic programs was woeful. For example, a crowd of only 1,400 heard Mitropoulos give the cancellation tipoff and, even after the announced closing, a mere 2,000 showed up for the final program.

Cancellation of the 1948 season was the only means of preserving the Dell, which could never liquidate a $35,000 deficit once incurred, Gerstley declared. Holders of coupon books were asked to retain them and use the tickets next year.

Inside Stuff—Legit

Teams representing six show business groups have a softball league, with games a couple of afternoons a week in Central Park, N.Y. Outfits, in their current order in the league, are the Hickory Logs, representing the restaurant in West 47th street; Herald Tribune (mostly from the composing room); Ben Yost's Vikings; Blue Notes, members of a Negro band; "Command Decision," representing the play at the Fulton, N.Y.; Actors Exchange, and Local 802 of the musicians' union. There was also a team from the cast of "Mister Roberts," but the show's management ordered it to disband when several players were injured and missed performances at the Alvin, N.Y.

Games are generally played more or less for laughs, although there's always a paid umpire (the players put up $5 and recruit one of the Central Park characters for the assignment). In most cases the cost of uniforms and equipment is put up by the show management, non-playing members, etc. Typical examples of how the games go were two tilts last week. In one, the Herald Trib team scored 14 runs in the first inning against "Command Decision" and finally won out 14-10. In the other, "Command Decision" was leading the Hickory Logs by the score of 6-3. But the "CD" pitcher, James Whitmore, had to leave for a radio rehearsal and the Logs scored the winning four runs in the ninth inning.

Louis Calhern, star of "The Play's the Thing," at the Booth, is the self-appointed "Happy Chandler" of the league, although his show isn't represented by a team. He attends most games and issues decisions in disputes.

"Joy to the World," a moderate hit of last season, is an example of how a promoter may get a half interest in someone else's pending production without actually investing his own money.

When John Houseman came east to do the show he had only $35,000 of the $65,000 budget. William R. Katzell, co-presenter with Lee Sabinson of "Finian's Rainbow," offered to supply the necessary $35,000 for an equal partnership, and Houseman, faced with the prospect of abandoning the project, had to accept.

Katzell borrowed the $30,000, using a stock of textiles as security, then persuaded friends in the garment industry to invest $30,000 in the play. He was thus reimbursed for his buy and repaid his loan. As limited partners, those who had invested the $30,000 were entitled to a one-for-two share of the profits. As co-producer, Katzell split the producer's half of the net.

In numerous instances those who bring in substantial backing for productions receive a share of the profits (frequently 10%) as commission, but it's unusual for anyone to get a co-producer's slice on that basis.

Salary of Beatrice Straight as femme lead in "The Heiress," at the Biltmore, N. Y., was incorrectly reported last week as $300. Correct figure is $350. Patricia Collinge, co-starred with Basil Rathbone, gets $575. Rathbone, on a guarantee-and-percentage arrangement, has been asked by the management to accept $1,200 instead of $1,500 guarantee, with the percentage continuing to apply when the gross tops $12,000. Wendy Hiller, who preceded Miss Straight in the title part, was also on a guarantee-and-percentage basis.

Dramatic rights to David Broekman's autobiographical book, "Shoestring Symphony," are held by Alfred Fischer, who was associated with the Theatre Guild last season in a revival of Shaw's "You Never Can Tell." Fischer has informed Broekman that he intends producing "Symphony" jointly with Alfred de Liagre, Jr., but contracts for such a deal have not been signed.

'Twofers' Hypo B'way

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by Kurt Weill and Lerner, is booked into another theatre, the 46th Street, for Oct. 7.

During the final weeks of "Love or Money" at the Henry Miller, N. Y., several people associated with the F. Hugh Herbert comedy suggested that "twofers" be used to bolster business and possibly extend the run, but producer Barnard Straus vetoed it. The bargain premiums were used for "Ballet Ballads," at the Music Box, N. Y., but didn't boost trade enough to save the show. They also failed to keep "Me and Molly" running at the Belasco, N. Y., in the face of the general b.o. slump. But the gimmick was credited with extending the stay of "Deep Are The Roots" by about 12 weeks several seasons ago.

Admitted Drawbacks

There are admitted drawbacks to the use of "twofers." Besides Rose's feeling that they tend to cheapen the theatre and the show, there's always the possibility that a playgoer who has forked over the advertised price of $4.80 apiece for his tickets may be outraged to learn that others have paid only $2.80 (the full Federal tax is payable on the cut-price ducats).

In addition, some of the two-for-one patrons may not be new business, but people who might otherwise have paid the regular scale. Also, if the "twofers" aren't carefully controlled, the bargain trade may occasionally buy out the house for a performance and prevent full-price patrons from obtaining seats. Finally, there's the possibility that a public educated to cutrate tickets may never be willing to pay the standard scale.

Managements that are using the "twofers" are aware of these angles and do their best to minimize them, though it's obviously impossible to avoid occasional slipup and the results are bound to be beyond computation. The distribution of the premium pasteboards is carefully regulated by the boxoffice staff so that not too many are out at any one time and no single performance is swamped. At the same time, enough are circulated to bolster attendance regularly and to needle it particularly at slack periods.

All "twofers" must be redeemed at the theatre by 7:45 the night of performance and 1:45 prior to matinees, thus giving the full price patrons access to the b.o. just before curtain time. And, to avoid antagonizing the regular trade, holders of "twofers" are normally seated in the less desirable sections of the house, particularly not immediately adjacent to official-rate playgoers. Even with these precautions, some of the bad aspects of cut-rating remain. But as long as it provides the operating margin for their shows, managements will continue to use the device.

All two-for-one distribution is handled through one outlet, the Simplex Ticket & Printing Co. This firm keeps its exact methods and the identities of its clients secret, but a check of the boxoffice returns of the pasteboards indicates that circulation is chiefly through the personnel offices of large industrial enterprises in the surrounding boroughs.

In general, "twofer" patrons appear to be people who don't normally go to the theatre frequently upstairs trade. Mostly they're those who can't afford legit prices. And, although a few may be permanently spoiled as regular b.o.-scale patrons, others may be introduced to the theatre and gradually become fairly steady playgoers.

Of course, the only thing novel about the present splurge of "twofers" is the extensive scale on which it is being used. That is merely a reflection of the severity of the current b.o. slump. Under normal conditions (if there are any such in show business) the various kinds of cutrate gimmicks are used only in isolated situations. Years ago, when Leblang's operated as a cutrate ticket agency, the practice of bargaining a show was common. In those days many a New York swain with limited finances carried on a "Leblang's romance."

Chi Improves; 'Shoes'-Foy SRO 38G, 'John' 12G, 'Annie' Nice 27G

Chicago, July 20.

Boxoffice legit take here last week was much better, that is with the exception of "For Love of Money," which closed at the Selwyn Sunday (18). Play got fair notices, but just didn't catch on. "High Button Shoes," with Eddie Foy, Jr., still has the "no seats left" sign up, and "Annie Get Your Gun" perked after a faulty start. Critics gave the nod to the Billie Worth replacement of Joan Edwards. "John Loves Mary" jumped up along with the rest.

"Oklahoma!" will reopen the Erlanger, which has been closed for remodeling, on Aug. 2 for five weeks, after which "Mr. Roberts" takes over.

Ruth Gordon has promised her new play, "Leading Lady" to the Shuberts to light the Harris or Selwyn Sept. 14 or thereabouts.

Estimates for Last Week

"Annie Get Your Gun," Shubert (2d week), (2,100; $4.94). Nice $27,000 for second stanza.

"For Love or Money," Selwyn (3rd week) (1,000; $3.71). Broke up here July 18 after disastrous $5,000.

"High Button Shoes," Great Northern (9th week) (1,500; $6.18). Week after week sellout $38,000; advance up to $150,000.

"John Loves Mary," Harris (23rd week) (1,000; $3.71). Okay at $12,000.

'OKLA.!' SOCK $30,000 IN RETURN TO D. C.

Washington, July 20.

National theatre hit a sock $30,000 last week for the umpteenth return (first week) of "Oklahoma!" at $4.20 top.

"Oklahoma!" is booked in for the final three weeks before the National folds as a legit house and swings over to picture policy after necessary alterations.

Meanwhile, Washingtonians are hoping for a miracle in the tug-of-war between the theatre and Equity over the house's "White Only" policy. Only a settlement of some kind can save bigtime legit for Washington.

Joan Edwards Ails, Out of Chi 'Annie'

Chicago, July 20.

Joan Edwards, lead in the touring company of "Annie Get Your Gun" withdrew from the show last week because of a broken blood vessel in her vocal chords. She has been replaced temporarily by Billie Worth. Miss Edwards had the role for less than two weeks, breaking in shortly before the Chi opening, July 5. She's remaining here for medical treatment.

Musical, which played 18 weeks earlier this year, has had a lean take so far. Miss Worth has had a singing and dancing role in the show for the past season. Producers Richard Rodgers and Oscar Hammerstein, II, are meanwhile reported seeking a name singer to take the title part permanently.

Jed Harris in H'wood To Cast for Sartre Play

Hollywood, July 20.

Jed Harris planed in last week, reportedly to cast the leads in a Jean-Paul Sartre play he's readying for production on Broadway this fall. Understood he wants Paul Lukas for the show. This is not "Les Main Sales" ("Dirty Hands"), also by the French dramatist, which Harris will probably stage this season for Jean Dalrymple. Title of the new play isn't disclosed, but Harris is understood planning to produce it on his own, not in association with Fred Finklehoffe, with whom he presented "The Heiress" on Broadway. Harris plans to revive "The Green Bay Tree" as a solo effort during the 1949-50 season.

Finklehoffe also arrived here by plane over the weekend, but not on business.

Hurok Claim Deferred

Claim of Sol Hurok and several other backers against the producers of "Billion Dollar Baby" for alleged mismanagement and accounting of receipts has been indefinitely deferred by consent of both sides.

Reason given is the serious illness of co-producer Oliver Smith, who is also out of the country at present.

Current Road Shows

(July 19-31)

"Annie Get Your Gun"—Shubert, Chi. (19-31).

"Blackouts of 1948"—El Capitan, L. A. (19-31).

"Carousel"—Aud., Oakland (19-24); Biltmore, L. A. (26-31).

"For Love or Money"—Selwyn, Chi. (19-24).

"High Button Shoes"—Gt. Northern, Chi. (19-31).

"John Loves Mary"—Harris, Chi. (19-31).

"Magdalena"—Aud., L. A. (26-31).

"Oklahoma!"—Nat'l, Wash. (12-24).

"Oklahoma!"—Aud., Sacramento (19-31).

"Private Lives"—Biltmore, L. A. (19-24); Metropolitan, Seattle (26-31).

"Sweethearts"—Curran, Frisco (26-31).

"Winslow Boy"—Geary, Frisco (19-31).

'Jubilee' in 3G Bow At St. Louis Al Fresco

St. Louis, July 20.

The Cole Porter-Moss Hart musical, "Jubilee," teed off a seven-night run in the Municipal Theatre Assn.'s al fresco playhouse in Forest Park Monday (19) before a mob of 8,500 with a gross of approximately $3,000. Rain up to curtain time held down the crowd. Last act was played in a drizzle. The piece was previously presented here in the open-air amphitheatre in 1945.

Helen Raymond and comic William Lynn clicked in the lead roles. New faces who scored are the Canadian blonde looker, Gale Sherwood; Benjamin F. Miller and Dick Martin in singing parts. Outstanders in support were Pittman Corry, Edwin Steffe, Bernice Aledon and Norman Young. Watson Barratt, scenic designer, contrihuted some eye-filling sets.

Rudolf Friml's "White Eagle," with the opening performance washed away hy a cloudburst, wound up its stand Sunday (18). It was a split verdict from the critics, but the show attracted 50,000 payees who laid an estimated $41,000 on the line.

'Desert Song' Neat 28G In 7 Shows at Indpls.

Indianapolis, July 20.

"Desert Song," curtain-raiser in 1948 "Stars Under the Stars" series at Butler Bowl, took handsome $28,000 at $2.55 top in seven performances July 10-17 despite threating weather and one performance washed out. Extra performance was added Saturday (17) to make up for night lost. Show was produced by Alonzo Price and conducted by Charles Hedley, with Robert Shafer, Virginia Card, William Sully, Phyllis Wilcox and Dennis Carroll in leads.

Production of "Merry Widow," featuring Victoria Sherry and Charles Percell, week of July 25, will follow set of three concerts this stanza by Indianapolis summer symphony orchestra under direction of Fabien Sevitzky. First concert, all-Gershwin, Sunday (18), drew 4,731, season's top to date in paid admissions.

L'ville Symph In Auditorium Switch

Louisville, July 20.

Louisville Philharmonic Symphony concerts will be held this year in Columbia auditorium, after long-term use of Memorial aud. Between $10,000 and $20,000 will be spent improving the aud before the season opens in October. Size of the orch will be reduced from 68 to 50, making personnel completely professional. Stage will be enlarged, and boxes will be installed on the main floor. When completed, it will seat about 1,300, about half the capacity of Memorial.

Concerts by Cincinnati Symph will continue to be held at Memorial, where the capacity will accommodate the membership of the Cincinnati Symph Society.

New manager of the symph is John Woolford, succeeding James Bagby, who resigned in April after serving only a short time.

'Sweethearts' NSG 26½G In Finale Wk. at L.A.

Los Angeles, July 20.

"Sweethearts," third offering of the L. A. Civic Light Opera season, pulled out of town Saturday night (17) after racking up a four-week take of $146,600, only medium. Bobby Clark starrer began sliding in the final two frames, concluding stanza registering only $26,500. House stays dark for a week, then rekindles July 26 with the world premiere of "Magdalena," final Civic offering of the season and slated as a Theatre Guild attraction for the fall season in New York.

Also finaling last week was "The Merry Widow," first of the season's presentations at the Greek theatre. Two-week take was a below-hopes $68,500.

Newcomers this week include "The Vagahond King," which started last night as the Greek theatre's second, and "Cupid Thumbs His Nose," which world preems tomorrow (21) at the Coronet.

Estimates for Last Week

"Blackouts of 1948," El Capitan (317th wk) (1,142; $2.40). Back in that $17,000 groove.

"Lend an Ear," Las Palmas (5th wk) (388; $3.60). SRO $6,300.

"Private Lives," Biltmore (2d wk) (1,636; $4.20). Up $1,000 to $25,500.

"Separate Rooms," New Beaux Arts (9th wk) (560; $3). Up to $4,300.

"Sweethearts," Philharmonic Aud (4th wk) (2,670; $4.20). Slumped to $26,500, considerably below expectations, for $146,600 on four frames.

"The Merry Widow," Greek Theatre (2d wk) (4,419; $3.60). Bounced up to $36,000 hut two-week total of $68,500 under hopes.

'Winslow' Husky 15½G In 2d Frisco Week

San Francisco, July 20.

"The Winslow Boy" chalked up a husky $15,500 for its second week at the Geary (1,550; $3.60).

"Sweethearts," third Civic Light Opera production, with Bobby Clark, which opened Monday (19) at the Curran (1,776; $4.20), showed an advance of $15,000 above regular subscriptions for its three-week booking.

Equity-League

Continued from page 49

demand of immunity for Equity deputies in show casts.

Arbitration Clause Same

Despite efforts of the producers to revise the arbitration clause, it remains the same, while disputes over pay, interpretation of rules, etc., also are unchanged. Actors will hereafter get an annual vacation of one week with minimum pay and, in case of illness of a star forcing the suspension of a show, the other actors get $7.50 per cancelled performance for first week and pro-rata pay for additional time missed. Equity dropped its demand for a six-day week on the road, as in New York.

Another innovation is the rule that clothes must be furnished to actors making less than $175 a week (as always, costumes must be furnished to all actors, and all clothes and costumes to femme players). The management must give 24 hours notice for taking pictures and a week's notice for benefits (benefits will be permitted only on a secret hallot of the cast involved). Final week's rehearsals (except the final day), may not be more than 12 hours per day. Casts laying off Christmas and Lenten weeks out of town must be paid minimum salaries.

Chorus Equity gets the same minimums and rehearsal coin as the actors. Understudies must be selected within two weeks after the opening, but the union dropped its demand for the employment of a "swing couple" (general understudy pair), for each musical show. A joint Equity-League committee will be set up to consider a few minor matters still open.

In the absence of Paul Dullzell, recently resigned executive-secretary, and Paul Turner, senior counsel, Equity's chief negotiators were Miss Brownstein, Ralph Bellamy and Philip Loeb. Principal spokesmen for the League were Weir, executive-secretary James F. Reilly and Brock Pemberton.

Bernie Seligman named assistant to Ken Later of the William Morris Agency legit dept.

B'way Still Awaits Tourist Influx To Weather Blah Biz; 17 Shows On List; Merman Absence Nips 'Annie'

Estimates Are Net

Legit gross estimates of Broadway and the road are net; that is, minus the 20% Federal and (where there is such) local tax. That is the amount on which theatre, author, actor and other percentages are figured.

The parenthetic admission-top price includes the U. S. amusement and any local tax, however.

'OKLA.!' SOCK 47G IN SACRAMENTO AUD.

Sacramento, July 20.

Touring company of "Oklahoma!" grossed a bulging $47,000 last week in the 4,444-seat Sacramento auditorium.

It continues this week, with prospects for another torrid gate.

Added Strawhats

The following summer theatres, not previously listed, will operate this season. Equity-franchised spots are designated (E.) and non-Equity (N.). This brings the total number of strawhats to 213 so far.

CANADA

Midland, Ont.: Midland summer theatre; Jack Blockland. (N.)

Toronto: Royal Ontario Museum theatre; Stanley Bell. (N.)

COLORADO

Aspen: Aspen players; Wheeler opera house. (N.).

MASSACHUSETTS

Martha's Vineyard: Rice playhouse; Franklin Trask. (E.)

MICHIGAN

Adrian: Lenawee players; Dorothy Chernuck. (N.)

NEW HAMPSHIRE

Swanzey: Potash Bowl theatre (N.).

Windham: Windham playhouse (N.).

NEW JERSEY

Atlantic City: Convention Hall; David Lowe. (E.)

Deal: Conservatory theatre (N.)

Princeton: University players; Murray theatre; John Capsis. (N.)

NEW YORK

Clinton Hollow: Clinton Hollow playhouse. (N.)

Garden City, L.I.: Adelphi College little theatre; Martin Magner. (N.)

Germantown: Sail Loft theatre; Edward L. Carroll, Lester Lawrence, Walter L. Neal. (N.)

Highland: Gotham players. (N.)

Long Beach: Crest theatre. (N.)

Oneida: Oneida Castle playhouse (N.).

Pittsford: Pittsford summer theatre; Lloyd Hubbard, John Tuttle, Wilford Scott, William Andia. (N.)

Rockaway Park, L. I.: Rockaway summer theatre; Lawrence Winters. (E.)

Syracuse: Syracuse Univ. summer theatre. (N.).

Watkins Glen: Watkins Glen theatre. (N.)

OHIO

Granville: Denison Univ. summer theatre; Prof. Edward A. Wright, Paul E. Randall. (N.)

Madison: Rabit Run theatre. (N.)

RHODE ISLAND

Windham: Windham playhouse. (N.)

VERMONT

Putney: Putney School theatre. (N.).

TEXAS

Houston: Summertime light opera. (E.)

WASHINGTON

Lake Washington, Bellevue: Surrey Playbarn; Milo Ryan. (N.)

Longhair Shorts

Joseph Wagner, conductor of Duluth Symphony Orchestra, is now under National Concert & Artists Corp. management . . . **Claudio Arrau** has cancelled his scheduled tour of South Africa until next summer, and will vacation for six weeks in Mexico instead . . . **Ann Ayars,** N. Y. City Opera Co. soprano, is flying to Scotland tomorrow (Thurs.) to appear at Edinburgh Festival. Will do six performances as Zerlina in "Don Giovanni."

The doldrums continued on Broadway last week, with many New Yorkers vacationing or weekending out of town. There was only a trickle of the seasonal tourist trade in evidence. So far, visitors appear to be either patronizing the top smashes or shopping carefully for cheaper-priced seats at the long-run shows.

Attendance was especially off early in the week but improved somewhat over the weekend, when cloudy weather discouraged potential resort-going. There were no closings, 17 shows remaining on the boards. Business continues spotty.

Estimates for This Week

"Angel in the Wings," Coronet (32d wk) (R-998; $4.80). Intimate revue recently posted provisional closing notice, but has been holding on in prospects of business upturn; up to about $13,000.

"Annie Get Your Gun," Imperial (114th wk) (M-1,472; $6.60). Smash musical stayer still feeling the general slump and absence of Ethel Merman as b.o. draw; off a bit more to $24,000; Ray Middleton leaves the cast July 31.

"Born Yesterday," Lyceum (128th wk) (C-993; $4.80). Topical comedy is another with provisional notice up, but still getting by; approximately $11,300.

"Brigadoon," Ziegfeld (71st wk) (M-1,628; $4.80). Attendance was up a bit, particularly late in week; $20,000 claimed; due to close July 31, after 581 performances; will tour in the fall.

"Command Decision," Fulton (31st wk) (D-968; $4.80). Weekend lift, brought the gross to about $12,500. Paul McGrath leaves the cast July 31, with replacement still not set.

"Finian's Rainbow," 46th Street (79th wk) (M-1,319; $6). Another long-run musical comedy holding on; about $21,000.

"Harvey," 48th St. (195th wk) (C-902; $4.20). Getting around $8,000 steadily.

"High Button Shoes," Shubert (31st wk) (M-1,387; $6). Phil Silvers on two-week vacation, with Joey Faye subbing and Jack Diamond taking over latter's part; approximately $35,000.

"Howdy, Mr. Ice," Center (4th wk) (R-2,994; $2.88). Skating show back to nine-performance schedule, with $50,000 take for the week.

"Inside U. S. A.," Century (11th wk) (R-1,670; $6). With return of Beatrice Lillie after illness, management has set Paula Lawrence as star's understudy; gross up to $44,000 for full week.

"Make Mine Manhattan," Broadhurst (27th wk) (R-1,160; $6). Another intimate revue that has been feeling the prevailing decline; held to $24,000.

"Mister Roberts," Alvin (22d wk) (CD-1,357; $4.80). One of the two smashes that draw capacity at all performances; $34,500 as usual.

"Strange Bedfellows," Morosco (27th wk) (C-935; $4.80). Costume comedy is another one holding on and hoping for a general upturn; trifle better at $7,500; Joan Tetzel replaced by Neva Patterson this week.

"Streetcar Named Desire," Barrymore (33d wk) (D-1,064; $4.80). The other regular capacity draw, with the numher of standees the only variation; $27,500; regular leads back this week.

"The Heiress," Biltmore (42d wk) (D-920; $4.20). Eased to approximately $9,500.

"The Respectful Prostitute," and **"The Happy Journey,"** Cort (18th wk) (C-1,064; $4.20). Double-bill still has a slight margin and is holding on $8,000.

REVIVAL

"The Play's the Thing," Booth (12th wk) (CD-712; $4.80). Molnar comedy climbed a little; $9,000; to recess next Wednesday (28) for engagement at Central City, Colo., and resume here Aug. 23.

'Carousel' Torrid 33G In 10 Shows, Port., Ore.

Portland, Ore., July 20.

"Carousel," at the Mayfair here last week played to near capacity business. First legit to appear here in more than two months and the first in more than a year to show for more than four days, musical had a terrific advance.

Did $33,000, with 1,500 seats scaled at $4.20 top. Show did seven night performances and three matinees.

Strawhat Reviews

The French Have a Word for It

Ridgefield, Conn., July 15.

Alexander Kirkland and Carl Jacobs production of comedy in three acts by Roger Ferdinand. Adapted from the French by John Gerstad and James Lee. Directed by Kirkland; setting, William and Jean Eckart. At Ridgefield (Conn.) Summer theatre.

Ledent....................Wendell Phillips
Barbarin....................Kenneth Forbes
Paturel....................Richard Monahan
Ginelle....................Jane Compton
Lavalley....................Alan Masters
Chaminet....................Ernest Rowan
M. Lavalley....................Robert Emhardt
M. Lamy....................Jonathan Harris
Gabriel....................Carl Specht
Legros....................Dick Le Pore
Mlle. Bravard....................Phyllis Adams

Since it ran for three years in Paris, Ridgefield bills this importation as a "comedy sensation," and playgoers attending the American premiere here found it not unfunny. It was mostly unappetizing fun, however, since the protagonists are a group of youngsters operating a blackmarket in connection with their studies at a boarding school in northern France. Money changes easily for a time among the cynical youths, and their pockets are stuffed with nylons, meat points, American cigarets and chewing gum.

A female instructor is sent by the Ministry of Education to lend a firm hand to the academy, whose students have exceeded all bounds of honor, discipline and manners. Since she is blonde and quite lovely, the comedy soon wallows in callow romance, and wholesale reforms are accomplished. The youths who swaggered through much of the evening as a would-be-posse of Dead End kids dissolve into so many Rover Boys as the curtain falls.

All this has been translated from the French of Roger Ferdinand, adapted for the U. S. A. by John Gerstad and James Lee, and blithely mounted by Alexander Kirkland.

The authors do not brood about their urchins, and punishment is not their purpose as they look back upon an economy that flourished in France, though not in France alone. They permit a live pig to cross the stage at one convulsing point, and they adorn their youths in whiskers to set off a classroom uproar. The culprits even travel by such sobriquets as Bing, Errol and Bogey.

Phyllis Adams plays the school mistress with great repose and has varying support from a cast of youths and elders. Carl Specht has a certain sullen appeal as the ringleader of the youthful mob and plays with as much conviction as is possible. Jonathan Harris and Robert Emhardt, with the privilege of their years perhaps, assume bewildering disguise as two confounded parents, and Ernest Rowan is amusing, if somewhat undirected, as an absent-minded professor.

If there is anything funny about a black market the Messrs. Ferdinand, Gerstad and Lee have labored to unearth it. *Doul.*

An Old Friend of Mother's

New Milford, Conn., July 18.

Louis Townsend production of comedy in three acts (four scenes) by Thomas W. Phipps. Features Gordon Peters, Cele McLaughlin. Directed by Fred Stewart; scenery, John Matus. Opened at Theatre-in-the-Dale, New Milford, Conn., July 14, '48; $2.40 top.

Frank McNeil....................Gordon Peters
Susan McNeil....................Cele McLaughlin
Walter Graham....................Edmond Le Comte
Lucy Graham....................Mildred Hudson
Edna McNeil....................Gloria Willis
George Merrick....................Bruce Carlisle
Don Bishop....................Joe Marosz
Claude McNeil....................Peter Iszard
Gertrude Arbuthnot....................Nancy Stoehr
Hugo Brinkley....................William Robertson
Miss Robbins....................Gigi Gilpin
Dr. Leighton....................Robert Hubbard

To give this strawhat embryo the benefit of the doubt, it can be filed in the "maybe" category, the major element of uncertainty revolving around a combination of rewriting, new faces in the cast and general production expansion. While it is ackowledged that the script in its present form does contain entertaining ingredients, the sum total is far from Broadway timber as of now. In any event, the sample exhibited rates further treatment as against the alternative of putting it back in the trunk immediately.

Author has taken a whirl at farce, satire and straight comedy in his attempt to storm the laugh citadels of the audience. It's a multiple assignment that doesn't reach the peak in any one of those departments, but there's a good foundation for such a combination. Laughs come from situations and lines that could be enhanced with skillful bolstering.

Story is built around the effect on an average American family when an eight-year-old member of the tribe becomes a Whiz Kid prodigy. Moppet goes on a national program and becomes a sensation. Amusing situation turns up when the parents try to trace where the kid got his brainpower, and suspicion points to the possibility of an alliance between the mother and a former admirer who has since become a famous scientist. Latter, who acts as counselor on the quiz program, organizes a company to market a television formula the young mental giant has doped out. The boy's parents are members of the corporation, which seems to give the professor the right to move in on them bag and baggage to conduct experiments.

Smitten by puppy love for a girl quizzer on the program, the experience causes the lad's mind to wander, he gets dumped off the air and he can't remember the all-important formula they've been working on. Through a farcical situation, the puppy love angle is straightened out, the kid becomes a genius again, the formula is restored—and the supposed romance between the mother and the prof turns out to be imaginary.

Although lacking Broadway lustre, cast gives a good strawhat account of itself. Gordon Peters and Cele McLaughlin play the parents competently and get generally good support from balance of troupe. Joe Marosz does a good comedy scene in reporting an offstage pancake-making bit in sports-announcer fashion.

Direction is better than satisfactory, and same goes for the single set, a living room. *Bone.*

How Bright the Moon

Philadelphia, July 14.

Bryn Mawr College Summer Theatre production of comedy in three acts by James F. Adams, Jr. At Bryn Mawr College, opening July 12, '48, for three days.

Author of "How Bright the Moon" is a graduate of nearby Haverford College but is now studying drama at Columbia. He has some pronounced gifts, and may conceivably write a good play one day, but this one is not it.

Story concerns a young femme artist who becomes confused—in fact, slightly balmy—trying to adjust painting and love. Action all takes place in her studio-apartment, and most of the characters belong to the arty set. The second act is best of the three, with comedy strongly accented. In fact, this central part of James F. Adams' play has moments of actual hilarity. Unfortunately, the earlier portions of the play drag, and the last act is a decided letdown.

Cast quite admittedly does not help the young playwright a great deal although there are a number of willing and one or two promising performers in this summer theatre group. Those on the distaff side appear to stand out over their male rivals. Sandol Stoddard does a neat job as the sorely-harassed young painter whose unpredictable friends, acquaintances and admirers keep her studio in a state of constant turmoil. Marjorie Low, as a Billie Burkeish type of flighty woman, is excellent, Jervis McMechan has what must be called the romantic lead, and John Metcalf is the guy who wooed but lost the lady-artist.

On the whole the author is more successful with his general characterizations than with his dialog, which is spotty and sometimes almost laughably stilted and unreal. Direction is often faulty, too. Single setting is more than usually effective for this type of summer production.

Bryn Mawr College Summer theatre, whose first season this is, has Agatha Christie's "Ten Little Indians" skedded for this week (21). Group expects to try a couple of other novelties later. *Waters.*

A Free Hand

Fitchburg, Mass., July 15.

Guy Palmerton production of comedy in three acts (five scenes) by Melvin Frank and Norman Panama. Features Larry Parks, Joan Lorring and Cameron Mitchell. Staged by Loren Gage; setting, Marvin Reiss. Opened at Lake Whalom, Mass., July 13, '48; $1.80 top.

Delivery Boy....................Joseph Nash
Mrs. Hoyt....................Isabel Price
Jim Stokes....................Leland Harris
Julie Murdock....................Joan Lorring
Jeffrey Murdock....................Larry Parks
J. B. Murdock, Sr....................Frank Lyon
Mr. Pritchard......Rudolph Justice Watson
Matt Taylor....................Kirk Brown
Elly Mae Taylor....................Vera Tatum
Colonel Ben Sutherland..Cameron Mitchell
Bishop Harkness....................Harry E. Lowell

Larry Parks, of "Jolson Story" fame, came back to work for his old boss, Guy Palmerton, on the Lake Whalom stage last week, where he made one of his first professional appearances 10 years ago. Current vehicle, the preem of "A Free Hand," is authored by Melvin Frank and Norman Panama, Hollywood scripters.

Excellent performances by the entire cast, especially Parks, in what is an ambitious production for a stock outfit, saves the show. It's another triangle yarn, strictly on the blue side.

Parks has the role of a business-man on the verge of losing his wife (filmite Joan Lorring) because she believes he is not social-conscious enough. Cameron Mitchell, also of Hollywood, is the third member of the triangle.

Wordy lines frequently slow the pace but top handling by the performers, as well as competent staging and a fine physical layout, are compensating factors.

Members of the supporting cast who contribute in no small measure are Isabel Price, Frank Lyon, Joseph Nash, Leland Harris, Rudolph Justice Watson, Kirk Brown, Vera Tatum and Harry E. Lowell.

Show moves to Worcester auditorium, also operated by Palmerton, this week. *Lark.*

Play out of Town

All You Need Is One Good Break

Hollywood, July 17.

Actors' Lab production of drama in one act by Arnold Manoff. Staged by John Berry and J. Edward Bromberg. Sets by Les Marzolf. Opened July 16, '48, at Lab Workshop, Hollywood; $2.40 top.

Martin S. Rothman....................John Berry
Charlie....................Shimen Ruskin
Gordon....................J. Edward Bromberg
Willie the Hackie....................Philip St. Pine
Hockfleish....................Frank Richards
Sleepy Duke....................Sam Resnick
Helen....................Marianne Loris
Benny Numbers....................Ed Max
Mrs. Rothman....................Laiola Wendorff
Mr. Rothman....................Ruben Wendorff
Fanny Rothman....................Elanore Pine
Diane....................Marjorie Nelson
Harry....................Jesse Oser
Sam....................David Fresco
Patrons of Jack's Place....Lolita Rollins, Joyce Otis, Marsha Bromberg
Professor Ames....................Mack Williams
Hospital Clerk....................Peter Brocco

Back in 1940, "Break" appeared in Story Mag. Since then, author Arnold Manoff has been considering making a play of it. The current production is the result. Done as a one-acter, "Break" stretches over a 75-minute period that packs a series of wallops. It is not intended as light entertainment, but it has plenty of laughs to help it along the way, and the overall effect is good. As an experimental production it ranks high. Judicious decisions on converting it into a conventional three-acter should give it a good chance as legit fare but the social significance overtones make it a doubtful entry for films.

In one respect, there's a strong resemblance between Manoff's Martin S. Rothman and Elmer Rice's Georgina Allerton. Each is addicted to day-dreaming. Manoff's protagonist, however, has a more squalid background from which he seeks to escape.

Play starts off with Rothman in the clink, and wondering why. Then, in flashback, he narrates and acts his preceding 24 hours. "Break" takes the poverty-stricken Bronx boy through a day of frustration, loneliness and flights of fancy. Each incident serves only to convince him that he's right—that all you need is one good break.

Co-directed by John Berry and J. Edward Bromberg, "Break" maintains the Lab tradition, even in workshop efforts, of a good cast. Berry himself essays the lead and turns in a standout performance in a grueling part that requires his presence on stage without letup. It's a perfect portrayal of a "lost generation" kid hammered down by depression and disgust but grimly determined that his "break" lies with the stars or the numbers on a tote board rather than with any effort toward employment.

Every one of the smaller roles is well handled, standouts including Shimen Ruskin as a grocer; Bromberg as a gambling druggist; Ed Max as a runner for the policy racket; Laiola Wendorff and Ruben Wendorff as the hero's parents; Marjorie Nelson, Mack Williams, Peter Brocco and David Fresco.

Les Marzolf's settings have captured the squalor, odor and clamor of a Bronx tenement street and of the bankrupt stores that serve as tenement foundations. *Kay.*

B'way Ahead of Last Summer

Despite general belief, the present boxoffice calm on Broadway is not abnormally severe for this period of the season. According to a check of VARIETY b.o. estimates, the current pace is a trifle ahead of the corresponding period of last season, both in total grosses and in number of productions on the boards. Figures for the 1947-48 season indicate that business continued to decrease through June and July, and did not show an upturn until August, when the annual influx of vacationing tourists began arriving in volume.

The following are the comparitive figures for this and last season:

	Season 1948-49	Season 1947-48
Number of Shows Current.........	17	20
Total Number of Playing Weeks of All Shows During Season So Far	160	154
Total Gross of All Shows Last Week	$358,800	$350,500
Total Gross of All Shows During Season So Far	$3,307,600	$3,030,000

'Sundown Beach' to Boston

Boston, July 20.

On the strength of the reviews in the Boston papers and its $8,400 capacity gross last week at the North Shore strawhat at Marblehead, the Actors' Studio production of Bessie Breuer's "Sundown Beach" has been booked for a two-week engagement at the Shubert theatre here, starting Monday (26). Show is already slated for Broadway presentation.

The Boston date will be presented by John L. Washburn, who operates the Marblehead strawhatter, with Louis J. Singer in line to present the show on Broadway in the fall. Elia Kazan, who runs the Actors' Studio in New York with Robert Lewis and Cheryl Crawford, has staged "Sundown Beach." He's commuting by plane from New York, to tune up the play; he's readying the direction of Miss Crawford's production on the new Kurt Weill-Alan Jay Lerner musical, "Love Life."

Ferrer's 'Aunt' Snarl

Olney, Md., July 20.

Local barn group ran into a snarl past week after touting an "exclusive engagement" of Jose Ferrer in "Charley's Aunt," role which star revived on Broadway in 1940. After giving the nod to the engagement, owners yanked rights when Ernest Martin, who is readying a musical version of the comedy to star Ray Bolger, protested. A "250 mile" clause was invoked, and since Olney is about 230 miles from Broadway, it had no out. Irony is that Richard Skinner, Olney producer, was largely responsible for Broadway revival of "Charley's Aunt," which he produced.

Ferrer is substituting "Importance of being Earnest," which he will produce and star in week of July 27. His performance in "Twentieth Century," with Eugenie Leontovitch, past week, chalked up up a hefty $8,000 for seven performances. Supporting Ferrer in the Wilde opus will be Viola Roache and Phylis Hill, who became Mrs. Ferrer a fortnight ago. Sidney Blackmer is currently reenacting his Broadway role in "Chicken Every Sunday," with Mary Orr.

Also on the Olney agenda are Elisabeth Bergner in "Escape Me Never," week of Aug. 3, Mary Boland in "Meet the Wife," week of Aug. 10, and Edward Everett Horton in "Springtime for Henry," week of Aug. 17.

Buff Hazloft's Preem Obstacles

Buffalo, July 20.

Boulevard Playhouse, local strawhatter, ran into difficulties which postponed the premiere performance last week. This was second setback, original opening skedded for preceding week having been prevented because of delay in electrical installations.

Playgoers who turned up at opening found the preem banned by town authorities pending building inspection and permit issuance.

Rochester, N. Y., Tryout

Rochester, N.Y., July 20.

The Pittsford summer theatre, in suburban Rochester, is trying out a new play, "Absence Makes the Heart," by John Tuttle, opening July 29. It will play through Aug. 7.

This is the third season for the non-Equity strawhat company, under the management of Tuttle, Lloyd Hubbard and Wilford Scott.

Fitchburg Tryout

Fitchburg, Mass., July 20.

"Solid Mahogany," a new play by Helen Hunter, is pencilled for tryout at Guy Palmerton's Lake Whalom playhouse here some time during August.

Next week the strawhatter presents Kay Francis in "The Last of Mrs. Cheyney," to be followed July 26 by Jackie Cooper in "Room Service" and Aug. 2 Bert Wheeler in the new musical, "Without Rhyme or Reason."

Coast Strawhat Casualty

Hollywood, July 20.

The first strawhat casualty in this area is the Repertory theatre at Newport.

More or less a cooperative venture with some 30 thesps and writers, theatre was slated to open Monday (19) with "Ladies In Retirement," but folded instead.

'Show Boat' 35G Advance

Salt Lake City, July 20.

The University theatre teed off with "Show Boat" as the first performance of its summer festival, and seems to be headed for a load of black ink.

With a nut of 70G, advance sales after two performances hit the $35,000 mark.

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Literati

Stone's Biog on Earl Warren

Prentice-Hall, hopping on the Republican bandwagon business-wise, will be out with a biog of the GOP's vice-presidential nominee Earl Warren on Aug. 16, less than two months after the California governor was nominated. It will be penned by Irving Stone, who recently did a piece on Warren for Life mag.

P-H speed with this book will break the record the outfit set last spring in getting its symposium of experts on the Kinsey Report out ahead of all competitors. P-H publications chief Ken Giniger closed the deal with Stone via telephone July 6 and the author will have his manuscript completed by Aug. 1. Giniger is slated to meet Stone in Chicago this week and they will then travel to Sacramento to get Warren's official okay. Giniger will stay on the Coast until after Labor Day to set up an ad-publicity campaign on the book, tying in California Republican organizations.

Giniger, incidentally, has just sold his first book. It's a story with pictures about the Univ. of Virginia, his alma mater, titled "Mr. Jefferson's University." Tome will be published by Oliver Durrell, Inc., New York firm, in late fall.

Harry Martin's Sendoff

Stage, radio row, civic, sports and labor circles "played" to SRO at the swank Memphis Town House on Wednesday (14) in honor of Harry Martin, president of the American Newspaper Guild and amusements editor of the Commercial Appeal here, in one of the south's top parties.

Martin, who also served as VARIETY correspondent for many years along the Memphis beat, left to handle a high-ranking post with the State Department as Labor Information Specialist and Advisor to the ECA. Following last minute briefing in D. C., the ANG prexy will sail for Europe and will headquarter in Paris.

Eire Bans Three Mags

Three English magazines, Picture Post, Men Only and Lilliput, have been banned from Eire by the latest decree of the Eire Censorship of Publications Board. Official reason for the banning of Picture Post is that it recently advocated birth control. Lilliput and Men Only got the blue pencil on the ground that recent issues have been indecent or obscene.

The Bell, only Irish highbrow literary monthly, has folded due to lack of funds. Editor Peadar O'Donnell says fold is only temporary and it will resume in fall. O'Donnell has just complete a new novel, provisionally titled "A Neighbour Woman," due for London publication by Jonathan Cape later this year.

Eliz. Dilling Loses Round One

Elizabeth Dilling lost the first round in her suit against O. John Rogge, former special assistant attorney general in charge of sedition trials, for $500,000 libel damages.

Judge Michael Igoe, Chi federal district court, ruled that 122 of 184 questions prepped by Mrs. Dilling were immaterial. She is suing, charging that Rogge permitted publication in magazines and newspapers of secret report on her. Rogge denies the charges.

100G Red Label Suit vs. Hearst

Ira Latimer, head of the Chicago Civil Liberties Committee, has filed suit in Chi superior court asking for $100,000 from the Chicago Herald-American claiming that he was labeled as "pro-communist" and had tieups with the underworld.

Latimer said that signed articles in the July 12 and 13 issues of the Hearst paper had libeled him and were a direct result of his protesting against civil rights violations of so-called "gangsters."

B'nai B'rith's ADL Book Club

The Anti-Defamation League of B'nai B'rith will launch the ADL Book Club this fall among its 300,000 members. Both fiction and non-fiction titles will be selected from the field of social relations writing. Members will be required to purchase at least four books a year.

Harold Schiff is in charge of the project for the League.

CHATTER

Seymour Stern winding up his book on the life of David Wark Griffith.

Charles Samuels in Hollywood to round up material for Motion Picture mag.

David Low, British caricaturist, in Hollywood to limn film notables for Life mag.

Leo Mishkin heading for Hollywood to gander the studio situation for the N. Y. Telegraph.

Bill Slocum, radio and mag writer, has just sold a piece to Coronet on Frank Pape, famous Chi cop.

Robert Pirosh's textbook, "Writing for the Screen," will be published in autumn by the W. W. Sanders Co.

Harold Baron, formerly with This Week and Crowell Publishing, new feature editor for Today's Woman mag.

Michael Kraike turned his latest novel, "Sensual Messiah," over to Messner, Inc., publishers of his "The Prodigal Days."

Russ Beggs, co-author of the "Willie Piper" radio series, has sold a short story to Colliers, his first mag fiction piece.

Hambla Bauer, freelance mag scribe, returned to her Miami Beach home after a month's stay in town gathering material for a fashion yarn.

Author Dale Carnegie and N. Y. World-Telegram art editor Emily Genauer among those who sailed from New York on the De Grasse yesterday (Tues.).

Joseph I. Richman has dissolved his Seiden-Richman Associates to open his own publicity office. He's a former Washington Star reporter and also worked on the Griffin (Pa.) Daily News and Savannah Evening Press.

John Whitcomb's page in Cosmopolitan is a magazine first wherein an artist gets solo spotting to talent-scout new faces. His first selection is Debbie Reynolds, a model, of Westport, Conn. Pat Burrage, of Texas, and Doris Beyne, of New Jersey, will follow.

Margot Gayle, radio writer and editor of the Radio Writers Guild's monthly "Script Writer," is turning much of her attention these days to penning mag pieces. Has major article in the current issue of Madamoiselle's Living and has pieces coming up in This Week, Coronet and McCall's.

Bing's Year Again

Continued from page 1

he was champ without a battle, since none of the Swedish star's pix were released during the 12 months. This year, with "Emperor Waltz" first and "Rio" third, Crosby seems fairly certain of a walkaway. Especially inasmuch as Miss Bergman's "Arch of Triumph" proved her drawing power incapable of surmounting a film which the public accepted only half-heartedly.

Lana Turner will definitely prove no slouch, either, when the year is averaged out. Between "Homecoming" and "Timberlane," she rates a top spot. However, in both she was subsidiary to a top male star—Clark Gable and Spencer Tracy, respectively—who must be counted as providing a large part of the draft.

As far as companies are concerned, Metro and Paramount appear certain to be the league leaders for top grossers. That's the same as last year and the year before. They're going to get a good run, however, from 20th-Fox this stanza. While that company has had nothing in the sensational category, such as "Emperor" or "Parade." it has had a succession of highly successful films in the profitable $2,500,000 to $4,000,000 class. By sheer weight of the number of such pix 20th has released this year, Metro and Par may find themselves with tough competition.

Among the films which may be expected to wind up as important money-getters in 1948, but well behind the league leaders, are "State of the Union" (M-G), "Bishop's Wife" (RKO-Goldwyn), "Miracle of the Bells" (RKO-Lasky), "Fort Apache" (RKO-Argosy), "Mr. Blandings" (SRO), "Captain From Castile" (20th), "Gentleman's Agreement" (20th), "Give My Regards to Broadway" (20th), "Sitting Pretty" (20th) and "Northside 777" (20th).

Bing May Waltz Nearly Million Into Music Hall

After registering the biggest first three weeks of business of any picture to play Radio City Music Hall this year, "Emperor Waltz" already seems certain of being the biggest grosser of 1948 to date with nearly $865,000 assured for first six weeks. If the picture goes seven weeks, as now seems likely, the Bing Crosby-Joan Fontaine starrer may come close to the $1,000,000 mark. Film winds up its fifth week today (Wed.) with about $742,000 gross to its credit.

"Waltz" has been running ahead of "Remember Mama," previous high Hall grosser for the year, and is certain of beating the "Mama" figure if it goes seven weeks.

As with "Mama," the Crosby-Fontaine picture had the benefit of a holiday. Its run took in July 4 weekend while former was playing at the Music Hall during Easter Week. "Waltz," however, had the benefit of five shows per day only one day during July 4 weekend while "Mama" had five shows daily setup for seven days during Easter Week.

"Waltz" has run in high gear despite the torrid weather, the fourth week ending last Wednesday (15) being the first that it has dipped below $151,000. Picture did $144,000 in fourth session. This will be the third film to run six weeks at the Hall, both "Paradine Case" and "Mama" going six stanzas.

The Hall management has come to look on the summer period as one of its strongest stretches, getting a big share of out-of-town visitors. "Waltz" has been matching its big Music Hall business in representative key cities over the country, being No. 1 grosser for three weeks in succession in VARIETY's weekly boxoffice survey.

Diskers Would Bolt

Continued from page 1

men have had sizable incomes completely wiped out by the recording ban and, since many major radio programs have been shifted to California, they have been reduced to club jobs for a living (see separate story on page 40). As a result, disk execs assert they would have no trouble at all corraling a sufficient number of excellent musicians for their recording needs, openly or sub rosa.

Would Contract Musicians

Almost from the start of the disk ban, disk executives have thought of the idea of how, under the terms of the Taft-Hartley Act, they could secure musicians. One plan developed was to place under contract a sufficient number of musicians to staff whatever bands might be needed to background name singers. This idea was based on the fact that the majority of sales during the past few years were pyramided by these topflight singers. They outsell name bands. Such a plan obviously could not apply to those bands. But then, opine the diskmen, they have sufficient backlogs of old recordings made by a majority of the top-name maestros existing today, and these could serve for some time. It could apply to backgrounding singers, however, and it's felt that if a musician could be guaranteed a certain amount weekly, whether he worked or not, the best tooters could be obtained. And after recent interviews, disk execs have no doubt that the plan is feasible.

Major recording companies, including those who were most active before last Jan. 1 in stashing away material are reaching the bottom of the barrel of acceptable melodies to market.

Meanwhile, the smaller disk companies are recording with musicians and make no bones about it. If things continue as they are, there isn't much question that the indies will take the play away from the majors even more than they did most of last year and this. And, as the majors describe it, they're not going to sit by and allow Petrillo and the AFM to destroy a business that reaches into the billion dollar class.

Pro Grid Wary

Continued from page 1

posal the station would buy 350 reserved seats for each Rocket game. If more than 12,350 reserved seats were sold for any one game, the extras would be deducted from the station's block. If 12,500 were sold, the station would receive free rights to that game.

In any contract signed the Rockets in addition want 50% of all revenue from spots at the opening and close of each game.

Capt. Bill Eddy of WBKB met with Rockets officials Friday (16) to discuss the proposals, but no agreement was reached.

SCULLY'S SCRAPBOOK

By Frank Scully

Chien, Wyo., July 17.

Seems I talked too soon about Tina's future being all behind her. We may see her again as a proud mother of prized poodles after all. In fact, I may have an infringement suit on my hands from the producers of "The Emperor Waltz" because it looks at this moment as if her life is imitating their art. I hope, however, that Charles Brackett and Billy Wilder don't try to take credit for acts of nature, too.

Having extolled Tina as the perfect poodle, I had no idea that the owners of the wonder dogs which star in "The Emperor Waltz" would not only agree with me but would try to talk me into giving Tina one more try at motherhood.

They agreed that our dog would make the perfect candidate for vice-president, and being a female would garner the women's vote as well. But they argued that her place is really in the kennel and that her perfect eyes and her beautiful brown coat, which has withstood nine years of hard living among authors, should not be allowed to pass from this world.

Her weakness for dachshunds they passed off as no more serious than the weakness of young dukes for Gaiety girls. When I pointed out that they were confusing Tina's sex with Fala's, they amended the comparison to "something as trivial as a grandmother's admiration for Mickey Rooney."

As to Tina's yen for stealing chickens, they pointed out that this was not really a weakness because poodles belong to the water spaniel family. In fact, they are retrievers. The British, who don't really know French poodles, have classified them as non-sporting. They probably think the word comes from pood, which is Russian for 36 pounds avoirdupois which, in turn, is about how much a poodle weighs. The British, in fact, look on any dog remote from beagles as likely to be as lacking in hunting instinct as greyhounds. Greyhounds, being Roman, are defective in their sense of scent. That's why Mussolini always surrounded himself with greyhounds.

But Tina can retrieve anything from a lost baseball to a scared rabbit. I saw her confused only once. She was chasing a rabbit across the desert and he disappeared in a gopher hole. She went nearly crazy trying to figure out how he could have disappeared in thin air.

Shaving An Expression of Sorrow

Even that roasted turkey she "retrieved" to the scandal of the Scully Circus was brought home in recognizable condition. Had we been Egyptians we might have been so shamed by the scandal as to have her considered dead after that. We might have shaved ourselves, as they did, as an expression of mourning. But being Christians (i.e. dogs) we merely chose to hide the scandal in the closet.

There's a well-established belief that all dogs are descended from wolves, but this could not be true in Tina's case because her eyes are circular and as soft as a gazelle's, while theirs are oblique. Moreover, wolves howl, while Tina is as silent as a canoe, never barking except when strangers stop to admire Bedside Manor at night—an admirable and wholly understandable thing for dogs and people to do.

Cuvier held the view that the dog is the most complete and most useful conquest man has made, but had he lived to meet Tina he would have reversed his findings. Man is the most complete conquest the dog has made, and Tina is responsible for it. We live in the expectation that one day she may even train our children to emulate her good manners.

Though she has had 24 puppies, she hasn't given birth to so much as a runt in four years. Every highclass poodle has sought to sire her, but to no avail. It was because all this seemed a part of her glorious past that we sought to pass off a three-month old brown poodle on her as her own.

Oh, Sure, Blame It On Pictures!

Tina and her sublimated puppy were getting along splendidly until "The Emperor Waltz" came along and all its romantic dogtalk stirred old familiar feelings. In fact, it got so we had to leave Tina at home when taking a walk along the boulevards. Her old interest in dachshunds was reviving.

We took Candy in Tina's stead. Mme. Scully was dreaming that such a smart pup ought to be trained, and maybe she, too, could become a Hollywood career-girl and earn $25,000 a year. After all, poodles were most successful as circus dogs before mongrels like Buttons and Crosby moved in.

One day Mme. Scully went into a watchmaker's to pick up the time, while I took an elevator to visit a doctor on a floor above. Two dowagers crowded in on me. One of them began exclaiming, "Where's that brown poodle? I saw it come in this building!"

I told her the dog and her mistress had stopped in at the watchmaker's on the main floor.

When the elevator reached the second floor they leaped out and scurried down the steps, lest they lose their quarry.

Mme. Scully reported to me later that the two women crashed into the little shop and exclaimed "There's the poodle!"

They talked nothing but poodles. It seems also that when the people who have poodles get together they act quite human. But meet really a doggy person and you realize that you are an outsider, even if you have had dogs all your life.

Even Dogs Have Agents

The human retrievers had all sorts of propositions for Candy. They recommended particularly a kennel owned by Mrs. Hiestand, mistress of Odette and King Cole, the dog stars of "The Emperor Waltz."

Mrs. Hiestand's latest, a silver poodle, they explained, was starting a career in pictures that day. She belonged to the Tourmaline family.

"Tourmaline!" Mme. Scully cried, "why my older poodle is Tourmaline Palatine! This little one's father, oh, excuse me, this puppy's sire is a Tourmaline, too. Her full name is Tourmaline Candide."

"What's her dam's name?" they demanded.

"Oh, I don't know," said Mme. Scully. "Her mother came from Sweden."

"Oh, that countess?"

"Yes," said Mme. Scully, "that countess."

By now they were climbing family pedigree trees, and the countess' family name wasn't half as important as the poodle's. All agreed it was the countess who came from Sweden with four or five poodles, and that one of them was Candy's dam.

Well, within 24 hours as the grapevine winds, the mistress of Scheherazade and Louie (nee Odette and King Cole), the poodles that steal the show from Bing Crosby and Joan Fontaine in "The Emperor Waltz," was making a social call at Bedside Manor. She was calling on our Tina.

She introduced herself as Mrs. Herbert H. Hiestand and her companion as Astron Silver Star, a silver-colored poodle, rare if not unique in dogdom. The poodle was named after Astron, the brightest star in the constellation and certainly looked too beautiful for anything lower than a chaise lounge at the palace of Versailles.

That day, it seems, Silver had been signed to go into "Every Girl Should Marry" with Cary Grant. Silver's admiration for old shaggy-dog Tina set her mistress to wondering.

She made a quick checkup and reported with surprise that Tina was by no means beyond puppies. In fact if we rushed her off immediately she might have a litter in 62 days. She offered to inject Tina with hormones, calcium and other aides to the enceinte.

I'll let you know later how it all turns out. As mistress of the sire Mrs. Hiestand gets the choice puppy of the litter. The others belong to Tina.

All this, of course, is dependent on whether a dachshund didn't get there first.

Broadway

Rosario & Antonio to Buenos Aires Saturday (17) for concert engagements.

Janet Blair slated to audition tomorrow (Thurs.) for the lead in the new Harold Rome musical, "That's the Ticket."

Paul Hollister, RKO publicity chief, resting and baking out a bad arm at a Nevada desert resort; returns after three weeks.

Joey Adams awarded a citation from the American Cancer Society for raising $200,000 for the Damon Runyon Memorial Fund.

The Dan Terans (ex-Majestic Records, now with Wire Recording Corp.) celebrate their 18th anniversary next Monday (26).

Lois Butler, p.a.'ing at the Gotham in her Eagle Lion starrer, "Mickey," also due for similar stints in out-of-town preems of the film.

Irving Berlin back to Bermuda this weekend, having hopped back to Broadway for a quick o.o. His family will remain there another fortnight.

George Feinberg, president of Dazian's, who goes to Hollywood Saturday, announces that Charles Schloss has rejoined Dazian's in its theatrical division.

Hal Cooper and Pat Michaels, assistant directors of the Dock Street theatre in Charleston, S. C., in New York for a onceover of current Broadway legiters.

Sonja Henie planed out of New York Sunday (18) for Paris and London. She said she was planning to look into the possibility of taking her ice show abroad.

Joe Cotten's wife, Lenore, sailed last week to join the actor in England. He's in Alfred Hitchcock's "Under Capricorn," which started shooting in London Monday (19).

Al Sherman, former Columbia p.a. and tradepaper writer, now a Washington film consultant, named by Veterans of Foreign Wars to handle all their 16m equipment purchases.

Tommy Lyman is continuing his rep of rarely being seen while his intimates are well, but as soon as he hears of their illness, he's the first to send books, flowers, fruit, letters, come in person for a private songalog, etc.

Spencer Tracy, scheduled to wind his role in Metro's "Edward, My Son" in London the first week in August, sails from England Aug. 14. He'll be accompanied by Metro studio publicity chief Howard Strickling and Mrs. Strickling.

Jack Forrester former film producer, planed to Paris yesterday (Tues.) en route to Calcutta and other Far East capitals in connection with an international financing pool.

Lee Mortimer, the Mirror's night club reporter, tendered a testimonial at Lou Walters' Latin Quarter last night (Tues.) in connection with Ziff-Davis' publication of "New York Confidential" written in collaboration with Jack Lait, one-time VARIETY mugg and now editor of the Mirror.

Bucks County, Pa.

Elsie and Dick Morris up from Philly for weekend with the Ben Snyders.

Frank Hellers back from busman's holiday junket to Mass. and Conn. strawhatters.

Miriam Howell in for weekend at Jack Kirklands; ditto Gloria Safier at Anne Kaufman's.

Garson and Michael Kanin in with Ruth Gordon to catch "Years Ago" Sat. (17) at New Hope.

Ed Chodorov in scouting Nancy Franklin, who played ingenue lead at Playhouse last week in "Years Ago."

George S. Kaufman back at Holicong farm after week in Connecticut working with Edna Ferber on new play.

Moss Hart says he's a recluse until he finishes his new comedy. Ditto Budd Schulberg at his Aquetong home.

Don Hedges, New Hope architect who drew plans for local playhouse, designed new studio for Prince Film Center.

Pat Hurley, free lance writer, working on houseboat in New Hope for privacy, while clan romps at Solebury home.

Thornton Wilder and Carol Stone causing Playhouse to dust off its SRO sign week ahead for current stanza of "Skin of Our Teeth."

Les Zimmerman and Lawton Carver in Sun. (18) for confab with Jon Gnagy about benefit al fresco art exhibit in New Hope Aug. 28.

Mitchell Argus, Playhouse thesp, marrying Katharine Thompson of New Hope, member of technical crew, tomorrow (22). Couple met at Carnegie Tech drama school.

Betty Field in to stay with John Roots and to catch "Skin of Our Teeth," which she is slated to play in Westport. Mrs. Root is playing Florence Reed role at New Hope.

Phil Bourneuf and Chester Stratton up to Mountainhome in Poconos to rehearse with Jean Parker under Bob Champlain's direction for "By Candlelight," next Playhouse opus. Star not due in until Sun. (25).

Paris

By Maxime de Beix
(33 Blvd. Montparnasse)

Monique Pillet-Will back from U.S. extolling American hospitality.

Opera ballet prepping a U.S. and Canadian tour in September.

The Howard Stricklings here with Clark Gable, who found Deauville winterish.

The Colstons, currently with ice show at Palais de Glase, doubling into Club Lido.

Rupert Allen giving party to meet his grandmother, Mrs. Christopher Beck, of St. Louis.

Felix Marouani arranging Salle Pleyel concerts for Duke Ellington, with Kay Davis and Ray Mance.

The Harry Fosters to Cannes after he and Bill Morris had a good long talk with Yves Montand at Carrere.

Sir Alfred Duff Cooper, former British Ambassador in Paris, becoming prexy of a new French picture company.

John B. Nathan back from Sweden, where Paramount rep, Carl P. York, resigned, with sales manager Paul Slovin, 26 years with Par, promoted to spot.

Philadelphia

By Jerry Gaghan

Gregor Piatigorsky, cellist, teaching music at Tanglewood.

Pulitzer Prize Novelist James A. Michener is house hunting in Bucks County.

Life mag doing picture layout on the "Amazing A's," having cameraman with team for last two weeks.

Bankruptcy sale of the Cabin, noted Philly late spot (backed partly with Palumbo coin) is set for July 27.

Izzy Hirst, burlesque operator, and Betty Palmer, former star on his circuit, married here in magistrate's court.

Director George Stevens is in town visiting long-time friend Al Simmons, to view the crucial Athletics-Cleveland series.

Chris Howard and Jerry Warren, local radio producers, are backing Canada Lee in an opus called "The Reluctant Virgin," due for Cleveland tryout. Will make it a Broadway musical, if it clicks.

Three of the "Tap Roots" visitors in town were greatly interested in the Convention, but by a coincidence none will vote in November. Boris Karloff is not a citizen. Richard Long is not 21 and Julie London wanted Eisenhower and now doesn't care who wins.

San Francisco

By Ted Friend

Herman Wobber off to Denver.

Fred Astaire planning terp school for Sutter Street.

Frankie Laine set for Venetian Room of the Fairmont, Sept. 21.

Doris Day to make personals with "Romance On the High Seas."

Mitzi Green into Tahoe Biltmore Wednesday (21) with Emil Coleman orch.

Variety Club shindig to honor Bob O'Donnell of Interstate Circuit, August 5.

Don Freeman, New York Times artist, in to illustrate William Saroyan's newest tome.

Xavier Cugat into Peacock Court of the Mark Hopkins, July 27, with Carl Brisson set to follow.

Irving M. Levin shuttling between Frisco and L.A. with his production of "Inner Sanctum" underway.

Miami

By Larry Solloway

Colonial Inn, huge casino in Hallandale up for sale.

Old Frolics club, 1,000 seater in Miami, may be reopened as a dancery again.

Kitty Davis, who sold club here and headed for Los Angeles, notifying friends her new operation in that city will open this week.

New show at Clover Club features songstress Margaret Phelan, Roland & Peirce, with Jay Jayson and Aurora Roche dancers held over.

George Hoover, Paramount theatres head here, chairman of entertainment committee for American Legion convention due in October.

Contracts given out by Wometco chain for construction of new television studios for their video station, only one thus far okayed by FCC for this area. Rash of ads by set distributors in local papers announcing "coming of television" by fall.

London

Tommy Sampson orch begins a tour of Germany Aug. 2.

Second of the Arts Theatre Club classical season was Shaw's "Too True to be Good," July 13.

Frederick Brisson back from the continent July 18 for five more days in London before heading for home.

Peter Ustinov to Italy on location hunt for background filmization of Eric Linklater's "Private Angelo."

Margaret Lockwood has now definitely contracted to star in "Elizabeth of Austria," to be made in Austria by Willie Forst for J. Arthur Rank.

Johnny Denis and his Ranchers, who are hitting the jackpot with their London Label records, booked by the BBC for a new series beginning July 26.

Vocalist Dick James has signed to record solo with Decca and London Label. He'll be featured with the Cyril Stapleton Orchestra, Ambrose, and Felix King.

Alec Guiness, who drew attention for his Fagin in "Oliver Twist," is to enact eight different roles in forthcoming Ealing Studios production, "Kind Hearts and Coronets."

Pearl Bailey, accompanied by her pianist Ray Tunia, made such a hit at Empire, Glasgow, she was held over for another week before moving on to Newcastle for one week.

Gainsborough's new film family—the Huggetts — starring Jack Warner, Kathleen Harrison, Susan Shaw, Petula Clark and Jane Hylton—are to take the BBC air in October for a 12-week radio series.

Helen Hayes and her daughter, Mary MacArthur, and Penelope March, daughter of actor Fredric March, among those invited to meet King George and Queen Elizabeth at a Buckingham Palace garden party tomorrow (Thursday).

Sophie Tucker opens her tour for Harold Fielding on July 25 at the Opera House, Blackpool, and will then visit Dundee, Glasgow, Edinburgh, Manchester, Newcastle, Bournemouth and Sheffield. Another series of dates are now being fixed.

Joseph Cotten, here for filming of "Under Capricorn" opposite Ingrid Bergman, will stay on to star in Carol Reed's next, "The Third Man," making the first David Selznick exchange star to fulfill new pact with Sir Alexander Korda.

Vienna

By Emil Maas

Ralph Benatzky in town for short visit.

Max Ermers, author, back after 10-year exile.

Robert Binder, 58, solo dancer of State Opera, a suicide.

Repairs on roof of Burg theatre, badly bombed, completed.

Arthur Rodzinski inked for October concert in Konzerthaus.

Magda Gabory, Hungarian soprano, inked for State Opera.

Helena Braun, of State Opera, inked for N. Y. Met in January.

Opera singer Josef Witt inked as director of Tyrolean Film Co.

Richard Teschner, 69, died. His unique puppet show is to be continued.

Walt Disney's "Snow White and Seven Dwarfs" in successful run at Apollo.

Robert Blum here as delegate of French Society of Authors and Composers.

Elena Nikolaidi, of State Opera, signed six months' contract for appearances in U. S.

Renaissance theatre finally closed with no prospective new licensee. Deficit was $40,000.

Tony Fara (Anthony Scozzafava) of Brooklyn named station manager of Blue Danube Network at Salzburg.

First role Emil Jannings in Salzvurg theatre will be in "Fuhrmann Henschel." Likely will be next year.

American Information Center has produced a nine-minute educational film, showing how U. S. helps Austria. An Austrian company was in charge, with Robert Stolz contributing music.

Dublin

By Maxwell Sweeney

Sadlers' Wells Ballet Co. here for season at Gaiety.

Bay Jellett named conductor of Gaiety theatre orch.

Producer Hilton Edwards in Paris gandering plays.

B. T. Britten named new Irish manager for 20th-Fox.

Radio Eireann offering $100 prize plus royalties for original play by Irish writer.

William Scully, Universal sales chief, planed in for visit to relatives in Galway.

Linda Gibbs, of H.M. Tennent office, planed to London after mulling deals for Gaiety.

Brendan Smith Productions inked for strawhat season at Butlin's Holiday Camp at Mosney.

N. Y. Daily News' Kate Cameron gandering Irish countryside and then on to Scotland and London.

Andre Moreil here from London for role in revival of Denis Johnston's "Moon in the Yellow River."

Johnny Quinn, oldest clown in British Isles, on road again for season with Reco's Circus; he's 80.

John Coulter planed in from Toronto for first night of his play "The Drums Are Out" at the Abbey.

Baritone Michael O'Higgins to London to wax for Decca. He's also readying tour of England and Ireland.

Director John Farrow here from N. Y. for 4-week vacation with wife, Maureen O'Sullivan, who was born in Killiney.

Tenor John Feeney, back on vacation from U. S., is touring Ireland to record folk songs and music for NBC networks.

Former Abbey-ite Maureen Delany mulling offer from Bristol Old Vic Co. for role in Sean O'Casey's "Plough and the Stars."

Eugene O'Neill has nixed Pat O'Connor's plan to present "The Iceman Cometh" in London; O'Connor did it here recently with cast that was mostly amateur.

Dublin Films, whose first effort, "My Hands Are Clay," premiered to lukewarm reception recently, has started work on a semi-documentary of the Eire capital, provisionally titled "Dublin's Fair City."

Touring exhibs operating 16m setups have formed a 16m Film Development Assn. as a protective group. Principal aims are to secure removal of entertainment tax on their shows which pay tax at the same rate as regular cinema halls.

Washington, D. C.

By Florence S. Lowe

Carter Barron, Loew topper here, recuperating from a knee operation.

Music publisher Elliott Shapiro a recent visitor to Music Division of Library of Congress.

Lex Barker, new film "Tarzan," has accepted an invitation from local juve civic club for a p.a. in September.

Manor & Mignon, terp team who kept running into revolutions during their recent Latin American tour, are at Shoreham Terrace.

Jack Corry orch, which played Glen Echo amusement park for years, current nightly attraction on the Potomac River boat cruises.

Todd Duncan concerting tonight (21) at Watergate, al brecco stand of National Symphony, which is in the black for first time in years.

Maj. Ralph Roberts, formerly of cast of "Long Voyage Home," here on a three month active duty stint, assigned to Adj. General's Office.

Summer slump shuttering two night spots, the very plush Palladian Room in the Shoreham hotel and Raleigh hotel's Pall Mall Room.

Choregrapher Charles Weidman a guest at American U summer dance school, which is under direction of Evelyn Davis, teacher of many Broadway terpers.

Australia

By Eric Gorrick

Night club biz hasn't been so good this Winter.

"Life With Father" (WB) doing fine in New Zealand.

William Osborne, Monogram foreign manager, due in.

Cleave Shepherd, SRO Aussie g.m., in New Zealand on biz trip.

"Mourning Becomes Electra" (RKO) doing okay at Princess, Melbourne.

"The Winslow Boy" doing well at Minerva, Sydney, for Whitehall Productions.

Douglas Lotherington, RKO general sales manager, is leaving for a U. S. visit July 10.

Maurice Casey appointed U-I rep in Manila. Father is Dan Casey, U-I's Aussie general sales manager.

"T-Men" (EL) has been given censor's okay for Aussie. Pic will be distributed by British Empire Films.

Father Sydney McEwan has been a very big concert success for the Australian Broadcasting Commission.

Paramount will have its showwindow in Adelaide at the 1,500-seater Civic. House is in the Greater Union loop.

Mayne Lynton, in association with J. C. Williamson, is running a series of matinees at the Royal, Sydney, of "Julius Caesar."

Garnet Carroll and Sir Ben Fuller, in association with Whitehall Productions, will present "The Guinea Pig" in Melbourne shortly. Cast will be headed by John Skyes, Kathleen Robinson and Richard Parry.

Hollywood

Zachary Scott laid up with laryngitis.

Andy Russell to Honolulu for a siesta.

David Niven sails for England July 29.

Martha Scott laid up with throat ailment.

Frank Whitbeck recuping from surgery.

Lamar Trotti hospitalized for a checkup.

Martha Scott to Denver for summer stock.

Richard Dixes celebrated their 14th wedding anni.

Francis Bateman recovering from appendectomy.

Al Lichtman home after three weeks in the hospital.

Deanna Durbin paid $85,000 for the Jimmy McHugh home.

James R. Grainger to Dallas on a tour of Republic exchanges.

William Demarest emceeing the third annual Police Show at Redlands.

Vic Kirk elected prexy of the Univet Club at Universal-International.

Rear Admiral Lawrence T. Dubose gandering production at Paramount.

Jean Hersholt back from Europe, where he was knighted by the King of Denmark.

June Duprez obtained an annulment of her marriage to Charles Boone Smith.

Kenny Baker in from Dallas where he appeared with the Starlight Opera Co.

Claudette Colbert made a two-minute short for the St. John's Hospital Guild.

Paulette Goddard in from N. Y. to begin work in Paramount's "A Mask for Lucretia."

Charles Carpenter in from N. Y. for Technicolor huddles with Dr. Herbert T. Kalmus.

Victor Fleming interrupted his Canadian vacation to check final dubbing of "Joan of Arc."

Jeff Donnell motored in from Maine for one picture, after which she will resume strawhatting.

Mike Todd negotiating with Paramount for loan of Mary Hatcher for his forthcoming musical, "As the Girls Go."

Billy Gilbert huddling with the San Clemente Chamber of Commerce for the establishment of a Little Theatre for character actors only.

Mrs. Pete Ermatinger, wife of the Biltmore theatre manager and former musical comedy ballerina, recovering from a delicate brain operation.

Chicago

W. C. Hoffman, Sarasota nightclub op, in on talent quest.

Lois Butler press-partied Tuesday (13), after preview of "Mickey."

Variety Club drew record crowd of 250 members at annual golf outing.

Fort Dearborn Players offering "Joan of Lorraine" at 11th St. theatre.

John Montague agenting "Oklahoma!" which returns Aug. 2 to Erlanger theatre.

Femme grunt-and-groaners will be added to the wrestling card at Marigold Gardens.

Bonnie Marilyn Lear, daughter of radio emcee Les Lears, weds John E. Stoltz July 31.

John Krafcism, owner of the Apollo and Cornell theatres, and frau celebrating their 25th wedding anni.

Actress Irene Rich in to present awards to winners of Lovely Mothers contest-promotion of "I Remember Mama."

Conrad Nagel flying back to Coast for a pic date, following close of "For Love or Money." (18). Diana Herbert also returns to Hollywood, while Vicki Cummings goes to New York. Al Spink, press rep, heads for Baltimore where he joins John Mears on "Born Yesterday."

Westport, Conn.

By Humphrey Doulens

Paulette Goddard a solo visitor at Country Playhouse.

Russel and Anna Crouse have rented a farm at Wilton.

Mrs. Lawrence Tibbett recuping from injuries in auto accident.

Fritz Reiner to Ravinia near Chicago for summer concerts.

The Brock Pembertons have rented Raymond Gram Swing's house.

Grant Mitchell appears next week at Ridgefield in "The Late George Apley."

Hazel Scott, Ballet theatre, Rochester Philharmonic and Mario Braggiotti announced for Norwalk Community Concerts series.

John O'Shaughnessy staging preview of Sean O'Casey's "Red Roses for Me" at Lucille Lortel's "White Barn" here July 25. Al Tamarin will be associated with Miss Lortel in its Broadway production.

OBITUARIES

JACK PULASKI

Jack Pulaski, dean of VARIETY staffers, 38 years with this paper, died of a cerebral hemorrhage July 17 in New York at the age of 65. Survived by wife, Lillion; three brothers and two sisters.

Details on Page 2.

WILLIAM N. SELIG

William Nicholas Selig, 84, pioneer of the motion picture industry, died July 16 in Los Angeles; four months after he had been awarded a special tribute by the Academy of Motion Picture Arts and Sciences for his years of service to the film business.

A showman from his early days, as a magician and minstrel on the stage, Selig entered the motion picture industry in its infancy as an inventor of numerous appliances for the projection of films. In this endeavor he became involved in a number of lawsuits with Thomas Edison between 1900 and 1907.

Leaving his native town, Chicago, where he had been born in 1864, Selig moved to California in 1906 and produced his first important feature film, "The Count of Monte Cristo," which was made the next year, chiefly on a rooftop in downtown Los Angeles. At that time Hollywood consisted of suburban homes, surrounded by citrus orchards and fields of oats.

In 1910 he sent a troupe to Oklahoma to make a picture of wild western life and there he discovered Tom Mix, whom he turned into an actor in "Ranch Life in the Great Southwest." In 1912 he produced "The Coming of Columbus," using the three caravels, Santa Maria, Pinta and Nina, left over from the Chicago World's Fair of 1893. This picture was the first color feature in the film industry. The film was sent to Paris to be tinted by hand and won him a medal from Pope Pius X.

Among other "firsts" in his career, Selig produced the first cliffhanger, "The Adventures of Kathlyn," starring Kathlyn Williams. As his serials expanded to cover jungle stories, he required a cast of wild animals, so he established his own menagerie, which continued as the Selig Zoo until 1940 when the growth of Los Angeles caused it to close.

Outstanding among the Selig productions was "The Spoilers," which is still notable in Hollywood annals for the rough-and-tumble fight between Dustin Farnum and Tom Santschi. Whenever two male huskies put on a screen battle today, the oldtimers will say: "You oughta seen Farnum and Santschi. That was the McCoy."

In later years Selig backed numerous scientific expeditions, sending film crews to various parts of the world, including Africa, the Upper Amazon, the Philippines, China, Korea and India.

Although he retired from production a long time ago, Selig maintained his connecton with the film industry through the story properties he had acquired over a span of years. Some of them are still available.

His wife, Mary Pinkham Selig, was at his bedside when he died.

BESSIE CLAYTON

Bessie Clayton Cooper, former vaude headliner, died in Long Branch, N. J., July 16. As Bessie Clayton she had been featured in many productions at Weber & Fields Music Hall, N. Y., and in several editions of "Ziegfeld Follies."

A native of Philadelphia, she made her debut in N. Y. in Charles Hoyt's "A Trip to Chinatown." After some vaude appearances she joined the company of Joe Weber and Lew Fields and appeared in their productions until their music hall was razed. She subsequently appeared with them in their Jubilee Revue, which had a long run at the old Broadway theatre, N. Y., before embarking on a two-year road tour. Between productions she toured Europe and Australia for a series of dance recitals. Her final stage appearance was in 1924, in a recital in California.

While with W & F she met and married Julian Mitchell, stager of their shows and later with Florenz Ziegfeld as director of "Ziegfeld Follies." After Mitchell's death in 1924 she married Bert Cooper, who died in 1946.

She leaves a daughter, Mrs. Andrew Allison, former wife of Roger Pryor, actor, and a granddaughter, Priscilla Mitchell Pryor, with whom she lived at Long Branch.

MME. MARGUERITE MORENO

Mme. Marguerite Moreno, 77, noted French actress, died at her home in southern France, July 14. She had been active until a few months ago, her last appearances being with Louis Jouvet's company in Paris in the title role of "La Folle De Chaillot," satirical play by Jean Giraudoux. She was the widow of Marcel Schwob, French satirist, who died in 1905.

Mme. Moreno made her stage debut with the Comedie Francaise in 1890, and had successively been active in French legit and screen productions right up to time of death.

In addition to her Parisian triumphs she had also made tours of Europe and South America and starred in motion pictures notably, "Le Sexe Faible." She had also appeared with the late Sarah Bernhardt.

WALTER W. IRWIN

Walter W. Irwin, 67, New York attorney and former film exec, died in New York, July 14. He was the husband of the former Anita Wilson, sister of Mrs. William Randolph Hearst, who survives him.

Born in Pittsburgh, Irwin was graduated from Univ. of Pennsylvania. He organized the Vitagraph-Lubin - Selig-Essenay Co. and was later veepee of Famous Players-Lasky. Also prominent in formation of the National Assn. of the Motion Picture Industry and chairman of its exec committee for four years. This group, in 1922, was merged with the Motion Picture Producers and Distributors of America, then headed by Will H. Hays.

FRANK D. SHEAN

Frank D. Shean, 57, general manager of Casino Park at Virginia Beach and of the Agricade near Norfolk, died July 15 in latter city. He suffered a stroke about a week previously while addressing a Virginia Beach civic club.

Shean long active in showbusiness, was a native of New York city, and had lived at Virginia Beach for eight years. Among his promotions were midway concessions at the Chicago Century of Progress, the Cleveland Exposition, the Golden Gate Exposition, the New York World Fair, the Brussels, Belgium 1935 Fair and a number of others in Europe, Africa and the United States.

BARNEY DUBINSKY

Barney Dubinsky, theatre owner from Missouri and Kansas, died July 18 in Tucson where he lived for the past nine years. Dubinsky was a large shareholder in the Dubinsky Bros. picture house chain and was the youngest of three brothers who traveled from 1906 to 1915 with the Dubinsky Bros. tent show.

The units served as stepping stone for the late Jeanne Eagels at the start of her career. Dubinsky generally took juvenile or light comedy roles in his traveling shows and was well known as a thesplan in such territory.

Survived by wife.

HARRY T. DIXON

Harry T. Dixon, 55, former manager of Academy theatre, Buffalo, died in that city last week of a heart ailment.

Dixon was branch manager for RKO for 15 years and was past prexy of Film Board of Trade, also former director of Variety Club of Buffalo. He had managed several film theatres there including the Rivoli, Star, Globe, Variety and Central Park. Prior to that he operated a talent agency.

Survived by wife, a son and daughter.

GREAT ZACCHINI

Ildebrando (Papa) Zacchini, 79, originator of the human cannon ball act bearing his name, died in Tampa, Fla., July 17.

As a circus proprietor in Europe in the early '20s, he conceived his plan of shooting humans from a cannon. His seven sons developed it into one of the greatest thrillers in the amusement field.

He came to Tampa from Barcelona, Spain, in 1932.

MRS. ELLA MAE ANDERSON

Mrs. Ella Mae Anderson, former circus performer and mother of Eddie (Rochester) Anderson, sepia comic on the Jack Benny radio show, died in Los Angeles, July 18.

Mrs. Anderson had done a tightwire act with circuses until injuries in a fall compelled retirement. Her husband, Ed Anderson, had toured with minstrel shows.

Survived by four sons and a daughter.

CHARLES G. DECKMAN

Charles G. Deckman, Sr., partner and traveling rep for Hygienic Productions, Inc., died at his summer home in Ontario, July 14.

A native of Cleveland, he was a partner with Jack Jossey and Kroger Babb in the Hygienic film, "Mom and Dad."

Survived by wife, daughter and son Charles, Jr., theatre manager of Berea, Ohio.

WALTER S. HAWKINS

Walter S. Hawkins, 78, retired actor-singer and once leading man for Lillian Russell, died July 18 in George Washington hospital, Washington, D. C., following a three-month illness. He had resided in Washington since 1939.

A native of Stoneham, Mass., he was a graduate of Harvard, where he directed the glee club as a student. He went to Broadway in 1895 and became associated with Montgomery & Stone in their productions. He was a member of the Lambs Club.

Wife and sister survive.

WILLIAM GRAY

William Gray, 58, owner and operator of an amusement park at Ferguson, St. Louis, for many years, died in that city, July 11.

Gray was active in Republican politics and twice was defeated as Congressional candidate in his district.

MRS. JANE CONNOR HOY

Mrs. Jane Connor Hoy, retired actress and widow of Harrison Hoy, actor, died at her home in Hudson, N. Y., July 12. She and her husband had appeared together in many legits until her retirement in 1936, when she became editor of The Call Board, publication of the Catholic Actors Guild.

Survived by three sisters.

J. BROOKE WILKINSON

J. Brooke Wilkinson, 78, secretary of the British board of film censors since its inception in 1913, died in London July 16. He was also secretary of the Kinema Manufacturers Assn. and a prominent worker in the British industry's Benevolent Fund.

Successor is expected to be named this week.

ROY S. CLEMENTS

Roy S. Clements, 71, director of silent films, died July 15 in Hollywood.

He entered the motion picture business in 1915, serving at various times with Essanay and Universal Pictures. At one time he was president of the Motion Picture Directors Assn.

EMILY MORTIMER

Emily Mortimer retired actress, died in New York, July 12. She had appeared in many Broadway productions until she retired in 1916, her last engagements being with Cohan & Harris legits.

Survived by husband, Karl Weixelbaum, former musical director of Broadway musicals.

CLARA HESS

Clara Hess, 68, retired actress; who in private life was Mrs. Clara Hess Sello, died in New York, July 15. Prior to her retirement in 1906 she had appeared in legit productions, mostly musicomedy.

Survived by husband, son and a sister.

MRS. JEAN C. COMERFORD

Mrs. Jean Cowgill Comerford, 77, former actress and writer, died at Palo Alto, Cal., July 15. After an early career as an actress she turned to writing and had authored many mag articles.

Survived by daughter and a sister.

HENRY C. McKIBBIN

Henry Courtland McKibbin, scenic artist who designed sets for Ziegfeld Follies and N. Y. Hippodrome, Baltimore, Md., and Atlantic City, N. J., died in Mobile, Ala., July 14.

Two sisters, a niece and several nephews survive.

DOLLY STERLING

Dolly Sterling, songstress for past 10 years at the 606 Club, Chicago, died in that city July 17.

Survived by mother and two sisters.

EMIL EITEL

Emil Eitel, 83, president of the Bismarck Hotel Corp., which operates Bismarck hotel, Old Heidelberg bistro, and Eitel restaurant, died in Chicago, July 18.

Survived by four brothers and two sisters.

Son, 5, of Harry Takiff, assistant to Columbia Pictures exec-veepee Jack Cohn, drowned last week while swimming at a Maine children's camp.

Daughter, seven, of Frank Prince, Fox West Coast film booker, died in Los Angeles, July 9.

MARRIAGES

Mardell Guber to Armand Baum, Chicago, July 18. He's Chi manager of Advanced Music.

Mary MacDonald to Roy Cato, Kansas City, June 15. He's manager of the Warwick Theatre, K. C.

Helen Grayco to Spike Jones, Beverly Hills, July 18. He's the bandleader; bride is vocalist with band.

Ruth Morris to Perry Ritter, New York, recently. Bride is in the publicity office of the William Morris agency.

Ruth Lamansky to George Warren, Chicago, July 18. Bride is daughter of Sam Lamansky, business agent for Film Exchange Employees Union in Chi.

Jean Marshall to John H. Auer, Beverly Hills, July 18. He's a producer-director at Republic.

Gladys Nuncie to Harold W. Thompson, New York, July 17. Bride is with Monogram International's homeoffice staff.

Mrs. Vinnie Pearson DeCasasus to Robert (Bob) O'Donnell, New Orleans, July 15. He's veepee and general manager of the Interstate Theatres, Texas.

Doris Wilk to Alfred Palca, Scarsdale, N. Y., July 18. Bride is the daughter of Jake Wilk, Warner Bros. eastern studio rep.

Bd. of Trade Prez

Continued from page 1

ally owning or controlling studio facilities. As a matter of fact, space is now going begging.

Government's taking over the picture business in England has been rumored at various times ever since the present labor regime took office. Several U. S. industry officials reported on their return from England as far back as last summer, even before the 75% ad valorem tax was imposed, that the move loomed near. It was generally believed that J. Arthur Rank would be placed in general supervision of the industry because of his present position at the top of British production, distribution and exhibition.

Move has been opposed vigorously, however, by many British industryites, chief among whom has been Tom O'Brien, general secretary of the National Assn. of Kinematograph Theatrical Employees. O'Brien attempted to fight the nationalization plan on the assumption that it would consolidate the industry to the extent that many indie producers would be forced out of the running. That, in turn, would mean less work for industry employees.

Teddington studios were reopened several months ago to the accompaniment of considerable fanfare. Warners announced at the time that the facilities, including two fairly small studios, were to be available to all British indie producers wanting to rent space. Company, however, was not interested in using Teddington for any British-made features of its own. Since then, only two indie producers have used the studios and, with a lack of interest in them, Warners decided to close up shop. Last film turned out there was Independent Sovereign's "Silent Dust," produced by N. A. Bronsten.

BIRTHS

Mr. and Mrs. Malcolm Bullock, daughter, Santa Monica, July 12. Father is a cameraman at Paramount.

Mr. and Mrs. Helmut Dantine, son, Hollywood, July 17. Father is film actor.

Mr. and Mrs. Myer Freyman, son, July 6, Washington, D. C. Mother, Evelyn Freyman, is radio actress and prexy of local American Federation of Radio Artists. Also producer for Olney strawhatter, Maryland.

Mr. and Mrs. James Russell, son Hollywood, July 15. Father is chief of transportation at Enterprise.

Mr. and Mrs. Don Dillaway, daughter, Burbank, Calif., July 15. Father is a film talent scout.

Mr. and Mrs. James Daniel Thompson, son, New York, July 15. Mother is Peggy Conklin, actress.

Mr. and Mrs. Robert Collins, daughter, Hollywood, July 16. Mother is exec secretary of the Edward Small organization.

Mr. and Mrs. Dave Jonas, daughter, New York, July 8. Father is with the Matty Rosen agency.

Mr. and Mrs. George Ornstein, son, in Switzerland, July 14. Father is special representative of United Artists in Italy; mother (Gwynne) is niece of Mary Pickford.

Mr. and Mrs. Bob Thomas, daughter, Hollywood, July 19. Father is motion picture editor of Associated Press.

Gangster Pix

Continued from page 1

Roxy has 20th-Fox's "Street With No Name," the Criterion has Eagle Lion's "Canon City" and the Victoria has El's "Raw Deal."

Influx of the prison and gangster mellers is no conscious contravention of the MPAA rules, but rather evidence of the fact that a segment of the public has distinct preference for this type product and will undoubtedly continue to get it, no matter what adverse effect it has on the industry from a public relations viewpoint. Johnston office's edict to tone down the rough stuff was a public relations effort to appease a large number of groups that were squawking last winter that the Hollywood output was encouraging impressionable juves to copy the violence it pictured.

EL, which spawned two of the present Broadway crop, isn't a member of the MPAA, although its films carry the seal of approval of the MPAA's Production Code Administration. Also, many of the films in the recent crop of gangsterism and hardboiled meller were already in the works considerably before the Association's edict was handed down.

It is not likely, however, that the cycles of such films will ever be eliminated. Inasmuch as the public demand does exist, if the big MPAA member companies won't make 'em, the indies will. That's especially true in that they can be turned out at low cost and are virtually guaranteed a profit.

Current crop, however, are by no means all cheapics. Among the pix with overtones of violence presently are Warner Bros.' "Key Largo," Republic's "Train to Alcatraz"; RKO's "Guns of Hate," "Twisted Road" and "Race Street"; Paramount's "Waterfront at Midnight" and "So Evil My Love," and United Artists' "Pitfall." In addition, there's the usual crop from Monogram and other indies.

Also in full cycle now are the big westerns. They sport plenty of violence, too, of course, but of a sort that's accepted by even the most squeamish critics of the industry as in the American tradition. Broadway had three of them last week. Current are "Fort Apache" (RKO) at the Capitol and "Fury of Furnace Creek" (20th) at the Globe, while "In Old Los Angeles" (Rep) closed Friday (16) at the Gotham. Others in this genre are "Silver River" (WB), "Red River" (UA) and "Coroner Creek" (Col).

Saratoga

Continued from page 1

legiter "Hold It," which is slated to reopen at the Warner theatre, N. Y. Outhwaite's is still uncertain of its plans although deals are in the works for Myron Cohen and a line.

The only show that will resemble the lush nitery displays that Saratoga visitors expect will be at Piping Rock. Nat Harris, operator of the Harem, N. Y., will be in charge of the night club branch of this establishment. This spot will play Kay Thompson and the Williams Bros., Joe E. Lewis, Copsey and Ayres and a 16-girl line.

There's always the chance that the okay may come at the last minute just as has been the custom in former years.

Kettering, Staff

Continued from page 44

Bob Price, booker in the same section.

Agency, which started in 1934 in Kansas City, once had 22 people in the Chicago office and large staffs in Hollywood and New York. Staff is down to three in Hollywood, mainly concerned with film contracts. L. A. Frederick, cofounder of agency, has not been active with it since the war, devoting most of his time to real estate ventures. However, Fredericks opened new Coast offices last month. Chi office, which did heavy band bookings, is now down to staff of four—Tommy Carlyn, Ray Pearl, Don Reed and George Winslow.

B. W. Frederick said that Chi office would be under his direction, but that a new general manager would be appointed in the next week or so. He also said that the agency would restore the act department.

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FILMS RADIO VIDEO MUSIC STAGE

VARIETY

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JUL 28 1948

SELL THEATRE VIDEO LIKE FILMS

Miami Boites Talking Big Coin For Top Acts Again Come Winter

By LARRY SOLLOWAY

Miami Beach, July, 27.

Local niteries are again girding for another highly competitive winter season, and top cafe names, who come here season after season to rake in those astronomical salaries, can look to another harvest.

Those sky high bids have already taken in Sophie Tucker and Tony Martin for the Beachcomber, with Danny Thomas, Dean Martin & Jerry Lewis, Joe E. Lewis, the Ritz Bros., Milton Berle, Hildegarde, Kay Thompson and others in the top draw brackets mulling offers from the new Copa (which has Hildegarde set, as well as Berle, if available) and the Comber. The Latin Quarter and the Clover Club also, have their checkbooks open for "names."

Toughest struggle will be between the new Copacabana and across the street (and expected to be completely rebuilt) the Beachcomber. The pair are the payoff bellwethers for the area. If the others must remain in the going, they'll have to come up, as in

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More Y&R Clients On TV Than Radio But AM Gets Coin

Hollywood, July 27.

Sigard Larmon, prez of Young & Rubicam, had a birthday last Wednesday (21), but instead of receiving, heg ave, completely reversing the natal custom. His gifts were in the form of vice-presidencies, which he conferred on Walter Bunker, head of his Hollwood radio and television operation, and Don Barr, manager of advertising service. Coast office had been without a veepce since Tom Lewis departed.

An enthusiast of TV, Larmon disclosed that Y & R will have more clients using tele than radio next fall. However, the volume intake will be all in radio's favor. To Larmon, however, it does show a definite trend toward the new sight medium. He remarked that he is recommending tele to all the firm's clients just so "they can get their feet wet." Y & R's total billing will be the highest in the company's history, he declared, although radio billing will be slightly off.

Rooney Dickers 'Finian'

Mickey Rooney is reported negotiating for the film rights to "Finian's Rainbow," with the idea of producing it independently as a starring vehicle for himself. He'd also use his father Joe Yule, in the same part he's currently playing in the Broadway stage production.

The prospective price for the screen rights to the E. Y. Harburg-Burton Lane musical comedy, now in its 81st week at the 46th Street, N. Y., isn't known.

Golden Jubilee Not Hypoing N.Y., But Lions Help

New York City's Golden Jubilee, so far, has failed to excite the N. Y. hotel and amusement industry as a terrific magnet for visitors. Nor has the small-scale world's fair, first event of which, the International Air Exposition, gets under way Saturday (31), so far brought in an appreciable number of visitors. The out-of-towners may start coming in after the Lions Club's convention leaves tomorrow (Thurs.), but few reservations have come in. The Lions are proving a general b.o. hypo. (Details on Page 95).

Showmen believe that the lineup as presented by the Mayor's Committee pales too deeply in comparison with the 1939-40 World's Fair, to attract nationwide attention on

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U.S. Touts Yank Travel In Europe; Spending Seen Aid to Recovery Setup

Washington, July 27.

Uncle Sam is building up to become the No. 1 tout for foreign travel by Americans—particularly European travel. Idea is that the more American tourists spend abroad, the less will have to be handed out to foreign government via Marshall plan coin.

Present estimates are that if the world stays at peace between now and the end of 1951, American

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PARAMOUNT'S DISTRIB PLAN

By HERB GOLDEN

With virtually the entire film industry casting about for a way of breaking into the television act, Paramount may have come up with the strongest solution yet by a major distributing company for landing it on the profit side of the TV picture. Par's interest in the field, it has been learned, is to develop a video distribution company to parallel its film distribution activities.

Recent experimentation by Par with large-screen television of sports and other special events in its Times Square showcase, the Paramount theatre, is a rehearsal for what the company feels is a logical place for it in the video picture of the future. Par's aim is to buy up national—and perhaps even international—theatre television rights to major events. It would then peddle these rights to individual theatres, just as it now does with film.

It is too early, of course, to determine the details of transmission and sales policy, but the general picture of what Par is aiming to do has become clearly limned in the past few months, according to insiders. Company has a fully-staffed organization to sell films and it feels there is no reason why it can't sell to the same exhibs

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Olympics B. O. NSG

London, July 27.

Boxoffice for the Olympic games has been slow to date. Half of the 2,250,000 tickets available are reported unsold.

Total take to date is $1,600,000.

That Anti-ASCAP Decision Affects All of Show Biz

While both the American Society of Composers, Authors & Publishers and the picture interests are masterminding that tough anti-ASCAP decision by Judge Vincent L. Leibell in N. Y. federal court last week, the Society has been holding strategy meetings ever since. There was one yesterday (Tues.) and two last week by the board members in N. Y.

Sum and substance is the need anew for a potent legal name front to supplement (Charles) Schwartz & (Louis) Frohlich and their house

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You Can't Top A Refrigerator

By HAL BLOCK

Who in Hooper's name ever thought we'd see the day when all the work and wit that go to make up the Fred Allen program would be surpassed by a refrigerator, a set of dishes, some silverware and a Persian Lamb jacket? But that is exactly what has happened and it's very easy to explain. Who can laugh when they're listening for a phone call?

It all started with "Truth or Consequences." I don't know whether Duz does everything but it sure started something. They weren't just content with playfully bashing people's heads in, sending hapless youths around the world by pogo stick, and slyly pushing contestants into a cement mixer. They had to start a Hush contest. Now everything in radio is hush but the contests. On "Quick As A Flash" they gave away as much as $20,000; on "Stop the Music" they gave away bonds, furs, trailers, houses; on CBS' Saturday night musical quiz show the first week they gave away $1,000 in travelers' checks, a trip to Paris and a Kaiser-Frazer car. On "Bride and Groom" they give away everything but the details of the honeymoon. One sponsor had to cancel his program at the end of the first week. Unwittingly he gave away his factory.

On "Take It Or Leave It" which was the first giveaway show, they had to up the ante considerably. No one would even give his right name for $64. The stream of prizes keeps mounting. In a popularity contest in a certain kindergarten Santa Claus ran a poor third to Ralph Edwards and Bert Parks.

It's gotten so that these contests have loused up our daily life. The other day a soldier came back from

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Ed Sullivan Denies 'Pressure'; Will Abide by Any 4A's TV Scale

The Associated Actors & Artistes of America's television negotiating committee's gander into the talent-buying practices of Ed Sullivan's "Toast of the Town" show on CBS-TV started yesterday with the interrogation of the N. Y. Daily News columnist.

Sullivan declared that as soon as a sustaining scale is established for television, he and CBS will pay the stipulated amount, but meanwhile, he believed he was paying the highest sustaining rate in video. Until an official scale is adopted by the unions, he'll continue to pay acts at the rate of $50, $75 and $100 for an appearance. Talent budget for the layout, according to Sullivan, is $1,350.

Sullivan, simultaneously, denied that he had been pressuring acts to appear on "Toast." He declared that performers were at liberty to accept or reject his offers and he

(Continued on page 12)

Report 'Scriptlegging' Of U. S. Acts' Material To British Comedians

Comedians are asking talent agencies to run down the rumor that an American performer is currently in England selling British comics the entire acts of leading U. S. comedians. Story has been brought back from abroad that the performer, who occasionally did some writing himself, is peddling transcripts of current American acts as new material.

It's alleged that he already has sold several entire routines and is having contacts mail him disks and transcripts of airshows as well as cafe and vaude acts.

U. S. acts, of course, fear that their material will be dated before they even open abroad. Complaints have already been received by the William Morris agency, which requested the Harry Foster agency of London to investigate.

Paley Personally After Berle for CBS Vaudeo

Negotiations are on for Milton Berle to take over a CBS vaudeo show in the fall. Bill Paley, CBS board chairman, is personally handling negotiations for the network with the William Morris agency.

CBS became excited about Berle's video possibilities through

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Other Unions Admit Only Outside Chance of '1 Union' With SAG Nix

Prospects of a merger of the Associated Actors & Artistes of America affiliates into "one big union" have largely glimmered as a result of the Screen Actors Guild nix of the idea last week. Heads of some of the other member unions still favor consolidation, but admit that there's now only an outside chance of putting it through.

With word of the SAG action still the talk of performer executive circles in New York, the council of Equity will hold a special meeting tomorrow morning (Thurs.) to consider the "one big union" proposal. There is admittedly divided sentiment on the subject within the legit organization and, particularly after the SAG veto, the Equity council is not expected to take a strong stand in favor of the proposition. It may even join SAG in condemning unification.

The American Federation of Radio Artists, which is probably hotter for "one big union" than any of the other 4A's affiliates, may not take any formal action until its annual convention, starting Aug. 26, in Boston. However, regardless of what the other unions may have done meanwhile, the broadcaster outfit is likely to reiterate its emphatic approval of the consolidation principle, and may even demand a showdown on it.

According to AFRA officials, the reasons advanced by the SAG board for tossing out the proposal are silly. They intimate that AFRA may demand that the matter be submitted to the SAG membership and predict that, if that is done, they will appear to dispute the SAG board arguments and advocate adoption of the "one big union" plan.

If SAG sticks to its no-merger

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Prospects Good for Jolie To Play Himself in Sequel

Hollywood, July 27.

Prospects are good that Al Jolson will portray himself when sequel to "Jolson Story" rolls Sept. 15 at Columbia. Larry Parks still has an outside chance at the role, but Jolie is a strong contender since pic covers period of his life considerably after close of the initial pic.

Technicolor production is budgeted between $1,500,000-$2,000,000—about one-third to one-half of cost of the original, which cost around $3,000,000. Shortcuts learned in lensing "Story" are credited with permitting lowered budget.

Screenplay for Sidney Buchman production is completed.

Mason Into Ent's Pic, Originally for Ginger

Hollywood, July 27.

British actor James Mason, sought by most major studios since arriving in the U. S. last year, gave the nod this week to Enterprise for his first American film. He has inked a one-picture pact for "Wild Calendar" and checks in at the Ent lot this week to start work.

Mason was prevented from signing with any American company earlier because of lengthy litigation over his contract with personal representative David E. Rose, which was only recently decided in the actor's favor.

"Calendar" is adapted from a Libby Block novel which Ent previously had slotted as a Ginger Rogers starrer. Barbara Bel Geddes and Robert Ryan are to co-star with Mason. Some location shots have already been made for the film, which will be released by Metro under its recent pact with Ent.

Kreisler's Vatican Visit

Rome, July 21.

Bernie Kreisler, one-time shorts sales manager for Universal, had a 12-minute private audience with Pope Pius XII here recently discussing motion pictures and television in particular.

Kreisler has been on a 17-country tour of Europe doing film research for Harvard University. He expects to return to the U. S. in late September.

2d Chorus of H'wood Commie Probe to Be Sung in D. C. Shortly

Washington, July 27.

The House un-American Activities Committee will resume its Hollywood hearings late this summer in Washington, it was learned here. The public hearings will call before the Committee those witnesses who were subpoenaed last October but who failed to go on the stand before Rep. J. Parnell Thomas suddenly adjourned his committee. In addition, other writers and actors are also expected to be called.

Thus about the end of August, or early in September, Washington may have another Hollywood splash which might bring to the stand here such names as Larry Parks, Clifford Odets, Waldo Salt, Charles Chaplin, and others. These were among those Rep. Thomas named as likely witnesses last fell.

Since the contempt convictions of the "unfriendly 10" is being appealed in the U. S. Court of Appeals, it is likely that some of the witnesses will refuse to answer questions, creating a second round of contempt citations in Congress and a second round of Federal court trials.

KORDA-RATOFF 50-50 ON 'LADY BROOKES'

"Case of Lady Brookes," which goes into production in Rome next week, is being made in a partnership deal between Sir Alexander Korda and Gregory Ratoff. Latter is said to hold a releasing pact with 20th-Fox for distribution of the film in the western hemisphere. Korda holds all other world distribution rights.

Exteriors only will be shot in Rome. Interiors will be filmed in Korda's studios in England. Part of Ratoff's deal with 20th calls for the services of Peggy Cummins, who arrived in New York Monday (26) and planes out Friday (30) to start work in the film in Rome.

Myrna Loy, who will co-star with Miss Cummins, is already in Italy having costume fittings. Her husband, Gene Markey, who wrote the screenplay, is likewise over there. Ratoff, who will direct as well as produce, and Richard Greene, who will appear in the film, are also in Italy.

Allvine Sets Dewey's Films-Tele Campaign

Use of films in Governor Thomas E. Dewey's forthcoming campaign for the presidency will be concentrated on newsreels, 16m and television, according to Glen Allvine. Allvine, former New York press chief for the Motion Picture Assn. of America, is in charge of film activities for Dewey.

Allvine accompanied the governor on most of his pre-nomination campaign tours, during which much footage was shot. This is now being edited into two versions. One will be in 16m for use by clubs and for campaign meetings. The other will be edited into shorter subjects for TV use.

No special events are planned for the newsreel men, Allvine said, with plenty of worthwhile footage assured from just the governor's normal activities. For instance, Allvine pointed out, lensers were up to the Dewey farm at Pawling, N. Y., four times last week. They covered such news as Harold Stassen's visit one day and General Eisenhower's the next.

Allvine, since his departure from the MPAA, has been serving as director of the motion picture division of the State Dept. of Commerce. He recently produced a picture, now in the lab, for the tourist bureau. Called "New York, the Vacation Empire," it plugs the winter sports facilities available in the northern part of the state. He winds up shortly in this post to concentrate on the Dewey campaign.

318th Week!

KEN MURRAY'S

"BLACKOUTS OF 1948"

El Capitan Theatre, Hollywood, Cal.

All-time long run record in the legitimate theatre.

"BILL AND COO"

Now in National Release

Wallace's 'Cast' Includes Many From Show Biz

Philadelphia, July 27.

Entertainment world, radio and literati figures loom larger on the Progressive Party rollcall than with their GOP and Democratic opposition.

Such Broadway personalities as "Yip" Harburg, Herman Shumlin, Lillian Hellman, Olin Downes, Paul Draper, Lee Sabinson, Morton Gould, Sam Wanamaker, Michael Loring, Norman Corwin, Helen Tamiris, Morris Carnovsky and Mary Welch were in evidence at the party sessions and functions, held valuable posts on committees and were contributing factors to convention and campaign.

No little part of the convention spirit stemmed from a campaign song-book, which listed among its composers and lyricists Harburg, Alan Lomax and Woody Guthrie. Several of the numbers were distinct favorites with the convention crowds.

Led by Loring and Peter Seeger, the convention meetings rocked to numbers like "I've a Ballot, A Magic Little Ballot" (Harburg-Agar), "The Same Merry-Go-Round" (Glaser-Wolff), a real audience-participation stirrer with whistle effects, "Friendly Henry," (Harburg-Agar), and "The Wallace-Taylor Train" (Guthrie).

Hirshey Kaye, who has been connected with several Broadway and Broadway-bound musicals, led the orchestra, which was of dance band format, instead of the brass band ensembles favored by the previous meetings.

Double-Take Anthem

For some reason which perplexed newspapermen and radio commentators, the convention always sang both verses of "The Star Spangled Banner." General

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Bill Morris Talking Up Sir Harry Lauder Biopic

If and when Sir Harry Lauder makes a final "farewell appearance" in the U. S., it will not be as a performer but as technical adviser and supervisor on a film biography based on his career. William Morris, Jr., head of the agency bearing his name, planed into New York last Thursday (22) from an extensive European o.o. He huddled with Lauder at the Scotch comedian's estate outside of Edinburgh.

Mrs. Emma Morris, 75-year-old widow of the agency's founder, who planed to attend Sophie Tucker's opening at the London Casino—part of a tradition that somebody from the Morris family attend a Tucker premiere in England—clippered back to the U. S. with her son. She immediately flew out to their summer home at Camp Intermission, Saranac Lake, N. Y.

Hutton's London Date

Negotiations are in the works for Betty Hutton to play the Palladium, London, some time this summer.

Details are being handled by William Morris agency.

Pix, Radio and Press Kudosed for Terrific Job on 'Freedom Train'

Film industry, radio and the press have been tremendous factors in helping punch across the message borne by the Freedom Train, according to J. Edward Shugrue, national director for the American Heritage Foundation, sponsors of the train's 13-month nationwide tour through some 307 cities. He pointed out in New York Monday (26) that more than 10,000 theatres have booked the "pre-Rededication Week" trailer and a one-reel documentary, "Our American Heritage," in advance of the train's visit.

Support from radio has been excellent, Shugrue declared. All the top air shows have cooperated and on the basis of statistics compiled for the six-month ending last April, the Foundation received an actual monthly coverage of better than 145,000,000 listener impressions. An impression, incidentally, equals one message heard once by one listener.

The one-reel documentary was planned and produced by a national committee of film execs with Dore Schary actually holding the production reins. Joseph Cotten narrated. In addition the committee prepared posters and worked out lobby displays. Some 1,000 prints of the documentary were distributed to west coast theatres alone. And of these 350 prints contained additional footage in which Tyrone Power explains the Foundation's objectives. National Screen has been distributing all prints cuffo.

Film industry's aid was particularly helpful in making the Foundation's recent program in Chicago its most successful stand to date. General chairman of the Rededication Committee there was John Balaban (& Katz). Besides showing the documentary and trailer, theatres also offered use of their stages to the Foundation.

Each of the newsreels have covered the train three times, hitting a 70,000,000 audience weekly. Both the daily press and trade papers, Shugrue stated, have been of inestimable value to the Foundation through their widespread coverage of the train's tour. The three media have admirably supplemented the Foundation's drive to make people more conscious of their heritage of freedom and their responsibilities as citizens.

Venice Film Festival Now Set for Aug. 2

Rome, July 20.

Venice Film Festival postponed to Aug. 18. British Film Producers' Assn. revealed that the London Mayor will attend as well as actors disguised as Lord Byron, Robert Browning, John Ruskin and other British artists who lived in Venice. BFPA will present five films including "Hamlet," "Oliver Twist," "Red Shoes," "Winslow Boy" and "Lost Illusion."

France announces four films, "L'Aigle a Deux Tetes," "La Bataille de l'Eau Lourde," "Dedee d'Anvers" and "Paysans Noire," will be shown. U. S. and Italian entries not picked yet. However, all producing countries will be represented excepting Russia which plans no participation.

Festival lasts until Sept. 2.

Command Pix Showing Set for Nov. 29, London

London, July 20.

Royal Command Film Performance is being held this year Nov. 29, the Metro Empire, Leicester Square, again being used. In accordance with precedent, which provides for British and American films on alternate years, a British picture will be chosen.

It is understood that this year's selection will be "Scott of the Antarctic," an Ealing production starring John Mills and Derek Bond. Final decision will be made by Trade Benevolent Fund selection committee in a few weeks.

Anti-U.S. Feeling Sparks Locarno Film Fete; Nationalism Takes Over

By DOROTHY HOLLOWAY

Locarno, July 20.

International film festivals, which several European cities have latched on to since the war's end to snag tourist trade, have completely missed the boat in their function of cementing goodwill among the various countries represented. Primary reason, as evidenced at the conclave which wound up here last week, is the hostility borne against the U. S. and British industries by film toppers in other European countries.

Behind the poorly-hidden hatred and illwill is believed to be the nationalistic feeling among most European filmites. They view with alarm the British and American pix, which snag most of the playing time in their countries. That feeling has been demonstrated on the top governmental level, of course, by the series of restrictions levied against U. S. pix in most countries.

Hollywood's Double Peeve

Story going the rounds here is that the Hollywood boys were still burned because Maurice Chevalier's "Silence Is Golden" won first place at the Brussels Film Festival last year although the event was 95% underwritten by U.S. coin. The local lights were also sore because Tyrone Power, vacationing in Rome, cancelled a skedded appearance at the Locarno Festival. "Captain from Castile," starring Power was one of the U.S. film entries and Power's photo was hoisted in every bistro in town in anticipation of his arrival.

Open show of ill-will toward Hollywood was apparently reciprocated since U.S. industry toppers stayed away in droves. George Canty, now at the American Legation in Berne, and Fayette W. Allport, European representative of the Motion Picture Assn. of America, were the only government reps listed among the 200 delegates. The half-dozen top Hollywood studios were repped through their European offices and maintained fancy exhibits at the Festival headquarters.

Local administration had several gripes against American and British film moguls, feeling that both countries shipped over second-rate pix for the smaller show at Locarno. They pointed out that many of these entries already had been exhibited in Europe, while

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Vetluguin Makes 22d Producer on Metro Lot

Hollywood, July 27.

Louis B. Mayer has upped Voldemar Vetluguin from the editorial board to a producership at Metro, handing him the production reins on Marcia Davenport's "East Side, West Side." This makes a total of 22 producers on the lot when Dore Schary arrives for his executive post on Aug. 9. Isobel Lennert screenplayed "East Side."

Mayer also named Kenneth MacKenna supervisor of the studio story department. He will serve as executive editorial assistant to Mayer and Schary.

Rank's Wynne May Make His First Visit to the U.S.

Sydney Wynne, ad-publicity chief for the J. Arthur Rank Organization in England, is planning his first visit to the U. S. some time next month. Wynne expects to come over from England in company with Jock Lawrence, ad-publicity veepee of the Rank Organization in this country.

Lawrence has been in London for some time huddling with British officials of the company.

Save Saranac Fund, Inc.

Albany, July 27.

Following through on its plans to maintain the Will Rogers Memorial Fund, the film industry has incorporated as the "Save the Will Rogers Memorial Hospital, Inc., to function henceforth as the fund-raising organization for the drive. Hospital is located in Saranac, N. Y.

Phillips, Nizer, Benjamin & Krim drew up the incorporation papers.

BUDGET CUTS TILT FILM PROFITS

THAT FILM B. O. HABIT

If the high cost of living climbs still another notch, the spending dollar for amusements will be further minimized. If scarce products become plentiful—legitimately or under-the-counter—it must inevitably cut into the budget for other luxuries. There's that old vicious cycle again.

Film-going is technically a luxury. As is any form of entertainment. Where the picture business enjoyed an extraordinary advantage in a mass, cash business was in the habitual patronage by the family once or twice (or more) a week. Under that habitual impact some 60,000,000 or more film theatre admissions were sold week in, week out throughout the United States. It was a great habit. The family loved it; the picture business thrived on it.

Came the postwar evolution of economic standards, and thus did the luxury of habitual indulgence in a popular American custom of "let's take in a movie tonight" become a costly item that provoked strong economic reappraisal. It came at an unfortuitous time when other household items became available. Film production standards dropped, and the public suddenly exercised a sense of discrimination which has now pyramided into open resistance, to a greater or less degree, depending on the community.

On Broadway, this past Friday night, with the humidity high and a particular deluxer's airconditioning off due to the labor walkout, a couple of young men exited from the theatre and openly told the doorman, "You have a nerve to charge $1.50 for this. Sure it's a good picture, but it's worth only $1. And I'm not even referring to the fact your cooling plant wasn't working and you didn't advise the public." It was not a rowdy talking. It was an honest statement of fact, by a young man who has an average white-collar job, who enjoyed the show, but felt it his privilege to let the theatre know in a frank and by no means surly manner just what at least one vox pop thought.

It's something to think about. When a couple of admissions to a downtown cinema kick a big hole in a $5 bill, it may be all right for the gross of that particular theatre, at that particular time—providing, of course, that enough customers kick in those $1.25, $1.50 and $1.80 admissions. What it does to the less-potent films in the adjacent picture houses—theatres undoubtedly affiliated with or having some affinity to the more fortunate attraction—is obvious.

The vicious cycle of h.c.l., of course, has more than a reasonable counterpart in the picture business. The base costs have mounted to such disproportionate degree, while the ceiling has been coming down, that the job is to keep both from meeting. If the chasm between the two ever meets it'll be an atomic catastrophe indeed. Right there, in that in-between avenue, lies the solution. The aperture is still plenty big, indicating the margin of profit between cost and income is still there, if mayhaps not as high, wide and handsome as in those lush war years.

Therein perhaps is the key. Since '41 we have become so conditioned to every-weekend-like-New Year's Eve business that it is difficult to visualize the status quo. Actually, while business is sliding there are still some very fancy grosses extant. Business may have fallen off from out-of-this-world to being just pretty-durn-good. Even as of now we still talk of grosses "approaching" prewar levels—"approaching" mind you. True, costs are far in excess of prewar levels, and there is the rub.

There have been some in Hollywood who have long been committed to the credo that "the only thing labor understands is layoffs." Conservative heads resisted that philosophy. Now it has come to pass. Readjustments are not only in order—they're necessary. Conditions compel it.

Show business, of course, is still far from a penny-ante business. It has blossomed from nickelodeons into billions. Perhaps it has gone too far from its humble Woolworth-scale standards, and perhaps this weaning away of the Woolworth-type trade is one of the causes of the current-day effects.

Readjustments must take cognizance of all components in the present readjustment program. As the standards improve, the economic factors mount. If they have pyramided too far out of reach there must be stock-taking on all sides. *Abel.*

BUT WON'T SHOW TILL NEXT YEAR

Major film companies' profits, which slumped dismally during the past six months, should take a sharp turn upwards next year. That's the optimistic belief of industry officials, predicated on the theory that most of the economy measures instituted last year or now in the works haven't yet had a chance to show in the profit statements.

(Eric Johnston, in a press interview in Hollywood Monday (26), echoed the opinion of company fiscal execs in New York, quoted here, that profits would go up as less expensive films went into amortization. See Johnston story herewith).

With very few exceptions, most films now being released were turned out during the period of peak production costs. Despite the fact that film rentals remained fairly constant and the boxoffice suffered only a slight dip, the net result was a dip in profits over peak earning years because of the amortization of top-cost pictures. As soon as those films are released that were produced after production costs were trimmed, consequently, the earnings should swing upwards.

That the sales departments are holding their own is demonstrated by Metro. Breakdown of operating revenues by the majors into theatre receipts, film rentals, etc., has

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Grinieff's Bid For Yates' Stock

Efforts are being made by a syndicate of film and financial men, headed by Jacques Grinieff, to buy out Herbert J. Yates' interest in Republic. Grinieff, New York foreign film importer-exporter, sailed for Europe last Friday (23) to meet Yates, who is now there.

There has been no indication of whether the Rep prexy and principal stockholder could be interested in parting with the company which he had been largely instrumental in building. Another group tried to buy him out last May, resulting in a strong statement by Yates that he had no intention of selling.

However, reports in New York banking and financial circles are

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Reported Upping of Ned Depinet To Prez of RKO Welcomed in N. Y. Home-Office as Morale-Stabilizer

Ned E. Depinet, RKO exec v.p., was reported definitely slated this week to be upped to president. He would have complete charg of the sales and distribution end of the company.

Howard Hughes, who recently bought control of RKO, was widely reported planning to take over himself the studio production reins. However, there was considerable doubt in many quarters that the millionaire industrialist would choose to tie himself down to the daily desk work entailed in being a studio topper.

While there was no official indication of the upper echelon changes that might be expected at RKO following the resignation of prexy N. Peter Rathvon last week, it was learned from top sources that Hughes was highly impressed with Depinet during their recent week-long meeting on the Coast and had tendered him the presidency. It is reported that Depinet, who presently has no contract with

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Hotfoot

Washington, July 27.

Small subsequent-run house here has developed a new way of improving summer business—business for one of its sidelines, that is.

During the middle of each afternoon and evening session, the airconditioning is turned off. As the shooting gallery gets hotter, the patrons get thirstier. Result is a big upturn in the take of the "Coke" machines at the rear of the auditorium.

M-G, 20th Borrow Vs. Frozen Coin For British Prod.

Metro and 20th-Fox have received the okay of the Bank of England for production loans against future earnings in England. These are the first such loans of this type, made under the Anglo-U. S. films agreement of last March.

Advances, which were approved for much smaller amounts than Metro and 20th requested, are nevertheless permitting the two companies to start production in England without waiting for blocked currency to pile up. As and when this frozen income accrues, it will be used to pay off the loans.

Loan of £200,000 ($800,000) was

(Continued on page 24)

Percenters Cry Blues

Hollywood, July 27.

Hollywood's 10%ers are singing the economy blues, with the agency business off more than 50% and still dropping. Talent agents predict that conditions won't improve until next January.

Television is expected to provide work for some of the film thesps in the lower-salary brackets, but not for the top moneymakers.

Report Jerry Wald Wants Out on His WB Contract; Claims Authority Curbed

Hollywood, July 27.

Possibility of Jerry Wald seeking out from his producer pact with Warner Bros. looms as result of a studio denial on Monday (26) that Wald was dickering with Fritz Lang to direct "Narrow Escape."

Wald had spoken to Lang this past weekend and reportedly felt it within his province as a producer to conduct such negotiations with an outside director to handle a Wald pic. Obviously, Warners didn't think so.

Wald conferred today (27) with his lawyer, Dave Tannenbaum, and

(Continued on page 17)

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DAILY VARIETY
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National Boxoffice Survey

Milder Weather Boosts Biz — 'Parade,' 'Waltz,' 'Largo,' 'Street,' 'Affair,' 'Melody' Top Six

Break in the heat wave in many sections of country is being reflected by stronger all-round biz in many key cities covered by VARIETY. Two champ moneymakers of recent weeks continue to pace the field, with "Easter Parade" (M-G) edging into first position. It is supplanting "Emperor Waltz" (Par), which has headed the procession for several sessions.

Not far behind "Waltz" is "Key Largo" (WB), which promises even greater things once it gets around the keys. Still spotted in only a few cities (total of six), it is going great guns. Outstanding, of course, is the N.Y. showing at the Strand with smash $80,000 in second stanza after all-time high of $95,000 first week.

"Street With No Name" (20th) is finishing fourth with "Foreign Affair" (Par) in fifth slot. Latter is bearing out its initial promise shown at N.Y. Paramount with solid to brisk returns. "Melody Time" (RKO), with skillful handling, is managing to cop sixth coin.

"Abbott-Costello Meet Frankenstein" (U), which tees off in N.Y. this week, is proving the biggest hit in months for this comedy team. Limited showing this week is pushing it into seventh position. A & C horrific comedy is pacing mild Buffalo with a great week, is solid in five Los Angeles houses and fancy in Cincinnati second week.

Eighth place goes to "On Island With You" (M-G), with uniformly solid returns. "Blandings Dream House" (SRO) also is perking to wind up ninth.

"So Evil My Love" (Par) and "Romance High Seas" (WB) are best of runner-up pictures.

Besides "A. & C. Meet Frankenstein," "My Love" and "Melody Time," most promising newcomers appear to be "Tap Roots" (U) and "Beyond Glory" (Par). Former is hottest item in Philadelphia although in second week, preem there heading initial batch of bookings. "Glory" is big Minneapolis winner this frame.

Distinctly disappointing in most spots currently is "Deep Waters" (20th). In same category is "Dream Girl" (Par) though nice in Providence. "Feudin', Fussn'" (U) shapes lively in Detroit and Cleveland.

(*Complete Boxoffice Reports on Pages 8-9*)

Revised Charge-Off Schedules on Pix To Make Net Profits Look Better

Universal and some other companies are reportedly revising their film amortization procedures, as a result of the decline in income from Britain, in order to give a more favorable net profit picture in their financial statements. Instead of charging off the entire cost of a film against U. S. income, as has been the practice, they are charging off only the ratio that can be expected to be grossed in this country.

The remainder is started in amortization as the film goes into release in each country. For instance, if a picture costs $1,000,000 to make, the whole $1,000,000 is not to be charged off when the pic goes into U. S. release. Since only, perhaps, 60% of the total revenue may be expected from this country, only

(Continued on page 20)

Jackson Too 'Pompous' For H'wood Producers?

Hollywood, July 27.

Strained relationship between Judge Stephen S. Jackson and some of the Hollywood studio toppers with whom he dealt is said to be back of the decision to switch him from the staff of the Production Code Administration here to the New York office of the Motion Picture Assn. of America. MPAA prexy Eric Johnston disclosed over the weekend that Jackson would take over a new post as legal adviser in New York.

Jackson, former juvenile court jurist in New York, joined the MPAA in April, 1947, and shortly thereafter became chief assistant

(Continued on page 15)

Hughes' Efficiency Experts in RKO Saddle; Veer From Costly Prods.

Hollywood, July 27.

RKO will move away from multi-million dollar films, concentrating on modest-budgeters, under the triumvirate named by owner Howard Hughes last week as an interim committee to run the affairs of the studio. Cost-conscious tendency by RKO was tipped off by Hughes' choice of the trio to operate the lot. One is an efficiency engineer and the other a former cost accountant.

Third member of the group, Sid Rogell, is an RKO vet, having served as studio manager since 1936. Bicknell Lockhart comes to the committee from the Hughes' financial-industrial empire, where he served as an efficiency engineer. C. J. Tevlin, the other committeeman, formerly manager of the General Service (Benedict Bogeaus) studio, is a cost accountant and a financial and efficiency expert.

Economies continued at the studio as five story analysts were given notice of layoff next Friday (30). Department of eight is now reduced to three, with indications that others may go later.

Tevlin is understood to have surveyed the assets of RKO for Hughes, leading to the latter's purchase of controlling interest in the company. Tevlin and Lockhart have been masterminding the recent economy moves on the lot and will temporarily handle the business reins, while Rogell will be in charge of actual production.

Modest A's

Plans now being formulated by the group call for production of six modest-budget A's and four or five B's by the end of the year. Lot is under no pressure for production, since there is an adequate backlog of important pictures to keep the distribution and theatre machinery of the company operating for months to come.

Meantime, Rogell is going over story properties owned by the studio to determine which best may be made on modest budgets. Announcement of titles is expected by the end of this week.

One series which is certain to be continued is the "Bad Man" pix, which are proven moneymakers. Producer Jack Gross is assigning writers next week for the next in the series, which is due for Sept. 1 lensing. Other pix will be slated to roll shortly thereafter.

New studio governing committee

(Continued on page 17)

Indie Ohio Exhib Files 350G Suit Vs. Schines

Columbus, O., July 27.

Emerson W. Long, Cadiz, O., today (27) filed a $350,000 triple damage suit in Columbus federal district court against the Schine theatre circuit. Plaintiff charges that because of the buying power exerted by Schine, his Memorial theatre, Mount Vernon, O., was unable to license first run films in the period from Jan. 1, 1935, through Jan. 1, 1941.

Suit also charges that Schine reopened his Lyric as soon as Long commenced operating the Memorial and later attempted to get the Memorial lease from the theatre lessor in an effort to close the house.

EL, UA and Rep Branch Mgrs. Resign, Reshuffled

Resignations of three branch managers from as many film companies last week resulted in a major shuffle of exchange personnel. In Cleveland both Eagle Lion's Mark Goldman and United Artists' Harris Dudelson stepped out, while Republic's James E. Hobbs tossed in the towel in Atlanta. Meanwhile, Dudelson has been mentioned as moving to Cincinnati as EL manager here.

William J. Heineman, EL veepee in charge of distribution, named Robert R. Richardson, former RKO salesman, to replace Goldman. Succeeding Dudelson is William M. "Bill" Levy who switched to the lake city from UA's homeoffice staff. From 1945 to 1947 he was the company's foreign division manager in Europe and the Near East. Republic appointed Merritt Davis as its new Atlanta b.m. effective next Monday (2).

CSU Asks Unions To Boycott Films

Hollywood, July 27.

Charges that the motion picture industry is operating under an open shop policy are contained in an open letter mailed by four locals of the Conference of Studio Unions to all Central Labor Councils and Building Trade Councils in the U. S.

The letter implies a national boycott against films.

20th's Outright Buy of Korda's 2 Via Frozen Coin

In addition to the 14 Sir Alexander Korda films which 20th-Fox is committed to distribute between now and 1951, company has bought two of the British producer's pictures outright for U. S. release. They are "Mine Own Executioner" and "Man About the House," first of which goes into distribution here this summer.

Outright buys of pix not covered under the original contract will permit 20th to make still further use of the British currency it expects to have frozen under the Anglo-U. S. films agreement. Terms of that deal provide that income from pix which are American-owned, despite having been British made, goes completely into the coffers of the company which owns them. "Executioner" and "House" fall into this category.

Income from British-made films which are British-owned, such as the other Korda films 20th will distribute and the J. Arthur Rank pix handled by Universal and Eagle Lion, goes into the American dollar pool. This is added to the $17,000,000 yearly guaranteed from

(Continued on page 20)

FRED BRISSON BACK FROM EUROPEAN TRIP

Indie producer Frederick Brisson, head of Independent Artists, is scheduled to return from a seven-week trip to Europe tomorrow (Thursday) for huddles with RKO homeoffice toppers on the forthcoming release of the outfit's initial production, "The Velvet Touch."

Brisson took the first print of the film with him. He also set up offices and installed sales personnel for his firm in London and Paris and worked out arrangements for the lesing of the "King of Diamonds," biofilm of the late Barney Barnato, in Europe. Brisson also scouted Denmark for a suitable actor to portray his father, Carl, in the projected biopic of the nitcry star.

C. C. Moskowitz Due Back From Culver City

Hollywood, July 27.

Metro veepee-treasurer Charles C. Moskowitz is scheduled to return to the homeoffice Thursday (29) after several weeks at the M-G studios.

Moskowitz went out to the Coast in company with J. Robert Rubin, veepee and general counsel, to help set up the deal whereby Dore Schary takes over as second in command on the Metro lot. Duo also put into effect a number of new economy measures at the studio, after which Rubin returned to New York but Moskowitz remained in Hollywood to follow through on the cost-cutting campaign.

Leo Woos Johnson

Hollywood, July 27.

Nunnally Johnson, whose producer-writer contract with Universal-International expires Oct. 1, may move into Metro after that date.

Decision will be made when Dore Schary returns from his vacation Aug. 9.

Depinet Upping

Continued from page 3

RKO, was offered a five-year termer by the new owner.

Reports that Depinet would get the top post, which flew through the homeoffice sales and distribution departments at the end of last week, were greeted gleefully. Wholesale firings at the studio, following resignation of production chief Dore Schary early this month, had seriously impaired homeoffice morale with much of the personnel. Feeling is that the sales and distribution execs have a protecting guardian in Depinet against any widespread turnover. Depinet has been a top RKO exec for almost 20 years and much of the organization was built up under his command.

Rathvon and Harry Gold's Status

Rathvon's resignation, acted upon in routine fashion by the board of directors, meeting in New York last Friday (23), was not unexpected. He had made repeated efforts himself to get a syndicate together to buy control of the company from Floyd Odlum's Atlas Corp., but had been unsuccessful. He originally said, however, that he hoped to stay under the new owner.

Rathvon, in resigning, gave up a contract that had more than a year to run at $2,000 a week. No indication was given of the amount paid by Hughes in settlement of the pact. Rathvon won't officially be out until the new board is elected at the annual stockholders' meeting of the company Aug. 31.

One of the questions that has the trade wondering is where Harry L. Gold will fit into the RKO picture. Gold, former division chief for United Artists, has been working for the past two years as sales chief on Hughes' "The Outlaw." He has been variously rumored as going into an exec sales post at RKO.

It was reliably learned from the Coast, however, that Hughes' intention is to continue Gold in charge of selling the pix that Hughes made as an indie producer. "Outlaw" is far from having played off if peace can be made on censorship problems with the Motion Picture Assn. of America and the Catholic Legion of Decency. In addition, committed to United Artists but as yet unreleased are Hughes' "Mad Wednesday" and "Vendetta." The only uncertainty would be if Hughes succeeded in efforts to buy back his commitments to UA and turns the pix over to RKO for release.

Rathvon came into the RKO setup in 1939 via the Odlum ownership. He had been a v.p. of Atlas Corp. His original tie was as chairman of the executive committee and director while RKO was in 77b. He became prexy in 1942.

PRICE CUT ON KID FILM A B.O. HYPO ON B'WAY

Another test of whether a cut in admission prices will boost theatre grosses was instituted on Broadway last week, when Brandts' Gotham set up a special rate of 35c for children under 12 during the run of the current "Mickey," Eagle Lion production. Kids heretofore had been subject to the theatre's minimum 70c admission tab.

Film did a fine $10,000 for its first week ended last Friday (23) and is sighting a neat $7,500 for the current second round. House trimmed its price to lure more juve trade, for which the pic is especially grooved; whether the reduced rate sticks depends on boxoffice performance during the remainder of the run.

Gotham's move follows similar price-cutting maneuvers initiated by various Broadway filmeries recently in an effort to bolster a faltering boxoffice.

Europe to N. Y.

Frederick Brisson
Bonnie Cashin
Howard S. Cullman
Duke Ellington
Rory Glamurescu
William Goetz
Robert Goldstein
Edwin Knopf
Dr. Harry Martin
W. Stewart McDonald
Luella O. Parsons
Giles Playfair
Jack Robbins
Samuel Schneider

Britain's Method of $20,000,000 Dole to Pix Resented by Indies

London, July 27.

The government announced today (Tuesday) that it would introduce at the fall session of Parliament, opening Sept. 13, legislation to provide $20,000,000 in financial aid to independent producers, as outlined by Board of Trade prexy Harold Wilson last week.

London, July 27.

Method to be used by the government in doling out the $20,000,000 in aid it has promised to them is very much resented by indie producers—not so much so, however, that they all aren't standing in line for the coin. Fact that the financial help will come to them via a distributor as a middleman is what is rankling. They feel it implies they can't be trusted with the money.

As a matter of fact, that's exactly how much of the film and financial field here does feel. It isn't so much a reflection on the personal integrity of the indies, but a doubt that the government can do anything but lose much of the $20,000,000. Few people see any reason that the Treasury should be able to make a go of indie financing when professional moneylenders cannot.

Producers voiced their resentment of the distributor middleman method of passing out the coin at a session today (Tuesday). They don't see why the government doesn't fully indicate its faith by giving them the financing directly rather than handing it to a distributor, who will act as a watchdog over their use of it.

Plan, as outlined by Board of Trade prexy Harold Wilson to the House of Commons last Thursday (22), has been received with mixed feelings from the trade and financial experts. To some it means the logical carrying out of promises made by Wilson to the indies last winter. To others, it is another move toward nationalization of the entire industry.

Generally, it is regarded, however, as a move into which Wilson was forced secondarily by his promise to the producers, but primarily as a means of making good on the 45% quota law which he was instrumental in pushing through. There's no hope of exhibs having enough British-made product to occupy 45% of their screen time without what can be provided by the indies, so Wilson's giving them all possible aid.

Leading independents like Sir Alexander Korda and Herbert Wilcox regard the plan as the logical outcome of the 45% quota, and consider that the method of providing the cash direct to the distributor instead of the producer will provide the necessary control

(Continued on page 22)

Niven Sailing to London For 'Scarlet Pimpernel'

David Niven arrives in New York tomorrow (Thurs.) from the Coast and is scheduled to sail for England the same day on the Britannic. His Swedish bride of six months is accompanying the actor as are his two children, David, Jr., six, and James, three.

Niven just finished "Enchantment" for Goldwyn in Hollywood. While in Britain he'll appear in "Scarlet Pimpernel," a remake for Goldwyn and Sir Alexander Korda.

U's Sales Accent On British Films For Big U. S. Keys

In a switch from its previous practice, Universal henceforth will aim its ad-publicity campaigns on all J. Arthur Rank pictures it releases in the U. S. strictly at the key city markets, leaving the smaller towns to pick up the ballyhoo via word-of-mouth.

That decision was arrived at in London last week by U ad-pub chief Maurice Bergman in huddles with Rank officials. Bergman, who returned to the U. S. via plane last Wednesday (21) declared that both U and Rank execs have realized that the best market for British pictures lies in the big cities, which have a "great number of people who are natural customers for British films." Hence, he said, U will spend less money in plugging the Rank product but hopes to get better results by spending in a more selective way.

Because that market is there, Berman declared, U will no longer try to conceal the fact that a picture was made in England. "The word 'British,'" he noted, "holds a certain amount of prestige for those people and we'll sell our British films on that basis. If a Rank film has a long run in a Brit-

(Continued on page 17)

TOLAND STRESSES BRIT. LACK OF TECHNICIANS

Even with government-financing of indie producers in Egland, as proposed by Board of Trade prexy Harold Wilson last week, British studios will not be able to turn out a sufficient number of films to meet the new 45% quota because of a lack of technicians. That's the opinion of ace Hollywood cameraman Gregg Toland, who recently returned to the Coast from England, where he shot backgrounds for Samuel Goldwyn's "Take Three Tenses."

Toland expressed high praise for the ability of the British technicians, but said he thought it would require considerable time before there are enough of them to meet any such upsurge in production as is proposed by Wilson and J. Arthur Rank. He suggested that the British might profitably employ some of the Hollywood technicians now out of jobs, if the economics could be worked out.

Lenser declared that an insufficient number of top technical people had been developed because of the irregularities of British filmmaking in the past. He said there hadn't been enough pictures made to hold the employees and they thus kept drifting off to steadier jobs in other industries. A similar situation might hit Hollywood, he pointed out, under present uneven filming schedules on the major lots.

N. Y. to Europe

Sherman Ewing
Jacob Gerstein
Dan Golenpaul
Mrs. Benny Goodman
David Niven
Norman Pett
Carmel Snow
Harry Stockwell
Carol Wanderman
Grant Whytock

N. Y. to L. A.

Robert Alton
Val Arms
Scott Brady
Charles Fredericks
Bob Gillham
Leland Hayward
George Jessel
John Joseph
Guy Madison
Alexander Markey
Audie Murphy
Richard F. Walsh
Lou Walters

L. A. to N. Y.

William Bendix
Charles Bickford
George Brown
Joe E. Brown
Peggy Cummins
Roy del Ruth
Dick Dorso
Bill Foy
Sidney Franklin
Rudolf Friml
Thomas Gomez
Jerry Hoffman
Jack Holt
Joe Kaufman
Albert Lewin
Frank Loesser
Charles C. Moskowitz
James Nasser
Ella Raines
Henry C. Rogers
William Selwyn
Joseph Sistrom
Gail Storm
Don Wilson

PEAK NUMBER OF SALES DRIVES

RKO-Goldwyn's Roadshow Prices For 'Joan' Subject of Trade Conjecture

Other distributors see RKO and Samuel Goldwyn with an exceedingly tough battle on their hands if they go through with plans to roadshow Sierra Pictures' "Joan of Arc." Feeling is that the days of upped admission pix are over and the only chance of the policy's being successful is if the Ingrid Bergman starrer is such a hot b.o. number that theatre operators are virtually forced into playing it.

Exhib opposition to the increased tariff started immediately after Goldwyn introduced "Best Years of Our Lives" early last year and snowballed into almost unbeatable opposition as four other producers followed suit. Exhibitors objected so strenuously to being forced into raising their admission fee that they refused to give playdates to the films in many cases, and Metro and 20th-Fox had to give up plans for roadshowing "Green Dolphin Street" and "Captain from Castile," respectively.

James A. Mulvey, Goldwyn prexy, who went to the Coast last week to close the "Joan" deal, also huddled while there on the Goldwyn organization handling Monteey's "Red River," which will be released by United Artists. On this one, however, there's no thought of roadshowing and the Goldwyn staff in the east would act merely as a producer's representative.

"Red River," a $2,800,000 western produced and directed by Howard Hawks, is in the hands of Motion Picture Investors, financial syndicate which put up the second money and completion bond. Mulvey confabbed on handling it with Dan O'Shea, MPI topper, who is also v.p. of David O. Selznick's enterprises.

Holding up the deal, it is understood, is Mulvey's demand for 3% of the gross as a supervision fee, the same as he is getting on "Joan."

(Continued on page 20)

ASCAP Theatre Rates

Average U. S. theatre, with a 500-seater capacity, will save $62.50 yearly in performance rights formerly paid to the American Society of Composers, Authors and Publishers if the court decision last week ruling illegal collection of such fees from theatres is upheld.

Following are the new ASCAP rates, which took effect last February, and the cost to theatres with varying capacity:

Theatres	Rate per Seat	Yearly Cost
499 seats & under	10c	$49.90 & under
500 to 799 seats	12½c	$62.50 to $99.88
800 to 1,599 seats	19c	$162 to $303.81
1,599 seats & up	25c	$399.75 and up

ASCAP Decision Splits Exhibitors On Fee Legality

Judge Vincent L. Leibell's ruling last week in the case against the American Society of Composers, Authors and Publishers has split the industry into two separate camps over the question of whether the decision renders ASCAP's theatre performance fees illegal. ASCAP board, meanwhile, after three special sessions on the situation, has taken no official action, preferring to delay a decision on appeal pending further study and discussion.

Independent Theatre Owners of America, which won the decision, claims the judge ruled everything ASCAP has done in relationship to film exhibition is illegal. ITOA, consequently, has instructed its members to stop paying ASCAP fees. Opinion was pointed up by Allied States chief counsel Abram F. Myers, who declared that "under the ruling, the copyright owners will be compelled to license the public performing rights to the motion picture producers and the latter will convey those rights to exhibitors in film contracts."

On the other side of the fence are ASCAP legalites and officials of the Theatre Owners of Amer-

(Continued on page 20)

27 SCRIBES ON 21 PIX WORKING AT WARNERS

Hollywood, July 27.

Writing mill at Warners has taken on a new burst of speed with 27 writers working on 21 future productions and two currently before the lenses.

Doubling up on screenplays are Phoebe and Henry Ephron on "Career Girl"; Philip and Julius Epstein on "As We Are Today"; John Jennings and Harriet Frank, Jr., on "Candy Kid Levela," and Ben Roberts and Ivan Goff on "Into the Night."

Writing solo are Zachary Gold, "Blowing Wild"; Richard Brooks, "Flamingo Road"; Charles Hoffman, "Charge It, My Love"; Harry Kurnitz, "Happy Time"; Winston Miller, "The Big Break"; Jack Rose, "Miss Richmond Takes Grant"; Oscar Saul, "The Cantor Story"; Charles Tedford, "Highland Games"; John Twist, "Colorado Bound"; Irving Wallace, "Classmates"; Marion Hargrove, "Something's Got to Give"; John M. Lucas, "Serenade," and Gibson Scott Fox, "No Common Clay."

In addition, Russell Hughes, Edna Anhalt, Edmund North and William Sackheim are working on untitled stories while Martin Rackin is doing a polish job on "Fighter Squadron" and Ayn Rand is doing likewise on "The Fountainhead."

Eyssell, For Time Being Anyway, Still Concerned With Film-Buying for MH

Film buying for Radio City Music Hall, N. Y., will remain in the hands of prexy Gus Eyssell for the time being, despite recent promotions and additions to his staff. Eyssell's aim, as his aides get further seasoning, is to gradually turn over his responsibilities to Russell V. Downing and Jack F. Dailey.

Downing, who has been associated with the Hall as treasurer since 1933, shortly after it opened, and later as v.p., is slated for top spot. Dailey, who joined the staff in 1946 as administrative assistant, was upped last week to the newly-created post of manager of operations.

Eyssell, who recently had added to his duties as managing director of the Music Hall the executive managership of all of the Rockefeller Center buildings, expects nevertheless to continue to keep a sharp eye on the theatre. While all other duties may eventually be turned over to Downing and Dailey, he will continue to be consulted on choice of product for the house. He's presently doubling between an office in the RCA Bldg. from which he directs Rockefeller Center activities and his old Music Hall office, to which he repairs when the day's other duties are finished.

In addition to the promotion of Dailey, Eyssell announced last week the appointment of 27-year-old Charles R. Hacker as Dailey's successor as administrative assistant. Hacker is district manager of the Standard Theatres Management, Milwaukee. He became manager of the Fox, Milwaukee, at the age of 19 and later of the Palace theatre there.

Current lineup at the Hall calls for Metro's "Date With Judy" after the current "Emperor Waltz." That will be followed by RKO's "Good Sam" and then Metro's "Julia Misbehaves."

AIM FOR QUICKER CASH-INS ON PIX

Forthcoming selling season in the film industry, which tees off next month for most companies with announcement of the new season's product, will probably see more sales drives in force than any previous year in the industry's history. Whether they'll be as successful for distributors as most of them have been in the past, however, is another question.

Company sales chiefs explain the drives as attempts to get the maximum number of playdates for new pictures. As such, they point out, the situation is no different than in previous years. Fact that so many of the distribs have hopped on the system this year, however, is believed to indicate the current faltering condition of the nation's boxoffice. With production costs still up, the majors need as quick returns on their new product as it's possible to get.

In the past, the provision of the usual bonuses for salesmen, plus the special pitches made to exhibitors on an "old customer" basis, was usually successful in rounding up those extra dates. New season this year, though, finds the first run market glutted with product, with the result that exhibs have plenty of new pictures from which to choose. In addition, the competition engendered by the very fact that so many of the majors are going in for drives in the near future will tend to cut down the number of available extra dates for each.

To date, Universal has a drive scheduled to honor sales veepee William J. Scully for the month of

(Continued on page 17)

Distribs Veering More to Flat Deals

Switch from percentage deals to flat rentals, long predicted in the film industry, is now an accomplished fact. Several major distributors, it's been learned, have been cutting back on percentage sales in as many situations as feasible in another effort to compensate for dwindling grosses.

Most of the switch to date has taken place in small towns and subsequent run situations in the key cities, where the amount of business done remains fairly consistent. It's believed extremely unlikely that the switch will ever be carried over into key city first run spots, both because of the difficulty in ascertaining what kind of business each picture will do and the necessity for using those first run situations as a measuring gauge to determine what the flat rental is to be for the smaller theatres.

New distributor move is looked on in the trade as one definitely geared to current boxoffice condi-

(Continued on page 97)

Pare Lorentz Reclaiming Some Old RKO Footage

Documentary producer Pare Lorentz trained out to the Coast Thursday (20) to take into custody from RKO the footage of "Name, Age and Occupation," uncompleted film which he started several years ago.

Footage was awarded to Lorentz in a recent court decision against the company. Lensing on "Name" was closed down by the late Charles W. Koerner, then RKO production chief, on the assumption that Lorentz was spending too much money on it. Producer declared he'd try to salvage as much of the footage as possible for another feature. Since Dudley Digges and one other of the principals have since died, however, he declared the task would be a difficult one.

Lorentz plans to remain on the Coast until the end of August.

What, No Dishes?

With exhibs filing and winning anti-trust suits against the majors on almost all fronts in the past few years, attorney for one company said in New York this week he expected any day to find the following ad in the papers:

"For sale—poor theatre, but with good cause of action against major companies. Sell outright or on percentage of damages."

20th's 30 Pix Cost Same As 24 Last Year

Thirty "A" pictures scheduled for production by 20th-Fox during the forthcoming season will cost practically the same as the 24 films turned out by the company during the current year, despite the 20% boost in number. Fact that they'll have equal star values to the 1948 product and other factors rating them top playing time indicates that 20th, for one, is well on the way to licking the drastic problem of upped production costs.

Cost reduction effected by 20th at its studios was outlined to stockholders at their annual meet in May by prexy Spyros P. Skouras. He declared at the time that the films now in production will cost one-third less on an average than the films turned out during the peak period immediately following the war. Company released 18 films in 1947 at an average budget of $2,300,000 each, he said. In 1948, 20th is turning out 24 films at an average cost of $1,900,000. Those now in production for release next year, and included in the 30 announced last week, will cost only about $1,600,000 each.

Announcement of 20th's new season product was made by Skouras last week at a meet of the Canadian sales staff in Toronto. Included among the 30 are five pictures to be made abroad, which will give 20th a chance to put to

(Continued on page 20)

TRANS-LUX'S 6 ADDED HOUSES UPS CHAIN TO 14

Long contemplating an expansion move, the Trans-Lux Corp. stepped out last week to acquire six houses in the New York metropolitan area, bringing its holdings up to 14 theatres in all. The circuit's prexy, William M. Girden, on Friday (23) announced the takeover of three houses on New York's east side whose total rentals and cash consideration approximated $1,600,000 while earlier in the week the same chain bought two theatres in Westchester County, N. Y., as well as one in the Bronx.

Houses included in Trans-Lux's east side purchase are the 900-seat Colony, 2,300-seat Monroe and the 450-seat Granada. In addition the chain bought the 1,000-seat Embassy at Dobbs Ferry, N. Y., from Greenfield & Fromme as well as picking up the Hastings, at Hastings-on-the-Hudson, and the Crest, in the Bronx.

Trans-Lux's sudden activity in the real estate field was clarified by company veepee Norman W. Elson, who said that his firm had such moves in mind for a number of years. He expressed confidence that the time is now ripe to carry them out. However, he added that although the circuit has other deals imminent, there's small likelihood that the company will do any building until costruction costs building until construction costs both in New York and Washington.

'Anti-Raiding' Policy Said to Be Stagnating Sales Dept. Personnel

"Anti-raiding" policies of the major companies are privately said by some sales execs to be a basic reason for too few "new faces" being developed currently in distribution. Capable younger men, it is said, are not being given a chance to show their ability because no major will hire an employee away from another.

The need for "new faces" theme, long a topic of popular trade discussion as applied to Hollywood stars and recently much talked-of in reference to production execs, is now getting plenty of attention in distribution circles, too. It is part of the casting about by all in the industry for the reason behind the current soggy state of the b.o.

Same set of execs in the same jobs for anywhere up to 20 or 25 years is causing a lethargy that's reflected in a lack of enthusiasm all the way down the line, it is said. Result is a dearth of new ideas and of punch to put them across that is vital to any branch of show business.

Putting their finger on the "anti-raiding" policy followed by all majors, some execs say it causes younger men to get holed up in the same job for so long that their talents are lost sight of and they never develop. On the other hand, the same execs do not advocate any wild raiding, saying it would cause chaos in the industry. Their feeling is, however, that any distrib which has a job opening suitable as an advancement for another company's employee, shouldn't hesitate to offer it to him.

What happens now, they say, is that when a spot is made available by dearth or retirement or any other reason, companies are forced

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Small Would Shift His B's Elsewhere If 20th Doesn't Want 'Em

Should 20th-Fox carry through its plan for dropping low-budgeters by indie producers from its release slate, Edward Small will turn to making his share of the films for other distribs, he said in New York this week. Producer declared he'd continue with his schedule of 16 pictures in the next 12 to 14 months whether or not Fox picked up his option.

Feeling the market is too soft to absorb the B's, 20th, in announcing its production plans for next year, dropped mention of the indies. The only outsiders whose product the distrib will definitely continue to handle are Nat Holt and Edward Alperson.

Small said that if 20th did not choose to distribute any more of his pix after the first half-dozen, to which it is definitely committed, there would be little trouble in switching their release to another company, with the current demand for indie product. He has other pix currently being distributed by Columbia, Eagle Lion and United Artists. High quantity of production he feels is vital in order to assure himself of profits via averaging out any possible losing pictures.

Producer plans to be in New York about three more weeks, when he'll leave for the Coast to ready his next UA production, "Leather Stocking Tales." He just finished shooting on "Indian Scout." The films go to UA under a two-picture agreement made some months ago but just signed in New York last year.

Pickford Wins 'Venus' Suit From La Cava

Los Angeles, July 27.

Gregory LaCava lost his breach-of-contract suit for $1,653,750 against Mary Pickford in L. A. superior court. Judge Elmer W. Heald ruled the plaintiff was not entitled to any damages.

LaCava claimed he had an oral agreement with Miss Pickford to produce "One Touch of Venus."

20th CENTURY-FOX

... ...the company with more
"Scoreboard" for the
as its next

CORNEL WILDE LINDA DARNELL

THE WALLS

ANN DVORAK · Marjorie Rambeau · Henry Hull · Colleen

Directed by JOHN M. STAHL

Screen Play by Lamar Trotti

* ACTUAL
Month by Month
Tabulation!

World Premiere, Roxy

Boxoffice Champions on the VARIETY first half of '48* presents great attraction...

ANNE BAXTER KIRK DOUGLAS

OF JERICHO

Townsend · Barton MacLane · Griff Barnett · William Tracy · Art Baker

Produced by LAMAR TROTTI

Based on the Novel by Paul Wellman

New York, August 4th!

Big Pix Ups L.A.; 'A.&C. Frank'stein' Loud 46G, 'Island' Lush 55G, 'Canon' Bangup 39G, 'Affair' Lively at 38G

Los Angeles, July 27.

Local firstruns, with few exceptions, are perking up this week with several strong, new entries setting a fast pace. "Abbott-Costello Meet Frankenstein" is attracting solid $46,000 in five theatres, with plenty of added juve trade. Off to a good start is "On Island With You," which is sighting nifty $55,000 in three situations.

"Canon City," in five houses, looks sturdy $39,000. "Foreign Affair" will hit excellent $38,000 in two Paramount theatres, being very big in Hollywood and normal in downtown spot. "Lulu Belle" is scant $15,000 for two spots. "Key Largo" shapes stout $49,000 in three locations while "Deep Waters" looks medium $34,000 for five, both second weeks.

Estimates for This Week

Belmont (FWC) (1,532; 60-$1)—"Canon City" (EL) and "Lady at Midnight" (EL). Good $5,000. Last week, "Ruthless" (EL) and "Shed No Tears" (EL) (2d wk-5 days), $1,400.

Beverly Hills Music Hall (G&S-Blumenfeld) (826; 65-$1)—"Commandos Strike at Dawn" (Col) and "Invaders" (Col) (reissues). Just $3,000 or over. Last week, "Next Time We Love" (Indie) and "My Man Godfrey" (Indie) (reissues), $3,200.

Carthay Circle (FWC) (1,518; 60-$1)—"Deep Waters" (20th) and "Checkered Coat" (20th) (2d wk). Slow $3,500. Last week, mild $6,600.

Chinese (Grauman-WC) (2,048; 60-$1)—"Deep Waters" (20th) and "Checkered Coat" (20th) (2d wk). Down to $8,000. Last week, nice $13,500.

Culver (FWC) (1,145; 60-$1)—"Canon City" (EL) and "Lady at Midnight" (EL). Good $5,000. Last week, "Ruthless" (EL) and "Shed No Tears" (EL) (2d wk-5 days), $1,800.

Downtown (WB) (1,800; 60-$1)—"Key Largo" (WB) and "Music Man" (Mono) (2d wk). Stout $18,000. Last week, socko $25,000.

Downtown Music Hall (Blumenfeld) (872; 60-$1) — "Commandos" (Col) and "Invaders" (Col) (reissues). Fair $7,000. Last week, "Next Time Love" (Indie) and "Godfrey" (Indie) (reissues), small $5,400.

Egyptian (FWC) (1,538; 60-$1)—"Island With You" (M-G). Brisk $14,000. Last week, "Summer Holiday" (M-G) and "Big City" (M-G) (2d wk), light $6,800.

El Rey (FWC) (861; 60-$1) — "Canon City" (EL) and "Lady Midnight" (EL). Good $4,500. Last week, "Ruthless" (EL) and "Shed No Tears" (EL) (2d wk-5 days), $2,000.

Esquire (Rosener) (685; 85-$1.20) —"Dreams Money Can Buy" (Indie) (2d wk) and "Girl of Canal" (Indie) (2d wk). Nice $2,500. Last week, $4,000.

Four Star (UA-WC) (900; 60-$1) —"Search" (M-G) (4th wk). Steady $4,500. Last week, pleasing $4,700.

Guild (FWC) (968; 60-$1) — "Abbott and Costello Meet Frankenstein" (U) and "King of Olympics" (UA). Solid $6,000. Last week, "Man-Eater Kumaon" (U) and "Guns Hate" (RKO) (10 days), $3,400.

Hawaii (G&S-Blumenfeld) (1,106; 60-$1) — "Commandos" (Col) and "Invaders" (Col) (reissues). About $3,000. Last week, "Next Time Love" (Indie) and "Godfrey" (Indie) (reissues), $2,900.

Hollywood (WB) (2,756; 60-$1)—"Key Largo" (WB) and "Music Man" (Mono) (2d wk). Smooth $17,000. Last week, great $22,100.

Hollywood Music Hall (Blumenfeld) (475; 60-85) — "Commandos" (Col) and "Invaders" (Col) (reissues). Mild $2,500. Last week, "Next Time Love" (Indie) and "Godfrey" (Indie) (reissues), only $2,100.

Iris (FWC) (828; 60-85)—"Meet Frankenstein" (U) and "King Olympics" (UA). Bright $5,500. Last week, "Man-Eater" (U) and "Guns Hate" (RKO) (10 days), modest $3,800.

Laurel (Rosener) (890; 85)—"Die Fledermaus" (Indie) (4th wk). Oke $2,000. Last week, $2,400.

Loew's State (Loews-WC) (2,404; 60-$1)—"Deep Waters" (20th) and "Checkered Coat" (20th) (2d wk). Down to thin $12,000. Last week, pleasing $22,500.

Los Angeles (D'town-WC) (2,097; 60-$1)—"On Island" (M-G). Stout $27,000. Last week, "Summer Holiday" (M-G) and "Big City" (M-G) (2d wk), mild $11,500.

Loyola (FWC) (1,248; 60-$1) — "Deep Waters" (20th) and "Checkered Coat" (20th) (2d wk). Pleasant $6,000. Last week, good $8,900.

Orpheum (D'town-WC) (2,210; 60-$1)—"Canon City" (EL) and "Lady at Midnight" (EL). Big $20,000. Last week, "Ruthless" (EL) and "Shed No Tears" (EL) (2d wk-5 days), mild $4,900.

Pantages (Pan) (2,812; 60-$1) — "Lulu Belle" (Col) and "Rusty Leads Way" (Col). Dim $7,000. Last week, "Fighting Father Dunne" (RKO) and "Strawberry Roan" (Col), slight $10,600.

Paramount (F&M) (3,398; 60-$1) —"Foreign Affair" (Par) and "Big Town Scandal" (Par). Good $20,000 but not big. Last week, "Dream Girl" (Par) and "Secret Service Investigator" (Rep) (2d wk), slim $11,500.

Paramount Hollywood (F&M) (1,451; 60-$1) — "Foreign Affair" (Par). Strong $18,000. Last week, "Dream Girl" (Par) (2d wk), light $7,800.

RKO Hillstreet (RKO) (2,890; 60-80)—"Lulu Belle" (Col) and "Rusty" (Col). Scant $8,000. Last week, "Father Dunne" (RKO) and "Strawberry Roan" (Col), fair $17,300.

Ritz (FWC) (1,370; 60-$1)—"Meet Frankenstein" (U) and "King Olympics" (UA). Bright $8,500. Last week, "Man-Eater" (U) and "Guns Hate" (RKO) (10 days), thin $6,200.

Studio City (FWC) (880; 60-$1)— "Meet Frankenstein" (U) and "King Olympics" (UA). Brisk $6,000. Last week, "Man-Eater" (U) and "Guns Hate" (RKO) (10 days), light $4,400.

United Artists (UA) (2,100; 60-$1)—"Meet Frankenstein" (U) and "King Olympics" (UA). Great $20,000. Last week, "Man-Eater" (U) and "Guns Hate" (RKO) (10 days), good $15,400.

Uptown (FWC) (1,719; 60-$1) — "Deep Waters" (20th) and "Checkered Coat" (20th) (2d wk). Mild $4,500. Last week, oke $8,200.

Vogue (FWC) (885; 60-85) — "Canon City" (EL) and "Lady at Midnight" (EL). Sturdy $6,000 or close. Last week, "Ruthless" (EL) and "Shed No Tears" (EL) (2d wk-5 days), $2,100.

Wilshire (FWC) (2,296; 60-$1) — "On Island" (M-G). Smart $14,000. Last week, "Summer Holiday" (M-G) and "Big City" (M-G) (2d wk), $6,600.

Wiltern (WB) (2,300; 60-$1) — "Key Largo" (WB) and "Music Man" (Mono) (2d wk). Fine $14,000. Last week, big $20,400.

'Street' $17,000, 'Melody' 16G, Both Fine in Prov.

Providence, July 27.

Blue skies and lower takes all around. Majestic's "Street With No Name" is topping the list of new ones, with "Melody Time" also nice. Second week of "Easter Parade" is neat at Loew's State.

Estimates for This Week

Albee (RKO) (2,200; 44-65) — "Melody Time" (RKO) and "Mystery in Mexico" (RKO). Nice $16,000. Last week, "Return of Bad Men" (RKO) and "Bill and Coo" (RKO), $15,500.

Carlton (Fay) (1,400; 44-65) — "Romance High Seas" (WB) and "For You I Die" (WB) (2d run). So-so $4,000. Last week, "All My Sons" (U) and "King of Gamblers" (Reo) (2d run), fair $3,500.

Fay's (Fay) (1,400; 44-65)—"Man-Eater of Kumaon" (U) and "Stage Struck" (Rep). Fair $5,000. Last week, "Flowing Gold" (WB) and "God's Country and Woman" (WB) (reissues), $4,500.

Majestic (Fay) (2,200; 44-65) — "Street No Name" (20th) and "Checkered Coat" (20th). Fine $17,000. Last week, "Romance On High Seas" (WB) and "For You I Die" (WB), good $15,000.

State (Loew) (3,200; 44-65) — "Easter Parade" (M-G) (2d wk). Very nice $15,500. First was sock $22,000.

Strand (Silverman) (2,200; 44-65) —"Coroner Creek" (Col) and "Port Said" (Col). Opened Monday (26). Last week, "Dream Girl" (Par) and "Big Town Scandal" (Par), trim $12,000.

'Melody' Tuneful $16,000 in Wash.

Washington, July 27.

The moppet trade is saving the mid-sector from the usual summer doldrums, with the youngsters dragging their parents to "Melody Time" at RKO Keith's and to "Give My Regards to Broadway" at Loew's Capitol. Actual draw at latter is mainly the stage show, starring Tex Ritter and his horse. Holdovers of two musicals, "Emperor's Waltz" at the Warner and "Easter Parade" at Loew's Palace, look fairly steady.

Estimates for This Week

Capitol (Loew's) (2,434; 44-80)— "Regards to Broadway" (20th) plus Tex Ritter and his horse topping stageshow. Big $28,000. Last week, "Ruthless" (EL) with vaude, only $18,000, below expectations.

Columbia (Loew's) (1,263; 44-70) —"Island With You" (M-G) (2d

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Beach Weather Clips Philly; 'Dream' Dull $14,000, 'Roots' Smash 24G, 2d

Philadelphia, July 27.

Perfect weather, which lured thousands away to shore resorts, is sloughing biz this week. In addition, there were such other drains on the customer potential as the pennant-bent Athletics (packing Shibe Park daily) and the Wallace convention which lured other capacity throngs to the ball park and convention hall.

"Tap Roots" at the Goldman, and "Easter Parade" continue to stand out, latter in third stanza at Mastbaum. "Tap Roots" at night weekend shows had lines, and will still be big on initial holdover session. "Dream Girl" turned out to be a nightmare for the Stanley. "Deep Waters" also did little at the Fox.

Estimates for This Week

Aldine (WB) (1,303; 50-94) — "Smart Woman" (Mono). Yanked after four days and replaced by "Intermezzo" (UA) (reissue). Sad $6,000. Last week, "Man of Evil" (UA), $8,000.

Arcadia (S&S) (700; 50-94) — "Romance High Seas" (WB). Less than expected at $5,000. Last week, "On Merry Way" (UA), strong $6,200.

Boyd (WB) (2,350; 50-94)—"Paradine Case" (SRO) (4th wk). Nice $16,000. Last week, $18,800.

Earle (WB) (2,700; 50-94) — "River Lady" (U). Sunk without trace at $14,000. Last week, "Unconquered" (Par), $15,500.

Fox (20th) (2,250; 50-94)—"Deep Waters" (20th). Running very still at $19,000. Last week, "Street No Name" (20th) (3d wk), okay $16,000.

Goldman (Goldman) (1,000; 50-94)—"Tap Roots" (U). Hottest thing in town, with sock $24,000 this round. Last week, $36,000, sensational for this spot.

Karlton (Goldman) (1,000; 50-94)—"Berlin Express" (RKO) (2d wk). Trim $10,500. Last week, streamlined $15,000.

Keith's (Goldman) (1,300; 50-94) —"Island With You" (M-G). Fair $6,000 or near. Last week, "Letter Unknown Woman" (U), $5,000.

Pix (Cummins) 500; 50-94) — "Lady from Shanghai" (Col). Good $6,000. Last week, "Raw Deal" (EL), $5,500.

Mastbaum (WB) (4,360; 50-94)— "Easter Parade" (M-G) (3d wk). Fine $25,000. Last week, great, $32,500.

Stanley (WB) (2,950; 50-94) — "Dream Girl" (Par). No dream at $14,000. Last week, "Emperor Waltz" (Par) (5th wk), fancy $15,200.

Stanton (WB) (1,475; 50-94) — "Flowing Gold" (WB) and "God's Country and Woman" (WB) (reissues). Slim $8,500. Last week, "Are You With It" (U), $9,000.

Heidt Radio Champs Up 'Thunderhoof' 15G, Balto

Baltimore, July 27.

Biz continues offish here with spotty returns. Best of current list are "Deep Waters," doing fairly well at New, and "Romance of High Seas" is nicely spotted at Stanley. Strong stage support from Horace Heidt's radio winners is lifting "Thunderhoof" to okay Hippodrome session.

Estimates for This Week

Century (Loew's — UA) (3,000; 20-60)—"Easter Parade" (M-G) (3d wk) Maintaining nice pace at $14,-

(Continued on page 22)

'Affair' Brisk $22,000, New Hub Ace; 'Parade' Hot 34G, 'House' 20G, Both 2d

Boston, July 27.

With holdovers at three major houses and second-run of "Emperor Waltz" at two smaller houses, biz has levelled off after last week's fine mid-summer take. "A Foreign Affair" at Met is only newcomer with real drawing power. "Blandings Builds Dream House" and "Easter Parade" are both strong in second stanza.

Estimates for This Week

Astor (Jaycocks) (1,300; 40-80)— "San Francisco" (M-G) (reissue). Fair $4,300. Last week, "Coroner Creek" (Col) and "Kings Olympics" (UA), slim $3,000 for third week.

Boston (RKO) (3,200; 40-80) — "Furnace Creek" (20th) and "Jiggs, Maggie in Society" (Mono). Nice $19,000. Last week, "Fighting Father Dunne" (RKO) and "Arizona Ranger" (RKO), fair $16,000.

Exeter (Indie) (1,000; 45-75) — "Take My Life" (EL) and "Great Waltz" (M-G) (reissue). Average $3,600. Last week, "Holiday Camp" (U) and "Clouds Over Europe" (Indie) $3,000.

Fenway (MP) (1,373; 40-80 — "Emperor Waltz" (Par) and "Big Town Scandal" (Par). Nice $7,500 for second run. Last week, "Deep Waters" (20th) and "Jinx Money" (Mono) (2d wk), $4,000.

Memorial (RKO) (3,000; 40-80)— "Mr. Blandings Builds Dream House" (SRO) and "Madonna Desert" (Rep). Strong $20,000 after solid $24,000 first week.

Metropolitan (MP) (4,367; 40-80) —"A Foreign Affair" (Par) and "Shaggy" (Par). Neat $22,000. Last week, "Romance High Seas" (WB) and "Checkered Coat" (20th), disappointing $14,500. Dr. I. Q. on Monday nights as added draw.

Orpheum (Loew) (3,000; 40-80)— "Easter Parade" (M-G). Solid $20,000 after terrific $32,000 first week.

Paramount (MP) (1,700; 40-80)— "Emperor Waltz" (Par) and "Big Town Scandal" (Par). Fine $11,000. Last week, "Deep Waters" (20th) and "Jinx Money" (Mono) (2d wk), $10,500.

State (Loew) (3,500; 40-80) — "Easter Parade" (M-G). Good $14,000 after fine $18,000 first.

Key City Grosses

Estimated Total Gross
This Week $2,687,700
(Based on 21 cities, 199 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,815,250
(Based on 21 cities, 197 theatres).

'Seas' Big $28,000 Despite Det. Heat

Detroit, July 27.

When good pictures and stout promotion can't lure patrons in then the summer dog days are here. That's the setup this week. Of new pix, "Romance On The High Seas" will ring the bell, with holdover "Street With No Name" also strong. "Mr. Blandings" teed off in fancy style and is solid. "Emperor Waltz" in 4th week still looks sturdy. Most of others are weak.

Estimates for This Week

Adams (Balaban) (1,740; 70-95)— "Easter Parade" (M-G) (2d wk). Very good $15,000 compared to stout $17,000 opener.

Art Cinema (Marten) (459; 60-90) —"The Brothers" (Indie) and "Holiday Camp" (U). Average $3,000. Last week, "Magic Bow" (Indie) and "Years Between" (Indie), $3,500.

Broadway-Capitol (United Detroit) (3,300; 70-95)—"Intermezzo" (Indie) and "Betrayed" (Indie) (reissues). Fair $10,000. Last week, "On Merry Way" (UA) and "Best Man Wins" (Col), $6,000 in 4 days, and yanked.

Downtown (Balaban) (2,863; 70-95)—"Jassy" (U) and "Are You With It" (U). Very slim $5,000. Last week, "Seven Sinners" (EL) and "Sutter's Gold" (EL) (reissues). Fair $7,000.

Fox (Fox-Michigan) (5,100; 70-95) —"Street With No Name" (20th) and "Adventures Silverado" (Rep) (2d wk). Lively $27,000 after solid $40,000 first stanza.

Michigan (U-D) (4,089; 70-95)— "Romance of High Seas" (WB) and "Big Punch" (WB). Big $28,000. Last week, "On Island With You" (M-G) and "Speed To Spare" (Par) (2d wk). Very good $18,000.

Palms-State (U-D) (2,716; 70-95) —"Mr. Blandings Dream House" (RKO). Stout $26,000. Last week, "Coroner Creek" (Col) and "French Leave" (Mono) (2d wk), surprising $15,000.

United Artists (U-D) (2,976; 70-95)—"Emperor Waltz" (Par) and "Waterfront Midnight" (Par) (4th wk). Strong $14,000 after good $16,000 in third week.

A.&C. SMASH $23,000, BUFF.; 'BAD MEN' 16G

Buffalo, July 27.

"Abbott-Costello Meet Frankenstein" is standout here this week, with smash session at Lafayette. "So Evil My Love" is a bit disappointing at Buffalo, but "Return of Bad Men" will land nice coin at the Century.

Estimates for This Week

Buffalo (Shea) (3,500; 40-70)— "So Evil My Love" (Par) and "Big Town Scandal" (Par). Looks good $12,500. Last week, "Romance on High Seas" (WB) and "Blonde Ice" (FC), $14,000.

Great Lakes (Shea) (3,400; 40-70) —"Eastern Parade" (M-G) (2d wk). Still nice at $15,000. Last week, great $23,500.

Hipp (Shea) (2,100; 40-70)— "Crusades" (Par) (reissue) and "Devil's Cargo" (Par). Trim $10,000. Last week, "Street With No Name" (20th) and "Madonna of Desert" (Rep) (m.o.), about same.

Teck (Shea) (1,400; 40-70)—"The Search" (M-G). Oke $5,000. Last week, "Emperor Waltz" (Par) (m.o.), $4,000.

Lafayette (Basil) (3,000; 40-70)— "Abbott-Costello Meet Frankenstein" (U) and "Blondie's Reward" (Col). Terrific $23,000. Last week, closed for alterations.

20th Century (20th Cent.) (3,000; 40-70)—"Return of Bad Men" (RKO) and "French Leave" (Indie). Nice $16,000 or near. Last week, "Tarzan and Mermaids" (RKO) and "Fabulous Texan" (Rep), $14,000.

Pitt Cooler, Biz Hotter; 'Largo' Loud 24G, 'House' Solid 18G, 'Melody' 14G

Pittsburgh, July 27.

Cooler weather is bringing a general boost here; and top-flight pix aren't hurting. Looks like "Key Largo" will be easy leader at Stanley, and a sure-shot to hold over. Others moving smartly into the win column will be "Melody Time" at Warner and "Mr. Blandings Dream House" at Penn. Only softie among newcomers is "Letter From An Unknown Woman" at Harris. "Fuller Brush Man" still going strong in second week at Senator and fourth downtown, real surprises of summer here.

Estimates for This Week

Fulton (Shea) (1,700; 44-76)— "Street No Name" (20th) (3d wk). Holds only four days, decision to pull Wednesday (28) in favor of "Another Part of Forest" (U) coming after mild weekend biz. Looks like $3,000 or less. Last week, fine $8,500.

Harris (Harris) (2,200; 44-76)— "Letter Unknown Woman" (U) They're not going for this tear-jerker, lucky to get $9,000. Last week "In Central Park" (U), about same.

Penn (Loew's-UA) (3,300; 44-76) —"Mr. Blandings Dream House" (SRO). Doing all right at $18,000, but just a little disappointing. Last week, second of "Emperor Waltz" (Par), big $17,500.

Ritz (Loew's) (800; 44-76)—"Emperor Waltz" (Par) (m.o.). Bing Crosby starrer holding up nicely in third week downtown at $4,000 at this small-seater. Last week, third downtown session for "Island With You" (M-G), droopy $2,000.

Senator (Harris) (1,750; 44-76)— "Fuller Brush Man" (Col) (2d wk). Holdover here but actually fourth week downtown. Red Skelton comedy is one of the summer's top clicks. Terrific $4,500 on top of $5,500 last week.

Stanley (WB) (3,800; 44-76)— "Key Largo" (WB). Biggest thing this house has had in months, socko $24,000, or close, and cinch to stay. Last week "Dream Girl" (Par), a dud at $9,000.

Warner (WB) (2,000; 44-76)— "Melody Time" (RKO). Walt Disney's latest a solid smash here with $14,000, maybe more, and may hold. Last week, "Four Faces West" (UA), $8,500.

'Key Largo' Paces Chi Straight-Pix Bills, Fancy $30,000; 'Street'-Wynn Tall 60G, 'Waltz'-Cats Same in 2d

Chicago, July 27.

Chicago and Oriental are racing neck and neck to reach the $60,000 mark this week. However, Chicago making the best showing since it is on second week of "Emperor Waltz" and the Harmonicats topping the stageshow. Oriental has "Street With No Name" and Keenan Wynn heading stagebill.

Elsewhere biz is spotty, but the State-Lake looks fancy $30,000 or better for "Key Largo" to top straight-filmers. Outside of "Waltz," RKO-Palace leads the second-week array with fine $18,000 for "I Remember Mama." Grand also looks nifty $11,000 for second week of reissue combo of "Four Feathers" and "Drums."

"Paradine Case" at the Woods is holding up solidly in third week with $20,000.

Estimates for This Week

Apollo (B&K) (1,400; 50-98)—"Man in Iron Mask" (UA) and "Gentleman After Dark" (UA) (reissues). Lean $8,000. Last week, "Deep Waters" (20th) (2d wk), same.

Chicago (B&K) (3,900; 50-98)—"Emperor Waltz" (Par) (2d wk) with Harmonicats heading stageshow. Regal $60,000. Last week, wow $70,000.

Garrick (B&K) (900; 50-85)—"Black Arrow" (Col) and "Adventure in Silverado" (Col) (2d wk). Excellent $10,000. Last week, $12,000.

Grand (RKO) (1,500; 50-98)—"Four Feathers" (UA) and "Drums" (UA) (reissues) (2d wk). Smart $11,000. Last week, $16,000.

Oriental (Essaness) (3,400; 50-98)—"Street With No Name" (20th) with Keenan Wynn heading stage. Lusty $60,000. Last week, "I, Jane Doe" (Rep) with Vaughn Monroe orch on stage, ditto.

Palace (RKO) (2,500; 50-98)—"Remember Mama" (RKO) (2d wk). Fine $18,000. Last week, big $26,000.

Roosevelt (B&K) (1,500; 50-98)—"Mickey" (EL) (2d wk). Thin $7,500. Last week, good $9,500.

State-Lake (B&K) (2,700; 50-98)—"Key Largo" (WB). Lusty $30,000 or over. Last week, "Romance High Seas" (WB) (2d wk), $11,000.

United Artists (B&K) (1,700; 50-98)—"On Merry Way" (UA) (2d wk). Mild $10,000. Last week, $15,500.

Woods (Essaness) (1,073; 98)—"Paradine Case" (SRO) (3d wk). Sharp $20,000. Last week, $27,000.

World (Indie) (587; 77)—"King's Jester" (Indie). Neat $3,500. Last week, "Bill and Coo" (Rep) and "Cage Nightingales" (Indie) (4th wk), fat $2,500.

L'VILLE OFF; 'STREET' MILDISH AT $12,000

Louisville, July 27.

After almost a week of rainy weather, summer heat has returned and finds downtown houses down somewhat from the improved grosses of last week. Leading the van is still "Easter Parade" at the State. "Street With No Name" at the Rialto looks okay, while "Big Punch" at the Mary Anderson is on the bright side.

Estimates for This Week

Brown (Fourth Avenue) (1,200; 45-65)—"Miracle of Bells" (RKO) (m.o.). Fairish $4,000. Last week, "Emperor Waltz" (Par) (3r wk), medium $3,500.

Kentucky (Switow) (1,200; 30-40)—"Silver River" (WB) and "Tarzan Mermaids" (RKO). Moderate $3,000. Last week, "Albuquerque" (Par) and "Woman In White" (WB), about same.

Mary Anderson (People's) (1,100; 45-65)—"Big Punch" (WB). $7,000. Last week, "Romance High Seas" (WB) (3d wk), $4,500.

National (Standard) (2,400; 45-65)—"Foreign Correspondent" (Indie) and "Trade Winds" (Indie) (reissues). Mildish $4,000. Last week, "Ghost Frankenstein" (U) and "Mummy's Tomb" (U) (reissues), ditto.

Rialto (FA) (3,400; 45-65)—"Street No Name" (20th) and "Sweet Genevieve" (20th). Mild $12,000. Last week, "Miracle of Bells" (RKO), $15,000.

State (Loew's) (3,000; 45-65)—"Easter Parade" (M-G) (2d wk). Satisfactory $16,000. Last week, bumper $28,000.

Strand (FA) (1,000; 45-65)—"Furnace Creek" (20th) and "Devil's Cargo" (FC) (2d wk). Medium $5,000 after first week's sturdy $6,500.

Broadway Grosses

Estimated Total Gross
Last Week $590,500
(Based on 16 theatres)
Last Year $696,000
(Based on 18 theatres)

Cincy Fast; 'Parade' Leads At $22,000, 'Evil' $15,000, 'Feudin'' 9G, 'Melody' 16G

Cincinnati, July 27.

Warm weather biz bulge is expanding this round. "Easter Parade" is topping the town in smash stride. Of three other new bills, "Melody Time" and "So Evil My Love" are on the solid side. "Feudin', Fussin'" also is lively. Holdovers are fronted by "Abbott and Costello Meet Frankenstein," which was terrific and near Keith's all-time high.

Estimates for This Week

Albee (RKO) (3,100; 50-75)—"Melody Time" (RKO). Hot $16,000 or better. Theatre front flashily dressed. Last week, "Street With No Name" (20th), hotsy $18,000.

Capitol (RKO) (2,000; 50-75)—"Easter Parade" (M-G). Socko $22,000. Holds. Last week, "Island With You" (M-G) (3d wk), all right $8,000.

Grand (RKO) (1,400; 50-75)—"Feudin', Fussin'" (U). Lively $9,000. Aided by "Superman" (Col) serial. Last week, "Wallflower" (WB) and "Big Punch" (WB) okay $7,500.

Keith's (City Inv.) (1,542; 50-75)—"Abbott and Costello Meet Frankenstein" (U) (2d wk). Rollicking $12,500 on heels of colossal $20,000 preem for second spot on houses's modern b.o. listings. Holds a third.

Lyric (RKO) (1,400; 50-75)—"Street With No Name" (20th) (m.o.). Pleasing $6,500. Last week, "Trail of Vigilantes" (FC) and "Badlands of Dakota" (FC) (reissues), fairish $5,500.

Palace (RKO) (2,600; 50-75)—"So Evil My Love" (Par). Sturdy $15,000 or near. Last week, "Romance High Seas" (WB), great $16,000.

Shubert (RKO) (2,100; 50-75)—"High Seas" (WB) (m.o.). Bounding $7,000. Last week, "Emperor Waltz" (Par) (m.o.), $6,500.

'LARGO' TAKES KEY TO SEATTLE, LOUD $16,000

Seattle, July 27.

Outstanding this week is "Key Largo" at Orpheum with socko session. "Tarzan and Mermaids" at Palomar and "Arch of Triumph" at Fifth Avenue also shape solid.

Estimates for This Week

Blue Mouse (H-E) (800; 45-80)—"Central Park" (U) and "Open Secret" (EL) (m.o.). Good $4,000. Last week, third of "Romance High Seas" (WB) and "Waterfront Midnight" (Par), $3,000.

Fifth Avenue (H-E) (2,349; 45-80)—"Arch of Triumph" (UA) and "Smart Woman" (Mono). Solid $10,000. Last week, "Letter Unknown Woman" (U) and "Are You With It" (U), slow, $5,800.

Music Box (H-E) (850; 45-80)—"Deep Waters" (20th) and "Woman in White" (WB) (4th wk). Good $3,500. Last week, $3,800.

Music Hall (H-E) (2,200; 45-80)—"Emperor Waltz" (Par) and "Woman in White" (WB) (4th wk). Stout $7,000 after grand $10,000 last week. Big ads on holdover are helping.

Orpheum (H-E) (2,600; 45-80)—"Key Largo" (WB) and "Fabulous Joe" (UA). Sockeroo $16,000 or better. Last week, "Central Park" (Par) and "Open Secret" (EL), thin $6,700.

Palomar (Sterling) (1,350; 45-80)—"Tarzan Mermaids" (RKO) and "King of Bandits" (Mono). Sturdy $8,000. Last week, "On Island" (M-G) and "Lightning in Forest" (Rep) (3d wk), nice $5,300.

Roosevelt (Sterling) (800; 45-80)—"Gung Ho" (FC) and "Eagle Squadron" (FC) (reissues). Okay $4,000. Last week, "The Pirate" (M-G) and "Exposed" (Rep), $3,300 for fifth downtown week.

Paramount (H-E) (3,039; 45-80)—"Street No Name" (20th) and "Here Comes Trouble" (UA) (2d wk). Fair $5,000 in 6 days. Last week, nice $11,000.

Break in Heat Ups K.C.; 'Melody' Lilting $16,000, 'Seas' Steady at $14,000

Kansas City, July 27.

"Melody Time" at Orpheum has the lead for one of the bigger weeks at this RKO house. Film is in behind heavy bally, with extra boxoffice pull for kids via "Superman" serial at mats. Great week and sure holdover looms. Rest of town likewise is strong. "Romance on High Seas" looks nice at Paramount and "Easter Parade" is headed for bangup $15,000 in second week at Midland. Weather turned unseasonally cool, and stimulated trade all around.

Estimates for This Week

Esquire (Fox Midwest) (820; 45-65)—"Broadway" (FC) and "Flame of New Orleans" (FC) (reissues). So-so $3,500. Last week, "In Old Los Angeles" (Rep) and "Timber Trail" (Rep), $3,000 in 6 days.

Midland (Loew's) (3,570; 45-65)—"Easter Parade" (2d wk) (M-G). Solid $15,000. Last week, with six shows daily, rolled up neat $28,000, one of biggest weeks house ever had with single feature at regular scale.

Orpheum (RKO) (1,900; 45-65)—"Melody Time" (RKO) and "Mystery in Mexico" (RKO). Crack $16,000, best here in weeks. Will go a second. Last week, "Return of Bad Men" (RKO) and "Song of Heart" (Mono), nice $11,000.

Paramount (Par) (1,900; 45-65)—"Romance High Seas" (WB). Getting play on Jack Carson name, steady $14,000. Last week, "Emperor Waltz" (Par) (3rd wk), fine $9,000.

Roxy (Durwood) (900; 45-65)—"Mr. Reckless" (Par) and "Waterfront at Midnight" (Par). Slightly over average at $4,000. Last week, "Shaggy" (Par) and "Big Town Scandal" (Par), $4,500.

Tower - Uptown - Fairway (Fox-Midwest) (2,100, 2,043, 700; 45-65)—"Deep Waters" (20th). Okay $16,000 or less in eight days. Last week, "Another Part Forest" (U), slow $7,000 in 5 days.

'Largo' $19,000 Top New St. Loo Film

St. Louis, July 27.

After five weeks of daily rain, ranging from showers to cloudbursts with accompanying high humidity the skies have cleared, the temperature is down but biz is still spotty. "Key Largo" looks easily strongest newcomer. "Easter Parade," a h.o. after a socko first week, will get top coin this session. Others are mostly on mild side.

Estimates for This Week

Ambassador (F&M) (3,000; 50-75)—"Another Part Forest" (U) and "Casbah" (U). Mild $15,000. Last week, "Fuller Brush Man" (Col) and "Trapped by Boston Blackie" (Col), (2d wk), big $12,000.

Fox (F&M) (5,000; 50-75)—"Key Largo" (WB) and "The Checkered Coat" (20th). Nice $19,000 or over. Last week, "Dude Goes West" (Mono) and "Smart Woman" (Mono), $14,000.

Loew's (Loew) (3,172; 50-75)—"Easter Parade" (M-G) (2d wk). Solid $22,000 after socko $30,000, first stanza.

Missouri (F&M) (3,500; 50-75)—"Fuller Brush Man" (Col) and "Fort Apache" (RKO) (m.o.). Trim $14,000. Last week, "Romance High Seas" (WB) and "Fort Apache" (RKO) (m.o.) (2d wk), $6,000.

Orpheum (Loew) (2,000; 50-75)—"Sign of Ram" (Col) and "Police Reporter" (SG). Fair $8,000. Last week, "On Island with You" (M-G) and "Murder in Reverse" (Ind.) (m.o.) (2d wk), neat $6,000.

St. Louis (F&M) (4,000; 50-60)—"Blood and Sand" (20th) and "Wake Up Screaming" (20th) (reissues). Oke $5,000. Last week, "Silver River" (WB) and "Fury at Furnace Creek" (20th) (2d run), $6,000.

Shubert (Ind) (1,500; 40-60)—"I, Jane Doe" (Rep) and "Gallant Legion" (Rep). Smart $6,000. Last week, "Emperor Waltz" (Par) and "Shaggy" (Par) (m.o.) (2d wk), solid $5,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing precentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Largo'-Basie Smash $80,000 2d Week After Record $95,000 Preem; Sock Bally Aids 'Babe Ruth'; B'way Hot—Literally

Heavy rainfall three times in the last seven days is enabling Broadway firstruns to make a very healthy showing this week. Relief from sweltering heat, until yesterday (Tues.), not only kept many people in town but also helped deluxers ride out the strike of airconditioning engineers. Only RKO and Loew houses still being picketed up to presstime yesterday (Tues.). All other spots came to an agreement with the union last Friday (23) night after airconditioning was off only from the opening that day through Friday afternoon, strike having started that day.

Rain in afternoon Friday and opening of theatre exit doors helped overcome lack of refrigeration, keeping refunds down to a minimum. Return of humid weather yesterday was taking an increasing toll at RKO and Loew spots.

Top newcomers shape to be "Babe Ruth Story," at Astor, and "So Evil My Love" at Rivoli. Former did a resounding opening day's trade of $9,000 yesterday (Tues.) after gala preem for benefit of Babe Ruth Foundation Monday (26) night. Babe Ruth opus has benefit of heavy bally, an excellent campaign and radio plus TV coverage at preem, with Mayor O'Dwyer, who had made Monday "Babe Ruth Day" in attendance along with the home-run champ himself.

"My Love" is getting a solid $37,000 in first week at Rivoli with last Wednesday (21) night's performances being added revenue for session. Fine array of reviews were used to plug the film via special display ads. "Deep Waters" looks shallow $14,000 at Globe, and stays only five days past first week, "Four Faces West" coming in Aug. 3.

"Money Madness" and "Blonde Ice" will land bandbox Rialto big $11,000, sensational lobby giving combo added boost.

"Key Largo" plus Count Basie band and Billie Holiday heading stage show, which hit all-time high of $95,000 opening week, still is smash at $80,000 or close in initial holdover stanza at the Strand.

Roxy, with "Street No Name" and ice show plus Cab Calloway, Vivian Blaine, Jackie Miles onstage, continues big in second round at $92,000 or near. "Emperor Waltz" shapes solid $124,000 in sixth session, at Music Hall, holding a seventh.

"Foreign Affair," with Jo Stafford and Sam Donahue band topping stagebill, looks good $60,000 for fourth frame at Paramount, holding a fifth. "Easter Parade" also is holding up nicely at $42,000 for fourth round, especially in view of pickets and airconditioning being out.

"Abbott-Costello Meet Frankenstein" tees off today (Wed.) at Criterion, after three solid weeks with "Canon City," final wilting because Loew operation was without its airconditioning.

Capitol brings in "On Island With You" and "Stop Music" radio show tomorrow (Thurs.) after five highly profitable weeks with "Fort Apache" and stageshow topped by Lena Horne. Final round was $54,000, okay.

Estimates for This Week

Astor (City Inv.) (1,300; 80-$1.80)—"Babe Ruth Story" (Mono). Opened Monday (26) with elaborate world preem bally at special benefit, upped price showing. First full day open to public yesterday (Tues.) hit near smash $9,000. At opening day's pace should break house record. In ahead, final 4 days of 9th week for "Melody Time" (RKO) was $6,000 after okay $12,000 eight stanza.

Capitol (Loew's) (4,820; 80-$1.50)—"Ft. Apache" (RKO) plus Lena Horne, Skinnay Ennis orch heading stageshow (5th-final wk). Down to $54,000 after nice $60,000 for fourth, house not being helped any by having no air-conditioning. "Island With You" (M-G) and "Stop Music" radio show on stage opens tomorrow (Thurs.).

Criterion (Loew's) (1,700; 70-$1.85)—"Abbott-Costello Meet Frankenstein" (U). Opens today (Wed.). Third week of "Canon City" (EL) ending last (Tues.) night was off to $15,000 after fine $20,000 for second, heat with no cooling plant hurting.

Globe (Brandt) (1,500; 90-$1.50)—"Deep Waters" (20th). Strictly very shallow at $14,000; stays only 5 days past first week, "Four Faces West" (UA) opening Aug. 3. In ahead, second week of "Furnace Creek" (20th) mild $7,500.

Gotham (Brandt) (900; 70-$1.20)—"Mickey" (EL) plus personal by Lois Butler, new star of film (2d-final wk). Still okay at $7,500 after sturdy $10,000 opener.

Mayfair (Brandt) (1,736; 90-$1.80)—"Time of Life" (UA) (9th wk). Down to $10,000 after $11,000 for eighth frame. Stays until Aug. 4 when "Return of Bad Men" (RKO) opens.

Palace (RKO) (1,700; 40-95)—"Romance High Seas" (WB) and "Fighting Father Dunne" (RKO) (2d runs). Despite being picketed by air-conditioning engineers, looks to climb to rousing $13,000, best here in some time. Last week, "River Lady" (U) and "Letter Unknown Woman" (U), nice $11,000.

Paramount (Par) (3,664; 55-$1.50)—"Foreign Affair" (Par) with Jo Stafford, Sam Donahue orch topping stagebill (5th-final wk). Off a bit at $60,000 but still oke for fourth session ended last (Tues.) night; third was $70,000. "Beyond Glory" (Par) opens Aug. 4.

Radio City Music Hall (Rockefellers) (5,945; 80-$2.40)—"Emperor Waltz" (Par) with stageshow (6th wk). Continues solidly at $124,000 this round after $129,500 for fifth. Stays a seventh, with over $980,000 total gross likely for seven weeks, highest for any film here this year. "Date With Judy" (M-G) opens Aug. 5.

Rialto (Mage) (594; 44-99)—"Money Madness" (FC) and "Blonde Ice" (FC). Started last Saturday (24) with sock biz, and looks to wind up first week with $11,000, great for this combo. Holds, naturally. Last week, "Drums" (FC) (reissue 2d wk-8 days), big $9,500.

Rivoli (UAT-Par) (2,092; 60-$1.25)—"So Evil My Love" (Par). Teed off last Wednesday (21) night and looks very big $37,000 or near in week ending today (Wed.), July 21 night business being included. In ahead, third week (5½ days) of "Crusades" (Par) (reissue) was $12,000.

Roxy (20th) (5,886; 80-$1.80)—"Street No Name" (20th) with Cab Calloway, Jackie Miles, Vivian Blaine and iceshow with Carol Lynne on stage (3d wk). Still in chips with $92,000 or less, rugged, after smash $116,000 opener albeit a bit below hopes. Getting $1.80 on weekends is big help.

State (Loew's) (3,450; 80-$1.50)—"Easter Parade" (M-G) (5th wk). Continues in fine fashion at $42,000 or close in fourth stanza ended last (Tues.) night after sockeroo $55,000 for third. Stays on indef, milder weather a break with airconditioning engineers picketing.

Strand (WB) (2,756; 76-$1.75)—"Key Largo" (WB) and stagebill topped by Count Basie orch, Billie Holiday. Initial holdover session looks to hit terrific $80,000 or close after soaring to all-time house record here at $95,000 on first week, way over expectancy. Using six stageshows Sunday and five Saturday opening week, making this virtually an 18-hour operation these days. Biggest thing here in years.

Victoria (City Inv.) (720; 70-$1.50)—"Raw Deal" (EL) (3d wk). Third frame ending today (Wed.) is down to okay $9,000 after $11,000 for second. Stays over until end of week, with house shuttering Aug. 1 for facelifting and enlarging capacity. Reopening not set until this fall.

Winter Garden (UA) (1,312; 55-$1.25)—"Man-Eater of Kumaon" (U) (4th-final wk). Fourth round ending today (Wed.) looks only $7,000 or less after okay $10,000 for third week. House brings in pair of second-runs, "Killers" (U) and "Brute Force" (U), tomorrow (Thurs.).

OMAHA LIKES 'PARADE,' $15,500; 'NOOSE' 11G

Omaha, July 27.

Smart summer bookings will keep things humming this week. Paramount is way out in front with "Easter Parade" and smash total. Plenty of newspaper space and radio hookups let town know the film was here. "Noose Hangs High" looks next best at Orpheum.

Estimates for This Week

Paramount (Tristates) (2,800; 16-65)—"Easter Parade" (M-G). Sock $15,500, top shelf trade. Last week, "Romance High Seas" (WB), $10,500.

Orpheum (Tristates) (3,000; 16-65)—"Noose Hangs High" (EL) and "Enchanted Valley" (EL). Healthy $11,000. Last week, "Man From

(Continued on page 22)

SUMMER HIT-WAVE ST

as New York critics follow their
"Emperor Waltz" and "Foreign Affair"
raves with high praise for . . . .

PARAMOUNT'S THIRD SIMULTANEOUS B

RAY
MILLAND · ANN
TODD
By courtesy of J. Arthur Rank
GERALDINE
FITZGERALD
in
HAL WALLIS'
production
"So Evil My Love"
with
Leo G. Carroll
Raymond Huntley
Martita Hunt
Raymond Lovell
Moira Lister
Roderick Lovell
Directed by LEWIS ALLEN
Screenplay by Leonard Spigelgass and Ronald Millar
A Paramount Picture

FLASH!

From First Out-Of-Town Dates . . . . .
It's topping Paramount's previous top-suspense drama of 1948 in Atlantic City and Cincinnati.

BOOK "THE MAGIC CITY"—FREE!

RIKES AGAIN!!

ROADWAY HIT!

"'So Evil My Love' scores hit. Fascinating...story of a dashing cad who entices a weak woman to her destruction."
—Alton Cook, World-Telegram

• • •

"Loaded with boxoffice ingredients... Destined for a long stay at the Rivoli... Odds-on winner." —Lee Mortimer, Mirror

• • •

"No better acting can be found in town than on the Rivoli screen. Women...delight in melodramas of this sort."
—Wanda Hale, Daily News

• • •

"Suspenseful...ingenious...chiller...with inventive plot twists and spectacularly good performances." —Cecelia Ager, N. Y. Star

• • •

"Strange, always interesting melodrama...piling evil on evil ...Hal Wallis knows how to make them." —Eileen Creelman, Sun

• • •

"Few movie descents into murder have been acted as perfectly. All performances excellent." —Archer Winsten, Post

• • •

"A walloping amount of suspense. Boiling passion, blackmail and murder...splendidly dished up by all hands."
—Lew Sheaffer, Brooklyn Eagle

Unsettled French Setup Real Bar To Yank Cos. Producing in France

Paris, July 20.

American producers on visits here are displaying interest in conditions prevailing at local studios, which they feel might be used to better advantage than at present.

Production costs and facilities in France are such that American producers might be tempted to shift part of their operations over here. However, apart from the restrictions on exchange, which make it hard for them to retain profit on their local productions, they find political and labor conditions unsettled. They have learned that shooting schedules are not kept, and this might make production extremely costly. It is understood that local producers, when running overtime, allow for it in their budgets.

But a U. S. producer, with a star set a definite period of time over here would find his troubles doubled if a local pic was delayed as is often the case here. This might mean a total loss.

Until the French agree to allow Americans to bring money and talent, but also management in their studios, there won't be much percentage in going to production here.

Currently, there are about 24 pix rolling in France which is a vast improvement over a few months back. But of these about a third are location work or produced strictly in the provinces so as to avoid Paris special difficulties. The Butte Chaumont studios have not been reopened.

The Locarno festival gave the French three mentions: script of "Vie en Rose," camera work in black and white, "Chartreuse de Parme" and femme acting, Maria Casares in "Chartreuse de Parme." "White Fury," made in England, also won the colored camera prize. America got prizes for direction (John Ford) and male acting, Victor Mature while "Berlin, Zero" (Italian) was adjudged the best film shown.

Geneva Unveils French Revue Albeit Gambling Proves More Exciting

Geneva, July 20.

The Kursaal casino, combo gambling and revue showplace here, debuted its "Revue 1948" last week (16), with the town's American colony and plenty of English-speaking rubbernecks helping biz.

Show is a pale carbon copy of the Folies Bergere of Paris but rates as better than average entertainment considering Geneva's 120,000 population. Production is typically French in style and conception but is a far cry from the Parisian spectacles. For example, the revue sports only a single nude and that a beefy female exhibited well back in the stage shadows. Terpsing could stand a lot of improvement and a healthy injection of female pulchritude. There is a 24-gal chorus and with two exceptions all of them would have a tough time landing a job in a good Manhattan nitery.

The entertainment is divided into 18 tableaux and three acts separated by 25-minute intermissions.

Comedy sketches, starring Pauline Carton (so-called Swiss Marie Dressler), and comic Henri Lauriac get most kudos from the crowd though their fast patter is rough on the Anglaises. The most American sketch parodies the "new look," and was also well received, while the nearest thing to burlesque is provided by French funnyman Gus Trejan in a skit called "Mad Desire."

Highpoint and finale of the show is a Genevoise version of the French can-can. The gals went over big with the locals but their performance need cause no worries to their Parisian competition.

Tivoli (Aussie) Chief to London

Melbourne, July 27.

David N. Martin, managing director of Tivoli circuit, together with Mrs. Martin, planed out July 22 for England for a three month stay to survey British acts and shows for importation to Australia.

There's a possibility that he may make a quick trip to the U. S. following his English stay.

Tarzan's Nip Click

Tokyo, July 20.

Hizzoner the Emperor will have to learn to swing from a tree if he's to keep up with the postwar object of traditional Jap hero-worship. The new god—at least if the boxoffice is a criterion—is that old Hollywood stalwart, Tarzan.

Motion Picture Export Assn. reports that Metro's "Tarzan's Secret Treasure," which recently played firstrun in four cities here, annihilated all former film records. In a six-theatre day-and-date Tokyo preem it amassed total playing time of 129 days with an audience of 790,000. It ran 83 days firstrun in Kyoto to 295,000 people, 105 days in Osaka to 384,000 stubholders and 84 days in Kobe to 105,000 people.

Postwar Salzburg Festival Looking For Biggest Crowd to Date

Vienna, July 20.

Fourth postwar Salzburg Festival, which opens July 28 with the Gluck opera, "Orpheus and Eurydice" in the Rocky Arena, and closes Aug. 31, with "Everyman" in Cathedral Square, is slated to draw the biggest attendance since the war stopped. Last year's figure of 80,000 visitors likely will be topped, with 100,000 expected.

Baton wielders will include Arthur Rodzinski, Wilhelm Furtwangler, John Barbirolli, Herbert Karajan, Joseph Krips and Ferenc Fricsay (Hungarian).

City of Salzburg is the birthplace of Mozart and two of his operas will be given, "Il Seraglio" and "Figaro." Furtwangler will conduct Beethoven's "Fidelio." Fricsay will direct a new Swiss opera by Frank Martin called "Magic Drink," which has its preem Aug. 15.

The drama end will have Grillparzer's "Des Meeres und der Liebe Wellen." Helene Thimig, widow of Max Reinhardt, who helped make the festivals famous, is again staging "Everyman," and playing in it. Attila Horbiger has the title role.

Besides the influx of the music-loving Austrians themselves, a good share of the crowd will be made up of American and other Allied military and civilian occupation personnel in Austria and Germany. Every available bed in town is taken for the festival period. U. S. army rest center at Mondsee, 20 miles from here, is being used for overflow billeting.

Salzburg Festival has been celebrated since 1842, with a Mozart memorial program, but festivals on the contemporary scale got underway soon after World War I. Prime movers were Reinhardt, Hugo von Hofmannsthal and Richard Strauss.

Naples Festival Stalled

London, July 20.

Gino Arbib, of J. H. International Agency, back from the Continent, states that the International Festival which was to have been held in Naples from July 15 to August 1 has been postponed temporarily. He stated that all the artists and bands of Geraldo and Lopez who have been booked for the occasion had cooperated by relinquishing their arrangements.

'Lady' in London Preem

London, July 20.

"Written for a Lady," comedy-drama of racial and social prejudices, opened Wednesday (14) at the Garrick.

The theme seems improbable and, despite splendid performances, particularly that of Clifford Mollison, the play's appeal seems limited.

JEWISH FILMS INTO DISTRIB

Jewish Films Distributors, headed by Elias Marks, was formed last week to distribute foreign pix, principally Jewish, Palestinian and Polish-made Yiddish films.

Company's first release is a French-made documentary in Yiddish, "We Live Again," and may open next month in N. Y.

Paris Runaround

By Borrah Minevitch

Paris, July 21.

Gladys Lloyd Robinson (Mrs. Ed. G.) off to Switzerland after having won Paris by a tech (nicolor) knockout with her art show. She never touched a brush until a year ago.

Irving Allen awaiting Franchot Tone and Charlie Laughton for the pic, "Eiffel Towel" to be shot here.

Georges Carpentier, admitting 55, says the next heavyweight winner will still be Joe Louis.

Crust of living cost note: $3 for a good melon . . . in July . . . but the price of a good maid 90c. per day, or 25c. by the hour.

Thrill of the week: Mistinguett (she's 82) and Sophie Tucker making mad violent physical fun "dancing" at the Lido.

A little Berlitz would make Yves Montand as big in the U. S. as Chevalier.

Harry Foster's lovely new wife.

Lloyds here will give you "plenty to one" there'll be a new "first lady" comes November.

If the Marshall plan took the same holidays they do here, we'd get that 33⅓% cut automatically. Five shutdown days this week.

Sol Kaplan's ("Alice in Wonderland") wife, Fran Heflin, (Van Heflin's sister) in "Glass Menagerie" (London) with Helen Hayes.

Suzy Solidor reopens her Club de l'Opera Sept. 10, until she returns to the Versailles, N. Y., next Jan. 20.

Anatole Litvak and Edward G. Robinson off to Deauville Casino to pay their "dues."

Columbia Records (U. S.) grabbed Richard Josef Inger (the Palestine Chaliapin) for a flock of records.

The 20 top French film stars, including Annabella, got only smattering applause at the Eiffel Tower charity event sponsored by the President of France, but judging by the thunderous greetings given Charles Boyer, Hedy Lamarr and Ingrid Bergman, as well as Rita Hayworth and Eddie Robinson, it takes an American film to make a European star.

Louella Parsons and Charles Boyer doing a radio shot to U. S.

Lana Turner and Bob Topping off to Cannes.

Oscar Hammerstein's daughter at Sophie Tucker's opening at Les Ambassadeurs.

Duke Ellington and Pearl Bailey's concerts at Salle Pleyel.

Darryl Zanuck, wife and daughter having a wonderful time.

Cynda Glenn seriously going to work this time.

George Jessel had them roaring at the American Club luncheon.

Ed Sullivan

Continued from page 1

would have no hard feelings. Several headliners, including Phil Silvers, Sid Caesar and Johnny Burke, were among those who had refused to go on for him.

CBS head of television operations, Merritt Coleman, and Marlowe Lewis of the Blaine-Thompson agency, handling the show, backed up Sullivan's statements and declared they would be glad to abide by any wage decision reached through negotiations with the unions.

Sullivan's interrogation was originally asked by the American Guild of Variety Artists because of reports of "pressure" and low salaries.

Far-Reaching Effect

While, there's no likelihood that any further talks will be held with Sullivan, it's expected that yesterday's meetings will have a far-reaching effect on the final wage scale to be adopted. It's likely that a rule similar to that of the American Federation of Radio Artists' Rule 15 will be adopted. This clause prevents any performer for working on a radio show for less than his usual salary. Rule was adopted some years ago as a result of the "Hollywood Hotel" show with Louella O. Parsons. Miss Parsons, at that time, was charged with getting top performers to work at a fraction of their regular salaries.

It's likely that the unions will ask networks to pay acts anywhere from one-third to a full week's regular salary for one video appearance. This will be done on the theory that an act will be good only for periodic appearances on that medium and will have to get a completely new set of material for each show. The only wage clause currently in effect is the ruling saying that acts making a simultaneous TV appearance from a cafe floor show be given a full week's wages. The 4A's is expected to stick to that pattern for all appearances.

The 4A's is meeting with the networks tomorrow to renew wage discussions.

Fear Govt. Control of Radio In So. Africa; New Regime Picks Pets

Capetown, July 13.

Possibility of interference by the new South African Nationalist government in the policy of South African Broadcasting Corp. for propaganda purposes is causing concern to those connected with radio here. R. S. Caprara, present director general, has reached the retirement age of 60 and is resigning his post in August.

Nationalist party groups are lobbying for J. F. Marais, a prewar South African Broadcasting Corp. official, as his successor. Marais was in charge of Afrikaans (Dutch) programs but he was dismissed from post after the outbreak of war and was later interned when found in possession of radio transmitting apparatus. His appointment would nearly be certain to cause an uproar among the broadcasting studios, particularly the English speaking section. However, it is cited that appointing Marais to this position would be in line with Nationalist Party's policy of favoring all those whom they regarded as being "persecuted" during the war by the Smuts government.

In addition to this vacancy, the Nationalists are expected to take advantage of the termination of the office of chairman on Board of Governors, due this month, to name their own nominee.

Hint of the intention of the new government to interfere in radio affairs was given last week via an article in a daily here. Regarded as mouthpiece of the party, this paper's story violently attacked the SABC for relaying with B.B.C. news containing a resume of General Smuts speech on his first public platform since his defeat. Article accuses SABC of furthering interests of General Smuts as opposed to the Nationalist Party and thereby "besmirching the present government of South Africa."

Another action of the new government, which has been causing comment, is the replacing of retiring members on the South African Board of Film Censors by Afrikaner elements. However few in trade see any political implications in this.

Tom O'Brien Due Over

London, July 27.

Tom O'Brien, a labor leader in Parliament and head of National Assn. of Theatrical and Cinematograph Employees, is going to attend the IATSE national convention being held in Cleveland.

He sails from here Aug. 7.

Argentine Signs More Foreign Stars, With U.S., British Players Sought

Buenos Aires, July 20.

Considerable ballyhoo is being done here as a result of the Hispano-American Movie Congress in Madrid, Spain, having declared the Argentina Sono Film picture, "Dios se lo Pague," the best picture submitted to the contest, and Luis Cesar Amadori, the best Argentine director. Film stars Arturo de Cordova with Zully Moreno.

Trend by local studios to sign up foreign talent seems to be spreading. There is talk of bids being made to Mexico's ace director, Emilio (El Indio) Fernandez, at the rate of $50,000 per pic. This would imply a similar bid for Gabriel Figueroa, Fernandez' famous cameraman, with total involved amounting to around $80,000 for the two.

These reports have disturbed the local association of film directors and there is agitation to ban the entry of foreign meggers into Argentine studios.

Antonio Garcia Smith, currently managing director of Artistas Argentinas Asociados, is reported to have received bids from a new production setup, which is to make pix in Argentina with U. S. or British stars, and with a backing of $5,000,000. George Sanders and Vivien Leigh are now being talked of as coming to Argentina under this new setup.

SINCCA, which has only made documentaries and newsreels to date, now plans to build its own sets at San Isidro, a populous suburb on the banks of the River Plate, for which it has a capital of $1,000,000. SINCCA was set up about a year ago to make Catholic propaganda pix and is believed to have backing from Vatican sources. SINCCA will make historical pix, with General Lavalle the subject for the first story.

Cosmos Film has lined up distribution for Lumiton pix in the U. S., Philippine Islands and Hawaii, in their Argentine-made Spanish versions with English sub-titles. The first picture to be distributed under this arrangement is to be "El Cantor del Pueblo," with tango vocalist Alberto Castillo.

Argentina Sono Film is mulling a story for Zully Moreno called "Calle Florida," playing up the famous street which is the Fifth Avenue of Buenos Aires. It looks as though Emelco has lost its fight with Italian star, Amedeo Nazzari, who had nixed the story presented him by the studio. Nazzari finally approved a second story submitted by the studio and gained his point also in not having Luis Saslavsky direct him, but his compatriot Leonviola, who megged with him in Italy. So much time has been lost in the fight over the question of the story that Nazzari may make his first picture for San Miguel Studios and the one for Emelco in second place.

Yank Disks Used By Army in Two Projects To Reorient Nippons

Tokyo, July 10.

Japanese music lovers will soon be getting heavy doses of western music via two projects recently launched by Occupation headquarters here, utilizing American recordings.

Radio Branch of SCAP's Civil Information and Education Section began distribution this week to key radio stations in Japan of 16-inch transcriptions carrying a wide variety of classical, American folk songs, and swing. Platters are part of an NBC Thesaurus, purchased by the Army Department to further its "reorientation" program in Nippon.

Packages of 50 records each will be circulated among Japan's seven central broadcasting stations, principal outlets in the Broadcasting Corp. of Japan network. Each station will keep a set three weeks before forwarding it to the next outlet. With seven such packages to make the rounds, Nipponese disk jockeys will be kept busy for months.

BCJ had to install special turntables in its central stations to accommodate the transcriptions. Nip studios heretofore used only 12-inch platters. Stations are at Sapporo, Sendai, Nagoya, Hiroshima, Osaka, Matsuyama and Kumamoto, which cover the four main islands of Japan.

Other idea involves collections of 12-inch records—all of them contemporary American compositions—now being distributed to 10 free libraries throughout Japan operated by SCAP's CI&E Section. Each library will receive 76 albums of records with representative selections of all types of American music from folk ballads to Benny Goodman Sextet to Walter Piston's Prelude and Allegro for Organ and Orchestra. CI&E libraries—17 of which will soon be open in Japan—will lend the disks to Japanese schools or other responsible groups.

Hurok Setting Tour of DP Artists In U.S.; Bringing Over Vienna Choir

Vienna, July 20.

Impresario Sol Hurok back from his oneman mission to take DP artists on a tour of U. S. and other countries. For a fortnight, he visited DP camps in Germany operated by the International Refugee Organization and personally screened 980 out of 5,800 singers, dancers, and musicians listed on camp rosters.

"I was amazed by the talent I found," Hurok declared. "It was a heartbreaking ordeal though. The internees thought as soon as they saw me they would be able to leave the camps. Many have been in concentration and internment camps for seven to nine years. Their living conditions are still simply appalling."

Hurok said he hoped to bring a group of 250 to 300 DP artists to the America starting next January. He would call the group The International Folklore Ensemble from DP Camps. The artists will appear in native costumes. He found they have native musical instruments that are probably 1,000 years old.

"I would like to take the group to appear before Congress, the UN and the British Parliament to show the legislators what the DPs are like today. These people would be an asset to any country. From Vienna I'm going to Paris, then to Geneva to see the heads of the International Refugee Organization about the project. I also hope to get the support of volunteer refugee and relief organizations. Transportation will be the biggest item on the budget, but the tour should pay its own way."

Hurok also revealed that in Rome recently he saw the Pope, who promised his personal support to the DP artists tour.

He said he also made arrangements while in Vienna to bring the famed Vienna Boys Choir on a 25-week U. S. tour in October. He took the Choir to America on tours from 1932 until Hitler took over Austria. The Choir is celebrating its 450th anniversary. Hurok left Vienna for Paris July 14.

NEWSREELS DUE BACK IN EIRE AFTER 6 YRS.

Dublin, July 20.

Eire exhibs, without newsreels for the last six years, may soon be showing them again. During the war years Eire's strict neutral censorship barred the showing of much footage, which distribs tried to make up with magazine shots to the disgust of many patrons. The continued loss of footage, coupled with the shortage of stock, caused the newsreel association to cease sending newsreels to Ireland. Practice has continued so long that patrons have forgotten they exist.

Now there is beefing in the press about the absence of the reels and their return is being mulled. Problems to be faced, however, include the continued shortage of stock, the short life of the reels and the import duty demanded by the Eire Customs. Approaches have been made to the government to waive the duty, adding as bait an offer to make one-third of the reel on Irish subjects. So far the government has nixed the proposal, but fresh suggestions are to be put before Finance Minister Patrick MacGilligan soon.

Irish Radio Planning To Double Schedule

Dublin, July 20.

Within the next few months Radio Eireann, which operates a single program service, is to double its output. One service, says Director of Broadcasting Robert Brennan (former Irish Minister to Washington), will be light entertainment, the other will be of more serious matter. Additional studio space is being constructed at Dublin's General Post Office Building which houses the station.

With the coming of the second service, it is anticipated that the station will seek more sponsors. So far it has been chilly towards sponsors, limiting time-selling to Irish manufacturers, and rejecting all cosmetic and liquor advertising.

Herbert, Hurok in Vienna

Vienna, July 20.

Arrival of three more U. S. show biz people to export film, opera and DP talent boosted interest in Austrian talent circles recently. Sol Hurok huddled with Ernst Hilbert, manager of state theatres on state opera tours.

Walter Herbert, one-time musical director of Volksopera, now in same capacity in New Orleans, La., gave theatrical setup the once-over but did not outline his plans.

Mrs. Adeline Shulberg intends to buy Austrian pix for U. S., as well as selling original American scripts to Austrian producers.

Mexico Legit, All But Counted Out, Stages Comeback

Mexico City, July 20.

The theatre in Mexico is admittedly moribund but far from entirely lifeless. Great efforts are being made to hypo the Mexican stage. Latest is the readying of a revival of "Saintess," based on what is perhaps Mexico's greatest modern novel. It is the story of a prostie by the late Federico Gamboa. Book was basis of the story used in Mexico's first talker of that name, produced and directed by Antonio Moreno in 1931.

Play's revival is to feature Agustin Lara, Mexico's top romantic song writer. He's to get $200 daily for his stint, role of a blind pianist in a bawdy house. Lead will be played by Andre Palma, leading pic-stage actress. It will play in the Teatro Fabregas, name house of Virginia Fabregas, Mexico's vet trouper.

Two looker comediennes, Maria Conesa and Lupe Rivas Cacho, are clicking so well with their vodevue of what packed Mexican theatres 40 years ago that the oldline Teatro Arbeu here has the SRO sign out of the first time in 25 years. Pair are drawing $20 a day each.

M-G Wins Right to Appeal BBC Film Critic's Suit

London, July 27.

A $6,000 damage award (1,500 pounds) won by film critic Edith Arnot Robertson from Metro was reversed Monday (26) in the appeal court. Film company was given permission by the House of Lords to appeal the original verdict by the lower court.

Lower court's verdict came as a result of a letter sent by Metro to the talks-director of the British Broadcasting Corp., alleging that Miss Robertson was out of touch with the tastes and requirements of the British public. Lower court upheld Miss Robertson's contention that the note implied she was an incompetent critic.

Appeal court, however, ruled that there was no evidence that the film company intended to silence her, and the picture firm's criticism had been put in the kindliest way. Litigation came after Metro barred the BBC critic from its screenings.

Eire Govt. Yens 16m

Dublin, July 20.

Three Eire government depts. are looking to 16m films to help their operations. First to get going was the local government department with a road safety pic. Hibernia Pictures produced. Public Health Minister Noel Browne just got Dail (Congress) okay to spend funds on health film, but his cash outlay will be small this year.

Agriculture Minister James Dillon is planning agricultural instructional pix for village hall and market-place showings. Education Minister Richard Mulcahy will step up use of 16m in classrooms. Metro already has dubbed Irish language sound-track on several educational films. After government request, J. Arthur Rank's instructional outfit is now doing the same on officially chosen films.

Duke Off for Europe After Sock Brit. Tour

London, July 20.

Duke Ellington's concert tour of England under the Harold Fielding banner has been an outstanding success. He was heard to greater advantage on the concert platform than on the variety stage although he did well at the Palladium.

Bournemouth, Blackpool, Glasgow, Newcastle and Manchester brought out the SRO sign. Jack Fallon Trio will accompany Ellington when he leaves this week for France, Belgium, and Switzerland.

Pix Finance Unit Set for Germany

Washington, July 27.

A company has been founded in Hamburg to finance German film production, Nathan D. Golden, chief of film branch of Department of Commerce announced today. Outfit is Filmfinanzring, with limited liability. Nine prominent Hamburg businessmen have kicked in with the necessary capital.

"It is expected," reported Golden, "that the firm will function as a specialized bank providing funds for film production as well as other transactions connected with the film industry. Need for such an institution has long been recognized, as postwar film financing to date has been on an individual, haphazard basis. Sufficient capital has not been available to provide funds for more than one production at a time and it was necessary to wait for returns from one film before commencing work on the next."

Golden reports also that, of the 10 U. S. films submitted to Swedish censors in May, five were listed for adults only and five were okayed for family audiences. In April, 12 of the 21 American pictures offered to censors were stamped "adults only." Such countries as Czechoslovakia, Italy, Sweden and Norway had no pictures approved for screening before children during the two months.

Covent Garden Goes To British Govt. For Nat'l. Opera and Ballet

London, July 27.

Labor Government, which has already taken steps to nationalize the film industry, will acquire the Royal Opera House, Covent Garden, as a national home for opera and ballet. Title to the property will be taken next year, when the current five-year lease, on a compulsory purchase order, under the Town and Country Planning Act.

Under the new setup, the Arts Council of Great Britain will operate the house.

Covent Garden, with a capacity of 1,952 seats, was built in 1858, on the site of the one that burned, dating from 1808. The original structure, built in 1733, was a small theatre.

Von Stroheim in Vienna

Vienna, July 20.

Eric von Stroheim, native Viennese, arrived in his home town to make exterior shots for his new film, "The Red Signal."

Current London Shows

London, July 27.

(Figures show weeks of run)

"A La Carte," Savoy (6).
"All My Sons," Globe (6).
"Anna Lucasta," Majesty's (39).
"Annie Get Gun," Col's'm (60).
"Bless the Bride," Adelphi (66).
"Bob's Your Uncle," Sav. (12).
"Cage Peacock," Strand (6).
"Caribbean Rhap.," Wales (8).
"Carissima," Palace (20).
"Chiltern Hundreds," Vaude (48).
"Edward My Son," Lyric (61).
"Four, Five, Six," York (20).
"Giaconda Smile," New (8).
"Happiest Days," Apollo (18).
"Linden Tree," Duchess (50).
"Little Lambs," Ambass. (16).
"Musical Chairs," Playhouse (3).
"Off Record," Picadilly (56).
"Oklahoma!" Drury Lane (65).
"Paragon," Fortune (12).
"People Like Us," Wynd. (3).
"Relapse," Phoenix (26).
"Starlight Roof," Hipp. (38).
"Travelers Joy," Crit. (8).
"Together Again," Vic Pal. (68).
"Worms View," Whitehall (65).

Upped Costs Likely to Prevent Launching of New Paris Legiters This Fall; Big Revivals Fill Void

Paris, July 20.

The new legit season is unlikely to bring many new offerings. Producers are scared by upped costs and the fact that a flop might break them. So they are confining themselves largely to revivals of surefire grossers. The most conservatively produced comedy today means an outlay of at least $6,000 which is beaucoup francs at the current rate of admission after taxes have been deducted from the gross.

M. Touchard intends to produce two new plays at the Francaise from a young playwright but has reached no definite agreement. At the Salle Luxembourg, its second house, the Francaise will revive Jean Cocteau's "Renaud and Armide," Henry de Motherland's "Dead Queen," Paul Geraldy's "Love," Armand Salacrou's "Inconnue d'Arras" and Edouard Bourdet's "Hard Times." Also some of the old classics may be included.

Atelier will revive Jean Anouilh's "Invetation to the Castle" and then a Jean Barsacq adaptation of Gogol's "Revisor." Ambigu will have Pierre Frondaie's production of "The Devil Turns Them Out" by Maurice Dekobra, and starring Maria Favelli. Ambassadeurs will revive Marcel Achard's "Valparaiso" but later in the season. Henry Berstein will produce his own new play, "Thirst," with Claude Dauphin, Jean Gabin and Madeleine Robinson.

The Antoine will carry on with J. P. Sartre's "Red Glove" which Jean Dalrymple is prepping for Broadway, and Jouvet will resume "Don Juan" at his Athenes. Roger Ferdinand, whose "They Are 20 Years Old" will carry on at the Daunou, will have a new play at the Bouffes Parisiens. It is "The Husband Who Does Not Count," with Marguerite Deval and Michel Simon for leads. Comedie des Champs Elysees will resume "Plume au Vent" and Comedie Wagram "Interdit au Public." Cocteau's "Terrible Parents" will be revived at the Gymnase by Mrs. Paul Rolle, and Jean LeMarois' "House of the Fig Tree" will be produced by Michele Verly at the Gramont.

The Michodiere, after a revival of "Pauline," will see Printemps producing a comedy by Andre Ronsin. Andre Brule will revive Jacques Deval's "Tovaritch" at the Madeleine and then will try producing an adaptation of "Edward's Sons." Emmanuel Robles' "Montserrat" will be revived at the Mathurins and Noel Coward's "Week End" at the Monceau.

Marcel Ayme is writing a new play "Vogue la Galere" for a Lucien Beer production at the Oeuvre. A revue by Dorin and Collinne will be done at the Michel by Parisys. Jacques Deval's "Miss" is too much of a grosser at the St. Georges to change the bill, and it will be re-revived. Nothing is set yet at the Sarah Bernhardt or the Potiniere.

"Petrified Forest," which was to have been done by Henry Bernstein, will be produced at Henri Varna's Renaissance. He is prepping a new revue for his Casino de Paris in October. At the same time a new play, yet untitled, will be completed by Sacha Guitry, to be produced at the Varietes. Henry de Montherlant's "Santiago" will be revived at the Hebertot, possibly around Christmas.

Cantinflas to 16m Field

Mexico City, July 20.

Cantinflas (Mario Moreno), Mexico's leading pic-stage comic, is to enter the 16m field that has taken on so well here that there's a chain of cinemas for such films in the Mexican hinterland. Comic is to have all pictures he has made reduced to 16m size for exhibition on this circuit and in other 16m cinemas in Mexico.

Moreno is veepee of Posa Films, producer of his pix.

Italo Producers Irked by Strict Govt. Censorship

Rome, July 20.

Grudge against the government is growing daily in Italian film circles. It is because Parliament will go on summer vacations in about a month, which means the new film law won't be discussed before autumn, if then. Parliament now has only emergency problems on calendar. Nation-wide program to aid native product, launched last March, has remained dead letter. It appears that government intends to make light of it since indicated by an increased intolerance of censorship (on Italian films). The program called for greater freedom.

Pointed out that it seems useless to ask government for measures to lighten censorship. Claimed that the bluenoses are so much in command that it is forbidden to show women's legs above the knees. Contended here that success of European pix at home and in foreign markets is in great degree due to sex angle.

Now clear that Italian producers can't expect a reduction of imports. Also that the government doesn't want a dubbing tax. Now the trade will suggest a dubbing license be adopted. The licenses would be granted only to producers on the basis of four per each film. Based on estimate of 40-50 Italian pix annually this would amount to 160-200 dubbed foreign films per year.

9-Year-Old Italian Conductor Tours France

Paris, July 20.

Promoted by Garrault-Barousse-Muir syndicate, Roberto Benzi, 9-year-old, reputed to be one of the youngest orchestra conductors in the world, is currently appearing in several cities where the yearly bicycle race known as Tour de France is being held. Unlike other young longhair prodigies, he is more for pop music and is an accomplished accordionist. His father owns an accordion factory in Biella, Italy and heads an accordion school.

Currently, Benzi is under the management of Vincenzo Gusmini, who brought some Italian Opera stars for the Tour de France. At seven, he won the Rome first international prize for accordion playing.

Claim Danish Tenor Was Nazi

Vienna, July 13.

Although the provincial executive of the trade union of free professions unanimously okayed the appearance of the Danish tenor, Helge Roswaenge, for the Bregenz Festival, the theatrical trade union objected because he was once a member of the Nazi party.

The festival organizers argued Roswaenge, as a Dane, wasn't subject to Austrian denazification laws.

Pavlik on U. S. Tour

Vienna, July 13.

Eva Pavlik, Austrian figure skating champ, and second at St. Moritz Olympics last winter, has left Vienna on a two-month U. S. tour.

Coulter's 4 for Ireland

Dublin, July 20.

John Coulter, Toronto playwright whose "The Drums Are Out" had its world preem at Abbey theatre here recently, has three more new plays skedded for production in Ireland this year. Hilton Edwards and Michael MacLiammoir will present his adaptation of Gomcharoff's "Oblomoff"; Belfast Group Theatre are readying "Stars in Victory Street," and an out-of-town company is to do his "Turf Smoke."

Coulter, who was born in Belfast, also wrote the libretto for "Deirdre of Sorrows" aired by Canadian Broadcasting Corp. last year.

M-G-M DIDN'T WRITE THIS AD!

(The reports below on "Easter Parade" come from Variety, July 21st issue)

"PARADE WHAM!" Indianapolis

"PARADE MIGHTY!" Boston

"PARADE SOCK!" Philadelphia

"PARADE HOTTER THAN HOT!" St. Louis

"PARADE STANDOUT!" San Francisco

"PARADE STOUT!" Detroit

"PARADE GIANT!" Kansas City

"PARADE BIG COIN!" New York

"PARADE TERRIFIC!" Louisville

"PARADE SOCKEROO!" Wash., D. C.

"PARADE TOPPER!" Providence

"I love a parade."

Screen Play by Sidney Sheldon, Frances Goodrich and Albert Hackett • Original Story by Frances Goodrich and Albert Hackett • Lyrics and Music by Irving Berlin • Musical numbers directed by Robert Alton • Directed by CHARLES WALTERS • Produced by ARTHUR FREED

A Metro-Goldwyn-Mayer Picture

Film Reviews

Good Sam

RKO release of Rainbow (Leo McCarey) production; directed by McCarey. Stars Gary Cooper, Ann Sheridan; features Ray Collins, Edmund Lowe, Joan Lorring, Clinton Sundberg. Screenplay, Ken Englund, from story by McCarey and John Klorer; camera, George Barnes; music, Robert Emmett Dolan; editor, James McKay; asst. director, Jesse Hibbs; special effects, Russell A. Cully. Previewed RKO 58th St., N. Y., July 23, '48. Running time, 114 MINS.

Sam Clayton	Gary Cooper
Lu Clayton	Ann Sheridan
Reverend Daniels	Ray Collins
H. C. Borden	Edmund Lowe
Shirley Mae	Joan Lorring
Nelson	Clinton Sundberg
Mrs. Nelson	Minerva Urecal
Chloe	Louise Beavers
Claude	Dick Ross
Lulu	Lora Lee Michel
Butch	Bobby Dolan, Jr.
Mr. Butler	Matt Moore
Mrs. Butler	Netta Packer
Ruthie	Ruth Roman
Mrs. Adams	Carol Stevens
Joe Adams	Todd Karns
Tramp	Irving Bacon
Tom	William Frawley
Banker	Harry Hayden

Humility and goodness get a feverish workout in Leo McCarey's "Good Sam," a comedy exposition of virtue, its benedictions and the lack of them. With such names as Gary Cooper and Ann Sheridan for the marquee, and McCarey as the producer-director, "Good Sam" emerges as a wavering stalk of corn that frequently is reduced to merely a straw in the wind. It has potential boxoffice value because of the names involved, but too often does it strive too intensely but achieving nothing more than a vapid effect.

"Good Sam" is a comedy whose central character, played by Cooper, often slows the film's pace because of a languidness and too obviously premeditated performance in a pic that in itself is unusually long at just a few minutes under two hours. Sam, like the pants, made the picture too long.

"Good Sam" starts off promisingly with a number of gagged-up situations that click, however contrived, but with the pic's continuance there is the omniscient thought that here is a story that has bags under its gags. It is the story of Sam Clayton, the softest touch this side of the Marshall Plan. Sam co-signs bank loans for friends who never pay up; he lends his car to neighbors without knowing actually how he's going to get to work or the children to school. Sam loves everybody. In short, everyone sponges on him. And Lu, his wife, constantly harasses Sam to get some sense, especially when he loses the down payment on a house she always had set her chapeau for. But Sam is Sam, and there's nothing Lu or anybody can do about it, and the moral presumably is that there can be great happiness in doing things for others, including the people from the Provident Loan Co.

"Good Sam" has a homespun air that perhaps will find considerable favor among the rusticates. Ann Sheridan, as something that might have stepped out of a Christian Dior salon instead of being an ever-lovin' wife and mother, is not always credible in a part that's unusual for her. Domestication is hardly Miss Sheridan's cinematic dish, no matter how authentic-looking are her scrambled eggs. Miss Sheridan has been given most of the gags, and much of the situational comedy payoffs revolve around her sharp retorts.

Cooper gives one of his standard performances—there are the wan smile, the gawky naivete and a sartorial manner that suggests Sam's pants need pressing, too.

Ray Collins, Edmund Lowe, Joan Lorring and Clinton Sundberg head the supporting players, all of whom satisfactorily fill their requirements.

McCarey has given the pic a top production all the way, and his direction is sharp in the comedy situations particularly. But the basic story yanks at its reins too often, defying any directorial control. There is an attempt to create too many situations in the basic narrative, and the defects are considerably the fault of the over-length. *Kahn.*

U-I Drops 6 P.A.'s

Hollywood, July 20.

Universal - International lopped off six heads in the publicity department, teeing off a general slicing which is expected to reduce expenses about 40%. Other departments are awaiting further slashes about Aug. 1, when the studio will shutter production for two months.

Flacks dismissed include Jean Bosquet, Jackson Parks, Dorothy Blair, Harry Friedman, George Rousch and Don McDonald.

Sorry, Wrong Number

Hollywood, July 24.

Paramount release of Hal Wallis (Anatole Litvak) production; directed by Litvak. Stars Barbara Stanwyck, Burt Lancaster; features Ann Richards, Wendell Corey, Harold Vermilyea, Ed Begley. Original screenplay, Lucille Fletcher; based on her radio play; camera, Sol Polito; editor, Warren Low; score, Franz Waxman. Tradeshown July 23, '48. Running time, 89 MINS.

Leona Stevenson	Barbara Stanwyck
Henry Stevenson	Burt Lancaster
Sally Lord Dodge	Ann Richards
Dr. Alexander	Wendell Corey
Waldo Evans	Harold Vermilyea
James Cotterell	Ed Begley
Fred Lord	Leif Erickson
Morano	William Conrad
Joe (Detective)	John Bromfield
Peter Lord	Jimmy Hunt
Miss Jennings	Dorothy Neumann
Harpootlian	Paul Fierro

"Sorry, Wrong Number" is a real chiller. Based on the w.k. radio drama of same title, picture is a top entry for the horror field. It should rate a handsome boxoffice return. The basic suspense of the ether show has been enlarged for sight values in the filming, and payoff reaps a load of spine-tingling menace.

Film is a fancily dressed coproduction by Hal B. Wallis and Anatole Litvak. Pair has smoothly coordinated efforts to give strong backing to the Lucille Fletcher script, based on her radio play. Litvak's direction builds carefully, constantly heightening the tension to the nerve-wracking finale. It's an ace job of story guidance and player handling.

Plot, familiar to most radio listeners, deals with an invalid femme who overhears a murder scheme through crossed telephone lines. Alone in her home, the invalid tries to trace the call. She fails, and then tries to convince the police of the danger. She gradually comes to realize that it is her own death that is planned and tension mounts to the ruthless, deadly scene where the murderer does his job.

Characters have been more roundly developed for filming because of the screen's greater flexibility and players realize perfectly on their assignments. What makes the characters tick is built up through flashbacks that detail motives and sharpen more suspenseful moments.

Barbara Stanwyck plays her role of the invalid almost entirely in bed. Her reading is sock, the actress giving an interpretation that makes the neurotic, selfish woman understandable. Same touch is used by Burt Lancaster to make audiences see through the role of the invalid's husband and how he came to plot her death. Both are very able.

Contributing capable performances are, among others, Ann Richards, who gives Miss Stanwyck her first inkling of the truth; Wendell Corey, physician; Harold Vermilyea, chemist; Ed Begley, the invalid's father; Leif Erickson and William Conrad. Some are seen only in bits but lend validity to the story.

Considerable emphasis is placed on the score by Franz Waxman, music being used to heighten and highlight the gradually mounting suspense. Sol Polito uses an extremely mobile camera for the same effect, sharpening the building terror with unusual angles and lighting. Warren Low's capable editing holds the picture to a tight 89 minutes. *Brog.*

Rusty Leads the Way

Hollywood, July 24.

Columbia release of Robert Cohn production. Features Ted Donaldson, Sharyn Moffett, John Litel, Ann Doran, Paula Raymond, Peggy Conevrse. Directed by Will Jason. Screenplay, Arthur Ross; story, Nedrick Young; based on characters created by Al Martin; camera, Vincent Farrar; editor, James Sweeney. At Pantages, July 22, '48. Running time, 58 MINS.

Danny Mitchell	Ted Donaldson
Penny Waters	Sharyn Moffett
Hugh Mitchell	John Litel
Ethel Mitchell	Ann Doran
Louise Adams	Paola Raymond
Mrs. Waters	Peggy Converse
Harry Ainesworth	Harry Hayden
Mrs. Mungy	Ida Moore
Miss Davis	Mary Currier
Jack Coleman	Fred Sears
Gerald	Mickey McGuire
Squeaky	Teddy Infuhr
Nip	Wayne Hickman
Tuck	David Ackles
Rusty	Flame

"Rusty Leads the Way" is a better than average entry in the Columbia series. Stout trouping by moppets and generally inspiring motivation of the story overcome some dialog triteness and maintain interest for family trade.

Chief attention goes to moppets Ted Donaldson, Sharyn Moffett and the educated canine, Flame. Plot has young Donaldson solving the problems of Miss Moffett, a blind girl, through love and understanding.

Woven in the story effectively is the training of both seeing-eye dog and master. Sequences highlight interest and point up good plot motivation of Donaldson's kindness and efforts to restore a little girl's faith in life.

Will Jason's direction resolves the Arthur Ross script neatly and draws good performances from all concerned. John Litel and Ann Doran as young Donaldson's parents; Peggy Converse, the girl's mother; and others in the cast are credible.

The Robert Cohn production guidance shapes excellent values on a small budget. Expert lensing by Vincent Farrar, capable score, editing and other factors are in line with general effect achieved. *Brog.*

Miniature Reviews

"Good Sam" (McCarey-RKO). Gary Cooper - Ann Sheridan in overlong comedy; names should help it do biz.

"Sorry, Wrong Number" (Par). Radio's deadly suspense drama a real film chiller. B.o. outlook sturdy.

"Rusty Leads the Way" (Col). Staple supporting feature. Good entry in "Rusty" series.

"Adventures of Gallant Bess" (Color) (EL). Western; mainly lower dualers.

"Embraceable You" (WB). Mildly interesting drama for supporting positions.

"Blonde Ice" (FC). Mild meller with Leslie Brooks; modest support for duals.

Adventures of Gallant Bess

(COLOR)

Eagle-Lion release of Crestview production. Directed by Lew Landers. Screenplay, Matthew Rapf; camera (Cinecolor), William Bradford; editor, Harry Komer. Tradeshown N. Y., July 22, '48. Running time, 71 MINS.

Ted Daniels	Cameron Mitchell
Penny Gray	Audrey Long
Woody	Fuzzy Knight
Bud Millerick	James Millican
Blake	John Harmon
Deputy	Ed Gargan
Doctor Gray	Harry V. Cheshire
Sheriff	Cliff Clark
Billie	Eevlynn Eaton
Bess	Herself

A superbly trained horse is the central figure in this animal-western. If the other characters had acquitted themselves as well, or the story had been more original, the potentialities of "Gallant Bess" might have turned out much higher. As is, it will take a whale of a selling job to move this picture past the secondary dual barrier.

Not that it is not fairly entertaining, mainly because Lew Landers' direction has made it so, but the same angle has been done so much better by other producers with at least a cast possessing more b.o. lure.

Cameron Mitchell comes through with firstrate performance as the wandering rodeo star who finally finds love by accident. His love for his trained horse is stressed, and some of the stunts the animal does are startling albeit sometimes dragged in. Dialog is comparatively bright for a western-type story.

Besides Mitchell and "Bess," Audrey Long does nicely as the comely gal with whom he falls in love. Fuzzy Knight contributes the chief comedy relief. Support is headed by James Millican. William Bradford does a tiptop job with his camera while the color work under Gar Gilbert's supervision (Cinecolor) is about the best with this tinter process to date. *Wear.*

Embraceable You

Hollywood, July 27.

Warner Bros. release of Saul Elkins production. Stars Dane Clark, Geraldine Brooks; features S. Z. Sakall, Wallace Ford, Richard Rober, Lina Romay, Douglas Kennedy, Mary Stuart, Philip Van Zandt, Rod Rogers. Directed by Felix Jacoves. Screenplay, Edna Anhalt; from story by Dietrich V. Hannekin and Aleck Block; camera, Carl Guthrie; editor, Thomas Reilly; music, William Lava. Tradeshown July 26, '48. Running time, 79 MINS.

Eddie	Dane Clark
Marie	Geraldine Brooks
Sammy	S. Z. Sakall
Ferris	Wallace Ford
Sig Kelch	Richard Rober
Libby	Lina Romay
Dr. Wirth	Douglas Kennedy
Miss Purdy	Mary Stuart
Matt	Philip Van Zandt
Bernie	Rod Rogers

"Embraceable You" is a mild supporting feature that deals with relatively unimportant people and events. Turned out with a moderate budget, it will find its level on lower rung of dual bills in majority of situations.

Plot is an odd combination of tender, hopeless love story of two ne'er-do-wells and a rather ordinary gangster yarn. Tearjerker romance will carry modest amount of attention for general run of femme audiences but this interest isn't strong enough to stretch over the 79 minutes' running time.

Dane Clark and Geraldine Brooks co-star as the ill-fated lovers. Both try hard and do manage to spark proceedings with sympathetic tug in romantic scenes. Otherwise, Miss Brooks is a bit too starry-eyed for her character and Clark has some clumsy tough-guy sequences that miss.

Script, by Edna Anhalt, deals with a young hood who is forced to take care of a girl he has struck down in a hit-run accident. Police can't legally tie him to the crime, and also suspect him of a connection with the murder of a gambler, but a kind cop makes him care for the girl because she's about to die from a blood clot developed by the accident. Just as the plot telegraphs, the boy falls in love with the girl and marries her in a sob finish as both try to find happiness before death strikes her down.

Wallace Ford is the tough but kind cop. S. Z. Sakall brings his usual tricks to role of Clark's friend and helps the script considerably. Richard Rober, a killer; Lina Romay and Philip Van Zandt, friends of Miss Brooks; Douglas Kennedy, a doctor, and others are adequate to light demands of script.

The Saul Elkins' budget production was directed by Felix Jacoves. Low-key lensing by Carl Guthrie contributes to somber mood. The William Lava score weaves the title tune, an old pop number, in and out of background music for nice nostalgic and romantic touch. *Brog.*

Blonde Ice

Film Classics production and release. Features Leslie Brooks, Robert Paige. Directed by Jack Bernhard. Screenplay by Kenneth Gamet from story by Whitman Chambers. At Rialto, N. Y., week July 24, '48. Running time, 73 MINS.

Claire	Leslie Brooks
Lee Burns	Robert Paige
Hack Doyle	Walter Sande
Carl Hanneman	John Holland
Al Herrick	James Griffith
Blackie	Russ Vincent
Mason	Michael Whalen
June	Mildred Coles
Murdock	Emory Parnell
Benson	Rory Mallinson
Mimi	Julie Gibson
Dr. Klippinger	David Leonard

This strictly lightweight meller is a weird conglomeration about a blonde murderess who seeks fortune and position through cold-blooded killings. It is not a nice story, and wastes the comely charms of Leslie Brooks, as the designing slayer. Picture has little for the marquee excepting the title and lurid pictures. Film, at best, is only lesser dual fare.

Plot spots Miss Brooks as a society editor who gains attention and wealth via a series of murders that take away her husbands and suitors. She even goes to the trouble of framing her only real sweetheart, a sports scribe. The wandering story finally is brought to an abrupt close when a noted criminal psychologist takes the icy blonde in hand. Out of a clear sky she confesses and tries to shoot her way to freedom, but only manages to kill herself.

Miss Brooks, who has the looks and enough ability for better roles, is surrounded by a fairly capable cast that appears to have been misdirected by Jack Bernhard. The story, of course, is too implausible to make much on the screen. Robert Paige does all he can with the role of the sports writer. Vehicle screams its limited production values. *Wear.*

Daily Newspaper Editors Again Gripe At Inept Pix Press Matter

Method of handling publicity and alleged failure of public relations departments of picture companies to brighten their releases again is coming in for a blasting from film editors of dailies over the country. Many of them are currently east on vacation and all seem to marvel at the slipshod manner in which publicity matter is dished up and sent out. Most of them contend that few if any changes in methods or handling have been made by publicists in the last 10 years. They charge that it made for minimum results then, and that it remains the same today.

Big squawk is over the surplus of publicity yarns and duplication of key story material (sometimes only thinly disguised) emanating from the studios and New York homeoffices. The daily newspaper film editors claim there are too many such publicity releases, and that too much verbiage is crowded into every envelope received.

Lesser city editors cite that picture company publicity departments are highly optimistic if they can envision them trying to edit ballyhoo copy which obviously should have been slashed down to size before leaving company offices.

Welcome Stuff

Newspapers welcome stories about new pictures, stars and important cinema developments but only the brief, pointed items can get the breaks. Overwriting of an apparently good idea and inability of publicity departments to realize smaller newspaper requirements form the principal complaint from visiting eds, who say the oversize load of releases is testimony to the way the publicists defeat their own purpose—to land in the dailies. These editors discredit the theory that the more material sent out the more gets published. While this may make for a big showing at headquarters, either N. Y. or on the Coast, it is not reflected by the amount of copy published.

Most vacationing editors were outspoken in labeling Hollywood copy weaker by far than that coming from N. Y. homeoffices. At least eastern headquarters strive to get their ideas across without wasting too many words, they say. They point out that Coast releases quite often show few signs of editing, seldom have much news value, and usually are too exaggerated or feature-style material.

The average film editor, if worthy of such title, can add any additional facts or frills to almost any story sent out by a major company. Hence, he would much rather have a brief, concise news item giving the facts. Then he can enlarge it or develop it into a feature if necessary. But the idea of taking a long-winded feature release and attempting to fit it into the newspaper's limited space generally is too irksome a task for the average editor. Consequently, such overlong yarns are quickly tossed away.

C.A. Smakwitz Upped To WB Albany Zone Chief

Charles A. Smakwitz, Warner circuit exec in Albany, last week was upped by Warner Theatres' prexy and general manager Harry Kalmine as zone manager for that territory. He replaces C. J. Latta who recently was switched to Britain to handle theatre operations there for WB's affiliate, Associated British Pictures Corp.

With Warners for more than 20 years, Smakwitz joined the organization in 1927 when we worked for the old Mitchel H. Mark Realty Corp., operators of the Strand, N. Y., at that time. Later he managed the Strand, Albany, and subsequently became district manager for Troy, Albany and Utica theatres. He also has been active in Variety Club affairs as well as holding various industry public relations posts.

'Pompous' Jackson

Continued from page 3

to Joseph I. Breen in administration of the industry purity code. He subbed for Breen during the latter's lengthy absences because of illness during the past year and was understood being groomed permanently to succeed him if Breen decided his health made it advisable to step out.

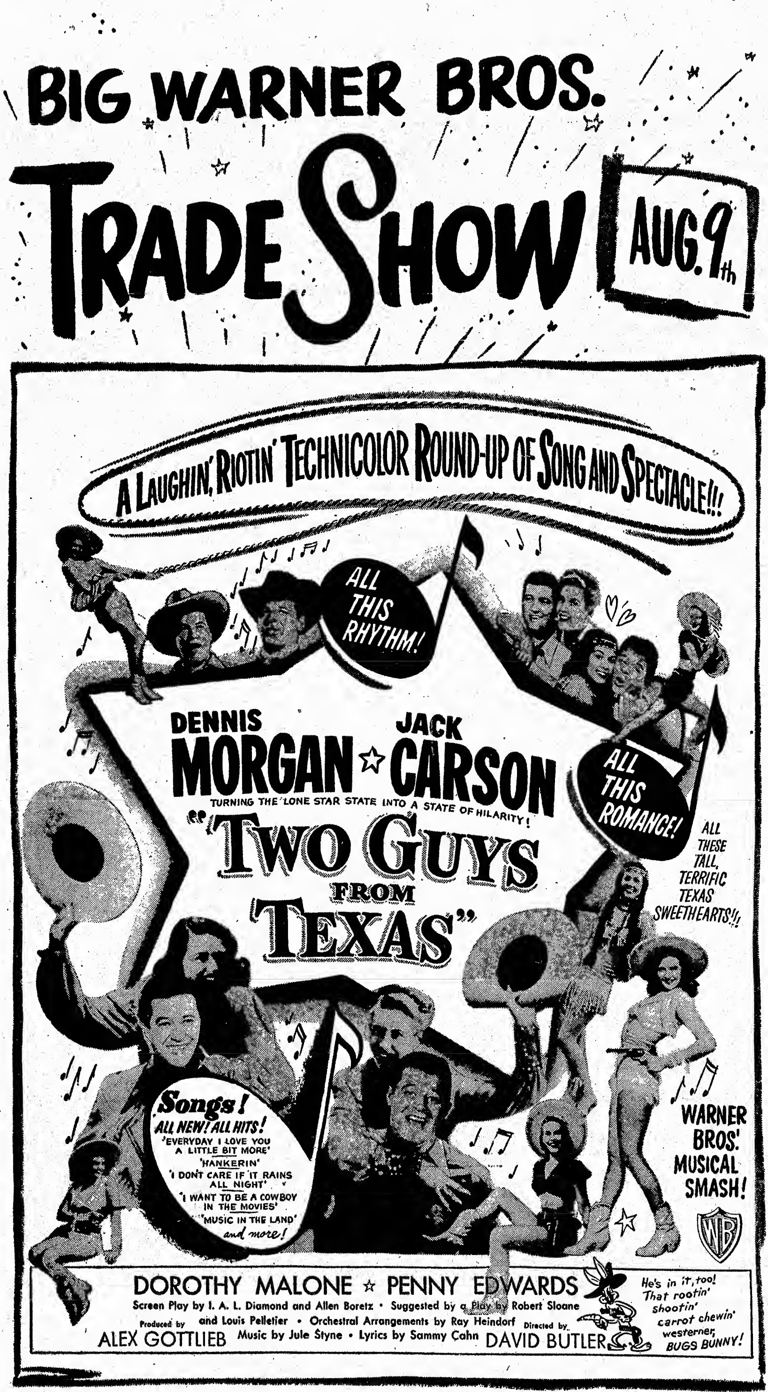
After years of dealing with the bluff, understanding and frequently chummily profane Breen, studio execs reportedly found Jackson "pompous." They prevailed upon Breen, whose health has improved somewhat, to assume active charge of the PCA again.

Jackson has no contract.

Surprise to N. Y.

MPAA headquarters in New York this week appeared uncertain as to exactly what Judge Jackson's new duties would be. Reports from the Coast that he would take a new post as legal adviser came as something of a surprise, since general counsel Sidney Schreiber has been associated with the MPAA for 16 years and is highly thought of.

Francis Harmon, v.p. in charge of the New York office, is also an attorney.



ALBANY
Warner Screening Room
79 N. Pearl St. • 12:30 P.M.

ATLANTA
20th Century-Fox Screening Room
197 Walton St. N.W. • 2:30 P.M.

BOSTON
RKO Screening Room
122 Arlington St. • 2:30 P.M.

BUFFALO
Paramount Screening Room
464 Franklin St. • 2:00 P.M.

CHARLOTTE
20th Century-Fox Screening Room
308 S. Church St. • 10:00 A.M.

CHICAGO
Warner Screening Room
1307 So. Wabash Ave. • 1:30 P.M.

CINCINNATI
RKO Screening Room
Palace Th. Bldg. E. 6th • 8:00 P.M.

CLEVELAND
Warner Screening Room
2300 Payne Ave. • 2:00 P.M.

DALLAS
20th Century-Fox Screening Room
1803 Wood St. • 2:00 P.M.

DENVER
Paramount Screening Room
2100 Stout St. • 2:00 P.M.

DES MOINES
20th Century-Fox Screening Room
1300 High St. • 12:45 P.M.

DETROIT
Film Exchange Building
2310 Cass Ave. • 2:00 P.M.

INDIANAPOLIS
Universal Screening Room
517 No. Illinois St. • 1:00 P.M

KANSAS CITY
20th Century-Fox Screening Room
1720 Wyandotte St. • 1:30 P.M.

LOS ANGELES
Warner Screening Room
2025 S. Vermont Ave. • 2:00 P.M.

MEMPHIS
20th Century-Fox Screening Room
151 Vance Ave. • 10:00 A.M.

MILWAUKEE
Warner Theatre Screening Room
212 W. Wisconsin Ave. • 2:00 P.M.

MINNEAPOLIS
Warner Screening Room
1000 Currie Ave. • 2:00 P.M.

NEW HAVEN
Warner Theatre Projection Room
70 College St. • 2:00 P.M.

NEW ORLEANS
20th Century-Fox Screening Room
200 S. Liberty St. • 1:30 P.M.

NEW YORK
Home Office
321 W. 44th St. • 2:30 P.M.

OKLAHOMA
20th Century-Fox Screening Room
10 North Lee St. • 1:30 P.M.

OMAHA
20th Century-Fox Screening Room
1502 Davenport St. • 1:00 P.M.

PHILADELPHIA
Warner Screening Room
230 No. 13th St. • 2:30 P.M.

PITTSBURGH
20th Century-Fox Screening Room
1715 Blvd. of Allies • 1:30 P.M.

PORTLAND
Jewel Box Screening Room
1947 N.W. Kearney St. • 2:00 P.M.

SALT LAKE
20th Century-Fox Screening Room
216 East 1st South • 2:00 P.M.

SAN FRANCISCO
Paramount Screening Room
205 Golden Gate Ave. • 1:30 P.M.

SEATTLE
Jewel Box Screening Room
2318 Second Ave. • 10:30 A.M.

ST. LOUIS
S'renco Screening Room
3143 Olive St. • 1:00 P.M.

WASHINGTON
Warner Theatre Building
13th & E Sts. N.W. • 10:30 A.M.

A Closeup on D. W. Griffith

By GEORGE E. PHAIR

Hollywood, July 27.

He invented the fadeout.
He invented the flashback.

David Wark Griffith lived enough to realize that a fadeout is something more than a technical term on a motion picture lot. He is no longer on earth to witness the flashback of his career, nor the closeups of his bygone triumphs, nor the misty photography of the days when Griffith and film art were synonymous. He lived long enough to become a myth in the rush of modern invention, remembered only by the elders who had seen the transition of motion pictures from the nickelodeons of yesterday to the de luxers of today.

For 15 years Griffith had not made a picture in Hollywood although his name had appeared in the newspapers now and again in an advisory capacity, or as a partner in a future film production project, or as the author of a still-to-be written document of the film industry. But none of the studios gave him a job.

He was not broke, in the ordinary sense of the word, during the last years of his life, although he was no longer the affluent spender he had been in halcyon days. Almost any evening he could be found in the Hollywood-Knickerbocker hotel, which is not by any means a log cabin, breaking out now and then with a $50 bill and inviting the boys to listen while he recounted tales of the good old days when Hollywood was Hollywood.

He was always going to make that one last film, a picture that would revolutionize the industry, even more than "The Birth of a Nation" did. He had a lot of startling ideas, he told the boys, but the studio executives had grown too prosperous and conservative to risk a detour from the old and profitable formula. A little while and there would be a new formula and a newer and wiser Griffith who wouldn't be taken for a ride by a lot of businessmen who knew more about boxoffice than they did about drama. He was talking about the new picture the night before he died.

There was talk about Hollywood that Griffith had been accepting charity in his later years but that rumor was scotched after his death by his attorney. The estate, according to the lawyer, is somewhere between $20,000 and $50,000, exclusive of m[illegible]n picture properties.

There was a handsome funeral, with the mortal remains of David Wark Griffith lying in state and newsreel cameramen taking shots of mourning film executives who knew him when, but not lately.

Hal Horne Getting His Sing-a-Tina Marketed

Hal Horne, former pub-ad chief for 20th-Fox and Disney, now concentrating on promotion of the Sing-a-Tina, a kazoo-like instrument on which he holds the patents and which he has developed. Jack Goldstein, recently of RKO and formerly publicity aide to Horne at 20th, is handling out-of-town promotion and has worked out a large-scale campaign—including a tieup with the public schools—in Boston, where the plastic instrument will get its national preem.

Device, in three sizes, will sell for 15c 35c and $1. Horne derives a royalty from each sale, having licensed the actual manufacture to a plastics outfit in New Jersey.

Johnston Appraises State of Film Biz on Foreign and Domestic Fronts

Hollywood, July 27.

Serious shrinkage of foreign markets; high cost of living domestically; serious competition from new forms of entertainment, such as television, night dog races, night baseball, etc., are blamed by Eric Johnston, president of the Motion Picture Ass'n of America, for the serious condition in which the film industry finds itself today. Most serious to the business is the foreign situation, he declared.

Johnston pointed out here yesterday (Monday) that 1946 foreign income was $120,000,000, while earnings for the entire industry, for that year, after taxes, were only $144,000,000. In 1947, the foreign coin shrank to $90,000,000, and the industry's entire earnings, after taxes, only totaled $96,000,000. Johnston estimates that in 1948 the entire foreign revenue won't pass $70,000,000. Next year, he said, would be the low point, with overseas revenue down to $50,000,000 to $60,000,000.

Additionally said Johnston, his previous estimate of $7,000,000 as the figure British pix would do in the U. S. has to be revised. He said there might be no net earnings whatever, consequently nothing to be added to $17,000,000 which the American producers can take out of Britain. Under the recent agreement, they get $17,000,000 plus an amount equal to the net earnings of British pictures in America.

The biggest problem facing the industry as regards the foreign market, however, is the conversion of foreign currency into dollars. U. S. pix are being shown in every country of the world, with exception of Yugoslavia and Russia, and foreign audiences are larger than ever—even behind the "Iron Curtain." The current Berlin situation is holding up State Dept. action on the MPAA's request for a protest over British quota. Protests definitely will be made, Johnston promised, but he doesn't know when.

Johnston refused to make J. Arthur Rank the "villian" on the British front, since all British producers feel the quota a good thing. However, he feels the British will find the quota a second and more serious mistake than the original tax bite.

He sees another serious mistake looming for British production in announcement that the Labor government would subsidize production. He says banks won't back Britishers any longer, and the Government will soon gain control of what goes into pix. Plan is to keep up strong export program to all countries, even those from which no revenue is returned.

He believes the pix biz should let those funds keep piling up.

On the home front, the MPAA prexy stated pix industry, which had been geared to world market, must get back to domestic operation fast. Multi-million dollar pictures are out. Johnston struck an optimistic note regarding current production lag, unemployment. Feels certain situation would improve with production picking up late fall after return to U. S. of Jack Warner, Darryl F. Zanuck, Herbert J. Yates and other industry toppers. Regarding bid of other countries for recognition, said it was impossible for any country furnish within next few years the know-how of picmaking it took Hollywood two generations to learn.

U's Clarification

Universal, in a special press release slanted at newspaper financial editors, emphasized yesterday (Tues.) that plans to shutter its studios were made "many months ago" and had "nothing whatever to do with current British film quota restrictions." Fact that the U release quoted both U board chairman J. Cheever Cowdin and prexy Nate J. Blumberg, and was issued by J. Walter Thompson and not U's ad-pub department, is believed to point up the emphasis placed by the company on making certain the public knows the official reasons for closing down the studios.

Referring to a statement reportedly made in Hollywood Monday (26) by Motion Picture Assn. of America, prez Eric Johnston linking the shutdown with the British quota, Cowdin and Blumberg declared Johnston was "either misquoted or misinformed." U toppers termed the shutdown, scheduled to start Friday (30), a "general vacation period" and emphasized that U now has a 19-picture backlog, biggest in its history.

Down Trend Began In '47, Commerce Dept. Discloses

Washington, July 27.

The peak of picture biz was reached in 1946 and the downward trend, now becoming so noticeable, began in 1947. Figures just released by the U. S. Department of Commerce disclose that, contrary to general belief, the trend was down rather than up, last year, although 1947 still stands as the second best in the history of pictures.

The Commerce statistics, covering the field from boxoffice and net profits to number of employees, prove once more that films are the nation's favorite recreation, doing a business almost equal to that of the remainder of the recreation and amusement field combined.

Here is the story in dollars:

In 1947, industry corporate profits after Federal and State taxes, was a smash $161,000,000 slipping from the record-breaking $202,000,000 of 1946, but still far ahead of such other halcyon years as 1945, $104,000,000; and 1944, $102,000,000. To give an idea how substantial the figures are, it should be recalled that industry corporate profits in boom 1929 amounted to only $52,000,000.

In other fields of amusement and recreation, the profits after all taxes in 1947 were $62,000,000, an alltime record and better than the previous high of $60,000,000, earned in 1946.

Motion picture corporate profits before taxes hit $269,000,000 in 1947, down substantially from the $336,000,000 before taxes in 1946. The 1945 figure was $255,000,000.

Department of Commerce reports that the motion picture boxoffice take last year was $1,380,000,000. This was second only to the 1946 peak of $1,427,000,000, but ahead of the $1,259,000,000 for 1945 and the $1,175,000,000 of 1944. These four are the only $1,000,000,000 years the industry has had at the boxoffice.

In the picture industry, wages and salaries reached their peak in 1947. The industry paid out $683,000,000 last year to an average of 251,000 fulltime employees in production, distribution and exhibition. A year earlier, with an average of 254,000 full and parttime employees, the total was $680,000,000. The average earning of the motion picture worker last year was $3,022—contrasted with $2,969 in 1946 and $2,567 in 1945.

Pic Divvies Off 3 Million in '48

Washington, July 27.

Motion picture film dividends, while still strong for the first half of 1948, were nevertheless more than $3,000,000 under the first half of 1947, the peak year.

A generally downward trend has been apparent during the first half of the year, with some companies omitting dividends and others paying less. U. S. Department of Commerce reports that the slip is more marked in films than in other industries whose figures are kept by the Department. For business as a whole, dividends in the second quarter of 1948 were up 10% over the previous year. In pictures, the second-quarter melon this year totaled $11,605,000, as against $13,645,000 for the same quarter of 1947.

Despite the slump, however, 1948 continues to be the second best year for payments to picture industry stockholders. For the first half of 1946, the dividends totaled $17,108,000.

June payments this year were a fine $7,478,000, but nevertheless off from the June, 1947, figure of $7,959,000.

Commerce estimates the publicly reported dividends which it collects amount to about 60% of all dividends paid out by incorporated businesses.

D. W. GRIFFITH, FILM PIONEER, DEAD AT 73

Hollywood, July 27.

David Wark Griffith, 73, pioneer motion picture producer, who died July 23 in Temple Hospital after a cerebral hemorrhage in the Knickerbocker Hotel, where he had been living for several years, had been comparatively inactive in the film business since 1933 when he sold his holdings in United Artists, of which he was one of the founders.

Griffith was an outstanding name in the early days of the film industry which he entered about the turn of the century after a none too successful career on the stage. Beginning as a scenario writer on the silent film, "La Tosca," in 1907, he reverted to acting the next year in a number of one-reelers including "Ostler Joe" and "When Knighthood was in Flower."

His career took an upward turn the following year when H. M. Marvin hired him as an assistant director. Moving up to full directorship, his dramatic talent found an outlet in such innovations as the flashback, the closeup, the fadeout, mist photography and other techniques which have outlived him.

Outstanding among the Griffith productions was "The Birth of a Nation," filmed in 1915. It cost $110,000, a sizeable sum in those days, and eventually it grossed more than $10,000,000, a notable record even today. A year later he startled the film industry by gambling $1,600,000 on "Intolerance." The picture failed to startle the public and returned only about $1,750,000.

With Mary Pickford, Charles Chaplin and the late Douglas Fairbanks, and the late Hiram Abrams as business head, Griffith organized United Artists in 1919. His first production under that banner was "The Love Flower." It was followed by "Way Down East," "Dream Street," "Orphans of the Storm," "One Exciting Night," "America," "The White Rose," "Isn't Life Wonderful," "Sally of the Sawdust" and "Broken Blossoms." At that time dissension arose among the UA partners and Griffith broke away for three years, during which he made "That Royle Girl" and "The Sorrows of Satan" for Paramount. Returning to the UA fold, he produced a remake of his earlier picture, "Battle of the Sexes." His "Ladies of the Pavement" was filmed in 1929, and his "Abraham Lincoln," an all-talking picture, in 1930.

The Academy of Motion Picture Arts and Sciences recognized Griffith's services in 1935 with a life membership and a special award for "distinguished creative achievements and invaluable and lasting contributions to the progress of the film industry."

U's Accent

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ish theatre before it comes over here, then we'll advertise that fact, since our au[illegible]lience for British pictures in this country has basically the same taste as the English audience."

New system won't mean, Bergman emphasized, that the Rank product is to be slotted into art houses. Audience for it is large enough to rate it dates in the top showcase theatres. He declared, moreover, that the revised ad policy also doesn't mean the smaller situations are to be sloughed off in any campaign. He noted how advance publicity on the forthcoming "Hamlet" has already infiltrated into the smaller towns and declared his department would try to evoke the same word-of-mouth advertising on all Rank product.

U's job in plugging its British releases, he said, will be considerably easier since the Rank publicity staffers now know what kind of exploitation material is needed to sell the films in this country and so have improved their material along those lines.

Bergman is slated to fly to the Coast, Aug. 6, to talk over adpublicity plans on forthcoming U product with studio execs. U sales veepee William Scully, meanwhile, who's been huddling with Rank execs in London for the last three weeks, sailed for the U. S. aboard the America, Friday (23), and is scheduled to arrive today (Wed.). Also aboard are studio production chief Bill Goetz and his wife, Edith; and Robert Goldstein, eastern studio rep.

Sales Drives

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September. RKO is currently in the midst of the annual Ned Depinet drive. Both Paramount and Warners are expected to tee off their annual drives in September and 20th-Fox, which has just concluded a special drive honoring the first anniversary in his job of sales chief Andy W. Smith, Jr., is expected to conduct the annual Spyros Skouras campaign in the late fall.

That leaves only Metro among the majors with no drive scheduled. To date, M-G has shunned the sales systems, preferring instead to sell its product on a straight quality basis. Last Metro sales drive was conducted in 1944 which, according to company officials, was legitimate since it honored the 20th anni of the company. With all other distribs having drives in the works now, Metro believes it, too, may be forced to call one this fall if only to protect its own position by bucking the other companies for bookings.

Hughes' Experts

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was named as a result of the resignation last week of prexy N. Peter Rathvon, who had been serving as production topper since Dore Schary resigned early this month. In that period more than 700 employees, of whom about 150 were on a regular weekly salary basis, were fired.

Creighton Perlin, another exec in the Hughes industrial empire, was named in the original announcement as a member of the studio exec group. His name was withdrawn, however, within half an hour and that of Tevlin substituted.

Budget Cuts

Continued from page 3

usually been a closely-guarded secret. It has been learned, however, that Metro's domestic film rentals during 1947 totaled approximately $60,000,000 of a total operating revenue of some $176,342,000. With a group of big-grossers already released this year, the company's rentals have maintained their steady pace, despite the slight boxoffice dip.

That theatre receipts have fallen off has long been recognized in the industry. Most company officials, however, believe the slump, estimated at between 10-12% nationally, will be overcome during the next several months on the basis of the top lineup of product being released by all companies.

With the new economy wave now in force at most studios, following close on the heels of the one effected last fall, it's now believed that production costs can definitely be brought down. When pictures made under the reduced cost structure are released, consequently, and if sales and theatre departments hold their own, company officials can see their profit statement going in no other direction than up.

Jerry Wald

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agent, Lew Wasserman of MCA, on the correct tack to pursue in handling this matter. His contract runs to 1952. The studio's denial of his authority to interview talent for pictures on his production schedule is regarded by Wald as "Degrading."

Wald recently produced "Key Largo," "Johnny Belinda," "One Sunday Afternoon" "John Loves Mary," "Adventures of Don Juan," has "Happy Times," "Flamingo Road," and "Task Force" ready for production and is readying "Something's Got To Give," "Ladies And Gentlemen," "Calamity Jane," "Serenade," among others.

Literati

Arizona Times Finally Sold

Arizona Times, Phoenix p.m. daily, was sold Monday (26) by publisher Anna Roosevelt Boettiger to a group of Phoenix business men headed by Columbus Giragi, longtime Arizona publisher and editor. Selling price was not disclosed but sale included all stock.

False alarm sale of the Times to Giragi and Fred A. Eldlan, New York public relations counsellor, was announced several weeks ago but was retracted when deal was nixed by minority stockholder Walter Kirschner. Latter is connected with Grayson chain clothing stores.

Times has been losing proposition since its inception as daily 14 months ago with Anna and John Boettiger as publishers. Latter withdrew several months ago to travel abroad after seeing handwriting on the wall.

Giragi has been with paper last several weeks in executive capacity serving without pay. Understood he'll revise managerial end and also make necessary staff changes. First step was acquisition of Dick Smith as managing editor replacing Top Rippey, who takes over as city editor.

Lauterbach's N. Y. Star Job

Richard Lauterbach, who edited the recently deceased '48 mag and previously was a Time-Life war correspondent, has joined the New York Star (formerly PM) as senior editor over its Sunday magazine and all columns, features, pictures, etc. It's a newly created position and makes him operating executive over all non-news departments except the editorial page, of which George Wells is senior editor.

Some major reformatting of the paper's features is being blueprinted, Lauterbach said last week, but no drastic innovations will be unveiled until fall. Star has been reported looking for a radio editor and Lauterbach intimated that fuller coverage is in the works. Whereas PM once carried a daily radio news column, authored by John McManus, Star is currently running only about one radio feature weekly.

Few Scribes at 3d Convention

Decrease in the number of newspapermen was marked at the Progressive Party convention in Philadelphia. Although most of the top writers, Westbrook Pegler, Paul Gallico, H. L. Mencken, Dorothy Thompson, Rebecca West and others were in evidence, the rank and filers were nowhere near as numerous.

Best evidence in the difference in the number of men assigned is the New York Times, which had 27 men on the Republican convention; seven on the Wallace meeting. The AP had approximately 140 staffers here for the GOP convention; they had 17 for Wallace.

Reporters, who took seats on the field, instead of the press box, were at a distinct disadvantage during Wallace's acceptance address. Too much baffle made the speakers near unintelligible and the sparsely populated press section was deserted still more by those who went elsewhere to hear.

Wash. Post Policy Committee

A unique plan to continue the Washington Post as an "independent newspaper, dedicated to the public welfare" has been set up by Eugene Meyer, 72-year-old owner of the paper. He has transferred control to his daughter and son-in-law, Mr. and Mrs. Philip L. Graham, and has set up a committee of five to approve any future changes in control of the publication, one of the best known in the United States.

Members of the committee are: Chester I. Barnard, president of the Rockefeller Foundation; James B. Conant, president of Harvard University; Colgate W. Darden, Jr., president of the University of Virginia; Bolitha J. Laws, chief justice of the District Court for the District of Columbia; and Mrs. Millicent C. McIntosh, Dean of Barnard College.

Idea is to keep the paper out of the hands of those who might change it from its present liberal and independent policy.

Bruskin's OPI News Post

Robert Bruskin, member of the Washington Post staff, becomes chief of the news division in the new Office of Public Information, National Military Establishment, effective Aug. 2. Bruskin, 38, worked on newspapers in Chicago and Baltimore before going to Washington in 1940 with the Washington Evening Star. In the Army from 1941 to 1945, he served as Chief of Public Relations, Caribbean Defense Command; as executive to the Chief of Public Relations, Allied Force Headquarters in England and North Africa; and as chief of Counter-Intelligence with the 7th Army in Sicily, Italy, France and Germany.

Chi's Comic Book Censorship

Plan for providing for the censorship of comic books was agreed upon by a citizens' advisory committee and reps of the comic distributors and publishers in Chicago. When advisory board nixes a magazine, police department will ask distribs not to offer the issue for sale. If distribs refuse, police will confiscate books and arrest the sellers.

Banning would be on individual issues, and not on more than one month at a time.

McAnney Upped To M.E.

B. O. McAnney, city editor of The New York World-Telegram for the last 15 years, was upped to managing editor last week. William D. O'Brien, day city editor, was upped to McAnney's former post. As managing editor McAnney will be in charge of the news, departmental and feature departments of the newspaper.

Prior to joining the then New York Telegram staff in 1928, McAnney had held editorial positions on The Tribune, N. Y. Herald Tribune, N. Y. Evening Post and The N. Y. Times. O'Brien has been with The World-Telegram for the past 20 years.

Cas Adams' 'Torture' in Spades

Caswell Adams' duo of books, "How to Torture Your Husband" and "How to Torture Your Wife," moved into their second printing this week. Original order by Winston was 20,000 copies and new one is 7,500.

Adams is a flack at United Artists homeoffice and a former sports writer.

Sioux City on Censor Spree

Sioux City police chief has ordered three books banned from bookshop shelves. They are Erskine Caldwell's "Tobacco Road," and "God's Little Acres," and Thorne Smith's "Passionate Witch."

As yet there is no indication that booksellers will fight the ban.

Bob Dana's Food Guide

Bob Dana's "Where to Eat in New York" due via A. A. Wynn in October. He's the vet New York Herald Trib and World-Telegram nitery columnist.

CHATTER

Burl Ives' book, "Wayfaring Stranger," will hit the book stalls in October.

Harlan Ware's novel, "The Wonderful Mrs. Ingram," is due for publication in September.

Lester Grady in Hollywood to survey the film situation for Screenland and Silver Screen mags.

New Republic, last week, dismissed seven staffers in an economy move. Those let out were researchers and members of the library staff.

Idwal Jones, freelance Hollywood correspondent, has authored "Vines in the Sun," a book about California wines, which Prentice-Hall will publish in the fall.

William Hartley, onetime managing editor of Click, joined Modern Screen in a similar capacity. Another MS addition is William Jeffers, who becomes story editor.

Louis Azrael, columnist of the Baltimore News-Post, planed Friday (23) to Paris, en route to Tel Aviv. He'll spend about two months covering the Israel-Arab war.

Metro ad-publicity veepee Howard Dietz authoring a special article on the film industry 25 years ago for the jubilee issue of Theatre Arts mag, due on the newsstands soon.

William du Bois, an assistant in the N. Y. Times book department, becomes acting editor of the N. Y. Times Book Review when John Hutchens leaves in August to join the N. Y. Herald Tribune Weekly Book Review.

Budd Schulberg writing a series of six articles based on letters from his father, B. P. Schulberg, onetime Paramount production head, titled, "30 Odd Years—Motion Picture Memories," for True Magazine.

"Television: There Ought to Be a Law," by Bernard B. Smith, will appear in the September issue of Harper's mag. Same number will carry Merle Miller's "The Still-born Babes of Journalism," about new mags that have folded in the last year or so.

Cleveland Amory, author of "The Proper Bostonians," has a piece on "Palm Springs: Wind, Sand and Stars" in August Harper's which doesn't "take the community apart" as much as might be expected, but is a good factual exposition of what makes it tick, why it happened, etc.

Winners of the second annual Navy Literary Contest are Chief Metalsmith H. O. Austin, USN, with his novel, "Thunder in January," and Lt. (jg) Arnold S. Lott, with "Spoofers," a collection of short stories and humorous sketches. Lott also won the literary award last year with a full-length poem.

Touts Yank Travel

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tourists will drop about $2,500,000,000 in Europe. Since the U. S. had figured to spend about $17,000,000,000 through the Economic Cooperation Administration, it would then have to tax the American public for only $14,500,000,000 over the four-year period to hypo European recovery.

Fly in the ointment is the fact that at the very time the eastern mountain resorts are starting to feel the squeeze of less spending (VARIETY, July 21), Uncle Sam is going all out to sell moneyed Americans on spending their vacation sockful in Europe.

One of the important aides in greasing the way for foreign travel will be Paul G. Hoffman, ECA administrator. "Dollars spent by American travelers in Europe," he commented the other day, "can play an important part in Europe's struggle to balance its books in its trade with the Western Hemisphere." Result is that the Office of International Trade of the Commerce Department, working with ECA, is operating on special plans to ease the bottleneck of trans-Atlantic transport; develop off-season travel programs; and develop low cost travel facilities to Europe and inside Europe.

Best guess is that during 1948 a total of 300,000 Americans will spend $350,000,000 in Europe for an alltime high. However, this is to be built up until, in 1951, it is hoped that 500,000 Americans will go to Europe and spend $800,000,000, including fare.

All this, of course, is dependent on keeping the Russian situation quiet.

In the next four years, the estimates show, Americans should spend $600,000,000 in France; $568,000,000 in Britain; $328,000,000 in Eire; $224,000,000 in Switzerland; and $168,000,000 in Sweden. These are expected to be the top travel countries.

Can't Top Refrig

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30 months overseas. As soon as he came ashore he called up his mother and her first words were "34 bushels." Her son said "Look, there must be some mistake." She said, "All right then the name of the mystery tune is Rimsky-Korsakoff's Prelude in D Sharp Minor." When he finally told her that it was her son whom she hadn't heard from in over two years she hung up in disgust.

It's even affected the courts. Today you can't get an answer from a witness unless you promise them a dishwashing machine, a stainless steel roasting oven, a Bulova watch and a pre-fabricated bungalow. In a criminal trial the prosecuting attorney asked the defendant where he was at the time the crime was committed. The defendant said, "What do I get if I answer correctly?" The prosecuting attorney said "The chair." The defendant wouldn't answer the question until the attorney promised him that it would definitely be one of the new model Toastmaster electric chairs . . . the kind that automatically ejects the prisoner.

The craze has even reached the White House. Last April President Truman made Italy "Queen For A Day." For giving the correct answer to a certain question she was given two dozen roses, a whole merchant fleet, Trieste, $40,000,000 in cash, and a permanent wave in her flag.

Who knows where this will end? I can just see the United Nations on their own television quiz show. The announcer is saying, "All right, you have Czechoslovakia. Now would you like to try for South America?"

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, July 24.

As television emerges from the womb of time after a gestation period exceeding that of elephants, two things give hope that it will grow into some family resemblance to show business. One is that it already has entertaining moments, and the other is that it is capable of many surefire flops.

Since anybody could produce a flop, it would be only fair to the emerging enfant terrible to stress its hopeful side. In this connection it is doing quite well in the parlor and the arena. In parlor games, charades is already far out in front. As to arenas, professional wrestling is far ahead in the videogenic field.

That these two dumb acts hardly start television standing on the shoulders of legit, pictures and radio is conceded. But that such acts are currently more entertaining than many plays, pix and soap operas augurs well for TV's future.

One parlor game billing itself as "Mike Stokey's Pantomime Quiz Time" can already lay claim to the title of the fastest half hour in television. In its short time on earth it has crowned champions and deposed champions. Tommy Harmon, the Michigan All-American, heads a team that has knocked out all comers in this game of guessing from gestures the titles to songs, books and familiar quotations.

The old parlor game as set up for television consists of two teams of four adults each. Each player gets a chance as leader and must get the answer, aided only by dumb gestures, within two minutes from his three teammates, or a whistle blows saying he has failed. The home audience is privy to the answer before the sweating of the participants in the studio begins.

The All-American Boy

Harmon's team has stumped rival quartets consisting of well-known columnists, disk jockeys (by far the smartest and funniest), actors, engineers and chiropractors.

Team of Bill Bendix, Eve Arden and Jack Carson got stumped on "Dick Tracy Meets Gruesome." Even with all of Bendix's mugging they couldn't get the word "gruesome." Danny Thomas, Charles Ruggles, Kirk Douglas, Jimmy Durante, Vincent Price, Walter Brennan, Stu Erwin, Jack Oakie, Henry O'Neill, Phil Harris and Alice Faye have all tried their hands at solving Stokey's sticklers with fair success.

Team record is currently held by a quartet led by Barry Sullivan. They knocked off four word riddles in 1 min. 38 secs. Hans Conried holds the individual record, having solved one song title in 11 seconds. Joan Davis was not far behind. She divined that a hidden title was "Veronica plays a harmonica on the pier at Santa Monica." She did it in 14 seconds.

Harmon himself has come in with one in 24 seconds and is a consistently fast performer. His wife, Elyse Knox, is also fast on the draw. Stokey and Ebert hope to lure the nation's action-lovers, who know Harmon as a football star and sports commentator, into the labyrinthine ways wherein mind finally triumphs over muscle. But with professional wrestlers tossing a new plot gimmick into the arena each week, it is not going to be a pushover for the manufacturers of brain-teasers to top television's first 10.

The pantomimic teams have not been unmindful of the sex factor in entertainment, but neither for that matter have the wrestlers. Gorgeous George, with his crowning glory which tops Betty Grable's coiffures and an array of dressing gowns which must outnumber hers, has fortified the manly art of modified murder with boudoir overtones which are alluring as well as laughable.

Witch-hunters in the picture industry have fairly well established that unemployed scenario writers have gone underground and are not only writing dialog for wrestlers but are using up their more subversive plots in this field as well.

An example of their craft can be caught almost any time that wrestlers and television cameramen meet. One of their most polished scripts was a David and Goliath job involving little Gorgeous George and big Enrique Torres. Torres, billed as the world's champion, a Mexican of unquestioned wrestling skill, was "risking" his title on this occasion.

What's Cooking?

Gorgeous George was first in the arena, preceded, of course, by his flit-spraying Jeeves, who placed an airwick in the arena to remove peasant odors from the place.

George wore a dressing gown, fringed this time with ermine. He strutted up and down the canvas, giving the television cameras every angle of his marcel-waved tresses. The soundtrack picked up the wolf-calls, catcalls and what sounded like salacious propositions from that part of the audience favoring Torres.

Torres followed the gorgeous one into the arena. A magnificent Mexicano, he obviously lacked his perfumed opponent's showmanship. They discussed the rules. George observed that the champ's manager was listening to the briefing. He told the manager to blow.

"Get lost, Ginsburg," was the way George put it.

Ginsburg held his ground. George threatened to throw him over the ropes. The champ viewed all this deadpan. The referee told George to calm down. Ginsburg by now had definitely become part of the plot.

George disrobed. The oohs and ahs of the audience at the sight of his body beautiful practically overtaxed the sound track. Actually he looked like one of those muscle-bound boys of big shoulders and thin legs which feature the ads of Charles Atlas. In fact he looks a lot like Bill Bendix.

The butler meticulously folded George's $1,000 dressing gown so the price tag shows, picked up the airwick, flitgun and prayer-rug, and departed.

The bell rang. Within minutes it was obvious that Gorgeous G. was no match for Enrique T.

But to the amazement of none, George got a hold on the champ and, using the ropes for added leverage, gained a fall! The referee, it appears, had both eyes too tightly glued on the champ's shoulders that he did not see that the challenger was using the ropes as illegal aid to victory. The whole house was howling its protest but the referee couldn't hear.

The second fall, of course, went to the champ, who tossed George so high in the air he looked for a second like a fly in centerfield.

They came up for the deciding fall, and George worked back toward the ropes to use them for leverage again. But the champ moved the contest back into the center of the ring. Both were grunting and groaning. George in desperation was going dirty. Boos indicated he was slipping from here to heavy.

Quietly along the edge of the ring Ginsburg moved from the corner of the champ. Suddenly George came flying toward Ginsburg, propelled by one of the champ's most forceful thrusts. Ginsburg opened the ropes wide and George went sailing through them, not stopping until he hit some hard substance in the fifth row. He was out.

Before he could recover consciousness and get back into the ring the match was awarded to Torres. By now George was somehow back in the ring and screaming his unacceptance of the decision. He spotted Ginsburg, rushed him and proceeded to reduce the champ's brain to a Flattop. Ginsburg's shredded clothes were all over the arena.

Finally quieted by the police, George rearranged his brushcurl coiffure, put on a new dressing robe and retired to his boudoir beneath the ring.

Ten thousand happy peasants dispersed and television hosts all over town were congratulated for putting on the best show in town.

"RED RIVER"

is

A MONEY FILM FROM ANY ANGLE!

—Variety

"In heroic tradition of 'The Covered Wagon'! *M. P. Herald*

Magnificent!...milestone in film production! *Hollywood Reporter*

Very big at theatres of all types and classes! *Showmen's*

Has a dramatic roar like thunder! *M. P. Daily*

With great westerns of all time! *Exhibitor*

A boxoffice beauty! *Daily Variety*

By all means buy it! *Film Daily*

Big boxoffice! *Boxoffice*"

Released thru **UA**

Inside Stuff—Pictures

New slant on what the forced liquidation of certain big theatre holdings might have on future profits of major film companies cropped up in Wall Street last week. S. B. Lurie, of Paine, Webber, Jackson & Curtis, advanced the conclusion that such forced liquidation might prove a blessing in disguise to stockholders, and outlined his reasons. His statement developed after the report by Paramount that it plans to reduce its holdings in theatres and to shrink its capital structure had produced speculation on the value of Par theatre interests and their importance to earnings.

Lurie's analysis showed Par carried its investment at the end of 1947 in around 1,000 partially owned theatres at $12,010,000 after a reserve of $8,685,000. Debt of these companies is only $230,000. It was estimated that if the 1944-47 average dividend of $4,400,000 from these partially owned theatres is capitalized at 10%, Paramount's miscellaneous theatre holdings may be worth $43,640,000.

Corporation's balance sheet valuation of its wholly owned theatre circuit of more than 500-debt free theatres may be far below potential market value since reflecting values established in the reorganization period of 1932-35. Par carries the investment in these latter subsids at $46,276,000.

Paramount has been making a pair of innovations in advertising recently. One of the items is its own development of the all-industry plan afoot last spring to plug top product coming up. Par is making available to exhibs a series of ads in mat form featuring nine of its late summer and fall films. Space is provided at the bottom of the ad for the exhib to put in the name of his house.

In another break from tradition, Par is using extensive quotes from the New York critics in ads for "A Foreign Affair." General theory has been that the non-New Yorker might resent the Big Town telling him what's good and what's bad. However, new national mag campaign calls "Affair" the most highly praised picture of the year" and then quotes the critics of eight Manhattan dailies.

Stunning Federal court decision in New York last week by Judge Vincent H. Leibell, outlawing ASCAP'S performing tab on theatres, points to the failure to achieve the same result in Washington, by legislation, only a few months earlier.

Hypoed by the Allied States Exhibitors, Rep. Earl R. Lewis (R., O.) introduced a bill last January which would require film studios to acquire performing rights on musical soundtracks and to turn such rights over to the exhibitor automatically with the print of the film. Bill went to public hearing before a House Judiciary subcommittee in March. After taking extensive testimony, the subcommittee turned thumbs down on the measure. However, unsuccessful efforts were made to have the full committee reverse the subcommittee.

Howard Hughes' recent purchase of RKO and the interest he is taking in operation of the company is seen as possibly having a broad bearing on the future of international aviation. Robert H. Fetridge, N. Y. Times financial columnist, on Sunday (25) quoted Wall street sources as believing that Hughes' new interest might be a prelude to sale of his majority ownership of TWA.

That is significant in financial circles because it would pave the way toward merger of TWA and Pan American Airways. Hughes has opposed such a move. In fact, it became a cause of célebre when he claimed last year that Senator Owen Brewster had agreed to call off the senate war contracts investigation if he would agree to the merger.

"Variety Time," which employs clips from other pictures to show outstanding vaude stars of current and bygone days, not only gives these vaudevillians a break on the screen but also in the pocketbook. These vauders already had been paid for their work in the original pictures, even if some wound up on the cutting room floor, and they are paid again for being part of "Variety Time."

Case in point is Pat Rooney. His dance, originally made for an Eddie Cantor picture for RKO, was lost in the editing. But the Rooney dance turn is in "Variety Time," making a double payment for the dancer.

When Metro registered "The Good Humor Man" as a film title, it beat Columbia to the draw and started a feud. Understood Columbia aimed to star Red Skelton as an icecream peddler to follow "The Fuller Brush Man." Now Columbia is reported protesting Metro's use of the "Good Humor" title on the theory that it will conflict with the brush salesman.

Wallace's Show Biz 'Cast'

Continued from page 2

guess was that "rockets red glare" and "bombs bursting in air," of the first stanza, was a little too jingo for a new party dedicated to peace; and that such lines as "Then conquer we must, when our cause it is just" carried more appeal to the delegates.

Absence of Pic Names

Absence of film names was singularly marked. The complete dearth of film talent was locally ascribed to the current Hollywood probe.

The National Council of Arts, Sciences and Professions is in the third party movement with both feet, however. Led by Dr. Harlow Shapley, director of the Harvard Observatory, and sculptor Jo Davidson, the NCASP waged a vigorous campaign to place a fine arts plank in the Progressive platform.

When the platform was finally revealed in a 58-minute reading by radio's William Gailmor, just one brief paragraph was dedicated to the higher life. It read: "We support the establishment of a Federal program of fine arts to make available the culture of the United States and the world to millions of Americans to whom it is presently denied."

In the seven-hour platform discussion Sunday afternoon, Rockwell Kent contributed a spark in the waning moments, when he obtained adoption, over the objections of the resolutions committee, of a much strengthened plank on fine arts. The Kent amendment pledged the convention to support the establishment of a Federal Department of Fine Arts, with a secretary of cabinet rank.

More Showmanship

Although the platform did not detail any of the NCASP program, the organization has a definite plan of campaign, which includes a "Broadway for Wallace" committee which will not only campaign in theatrical circles, but will also service meetings. Instrumental in this last will be a complete variety bill, called "Showtime for Wallace." This will comprise a unit show—employing different people. Material will be by Harburg.

Make Two 16m Films

Another NCASP project will be the making of two 16m films—"The Elephant Who Forgot and the Donkey Who Didn't Remember," and a documentary "Freedom Rally," a filming of the Wallace rally in Harlem, with Paul Robeson singing. These will be made available to all 16m film distribs.

Norman Corwin heads the radio division for the campaign, and has set in motion preparations for platters, spot announcements, musical recordings, etc.

Standout figure of the convention was Paul Robeson, both as a singer and an orator. Every appearance brought prolonged applause from the Progressives and his Shibe Park reception was a curtain-raiser for the mass hysteria which greeted the candidates.

Matter of Shifting Music Collection Fees

Decision forcing ASCAP to switch collection of their public performance rights on films from exhibitors to producers might eventually lead to a "Mexican standoff" in which there will be no music in pictures. That's the opinion of ASCAP legalites, following the ruling handed down against ASCAP last week by Judge Vincent L. Leibell.

According to the ASCAP attorneys, the organization had once offered radio transcription manufacturers the right to pay performance right fees, instead of licensing individual radio stations. Fees would then be passed on to stations via upped rates. Manufacturers, however, turned down the offer because of the added expense involved in acting as an agent for collecting those fees. Same thing, the legalites pointed out, might occur in the film industry.

Even if the court's ruling is upheld that producers must pay the fees, it is impossible to force them to do so. Consequently, ASCAP legalites declared, if collection of fees from theatres is illegal and if producers refuse to pay them, then negotiations with ASCAP might be broken off entirely, which means that there would be no music in films.

ASCAP attorneys emphasized that this is only a prediction of what might happen. They stressed that they're still not certain whether Judge Leibell's opinion would be upheld on appeal.

ASCAP Decision

Continued from page 5

ica, representing most of the affiliated circuits in the country. Their belief is that Judge Leibell ruled only that ASCAP's method of collecting fees is illegal, not the fees themselves. This opinion was emphasized by TOA general counsel Herman M. Levy, who declared:

"If this decision stands as is, or if it is appealed from and is sustained, it does not mean that theatre owners are relieved of the statutory obligation to pay performing rights, nor does it mean that the owners of copyrighted items will be deprived of payment for performing rights. Nothing short of a repeal of that portion of the Federal Copyright Law could accomplish that. The court did not intend to infringe on that right."

Trustee Technique

ASCAP officials, meanwhile, declared they hadn't studied the situation sufficiently to judge the merits of the decision, although they implied that, rather than cutting the organization off from performing rights funds, it might benefit ASCAP in the long run. Even if the court's order is sustained on the point that ASCAP as an organization no longer has the right to collect fees from theatres, they pointed out, there's nothing to prevent individual members from appointing a trustee to collect the fees, similar to the way Harry Fox now represents, as trustee, most music publishing firms.

ASCAP's third special meet of the week wound up Monday (26) with no decision other than to adjourn for further study. Another meeting is to be called at the discretion of the chair. ASCAP spokesmen declared too many people were forgetting that Judge Leibell ruled only on a private law suit and one having nothing to do with the Federal government. This, they pointed out, would further substantiate their claims that ruling out of the fees themselves would require a change in the basic copyright statutes.

Spokesmen belittled the "big, bad wolf" made out of ASCAP in the press, declaring the organization has no great significance except as a representative body for its members. "No court," they added, "will take away from our members their right to protect themselves." It is believed, meanwhile, that any ASCAP action for appeal may be deferred several months. Under the law, ASCAP gets 90 days to file an appeal after a restraining order is issued. It's believed it will take at least 90 days again for Judge Leibell to issue that order.

'Joan' Roadshow

Continued from page 5

O'Shea feels this too high and a compromise may be made.

Mulvey's air in taking on super-vision of "River" and "Joan" is to reduce the overhead on Goldwyn's large distribution organization. Mulvey is also seeking representation of other top product, but undoubtedly would not take on any other roadshow except "Joan."

With patrons' coin seemingly freer last year than it is now, distribs are of the opinion that the fight they had on their hands with the roadshowings in 1947 were only small-scale rehearsals for what RKO, Goldwyn and "Joan" producer Walter Wanger will face in 1948-49. That's going to be true in spades, too, if Goldwyn demands the same 70% rental that he got for "Best Years."

Although in many cases, the roadshow engagements—even with high rentals—gave exhibs a lot more profit than normal, the theatremen had strong objection. They claimed that business for a short time before and a long time after each roadshow engagement suffered, as people had apparently spent all the money they intended spending for pix for that period. Filmgoers also made plenty of direct squawks to exhibs that "you don't reduce prices for a poor picture, why up them for a good one?"

'Worth the Money'

The one point seen in the policy's favor is that there were very few such squawks for "Best Years," which most patrons apparently thought was worth the money. The screaming came with later films. Thus the hope pinned on "Joan" is that it will be good enough to make people think the upped tariff justified.

From the producer's standpoint, the try is worthwhile, even if the roadshow policy is only a mediocre success. In no other way could as high a gross be piled up.

Opposition to the fixing of increased admission prices by producers was so great that the Supreme Court specifically ruled against it in the industry anti-trust suit. However, Goldwyn and Wanger being indies and not defendants in the action are not subject to the court's injunction.

General decline in business, incidentally, has reduced somewhat the expectations of distribs on what they'd derive from their roadshow films on their regular release this year. Goldwyn's "Best Years" and David O. Selznick's "Duel in the Sun," by far the strongest of the upped-admish pix, will likely do nearer $3,000,000 than the $3,500,-000-$5,000,000 that their producers were hoping for.

Paramount's "Unconquered" will do better than that on first regular release, perhaps garnering $5,000,000, but it played only a small handful of roadshow dates and will come out overall with considerably less than "Years" or "Duel." It was one of the last of the roadshow pix and ran into very severe opposition, resulting in curtailment of the policy.

20th-Korda

Continued from page 4

rentals of U. S. pix in Britain and redistributed to U. S. companies, so it is advantageous to own films outright.

In an amendment to Korda's basic agreement made during the producer's last visit to the U. S., he was given the option of delivering or not the remaining pix under the pact. Also, his own distributing company, British Lion, will handle all of his films in England, rather than having some of them released there by Fox, as in the past.

Two pix have been delivered under the original U. S. agreement, "Ideal Husband" and "Anna Karenina." One more was to have been delivered prior to July 1, but isn't quite ready yet. It is "Bonnie Prince Charlie." A second group of three is to be delivered prior to May 1, 1949. First of these, "Lost Illusion," is almost finished. Another group of four is to be delivered before July 1, 1950, and the final four by May 1, 1951, under terms of the contract.

Pix Charge-Offs

Continued from page 3

$600,000 will be amortized against the U. S. gross.

When the film goes into release in England, the 20% of the total that can be expected from there (represented by $200,000 of the negative cost) will be started into amortization. Similarly with other countries, in ratio to what each normally contributes to the overall income.

Most companies still maintain the old system, preferring to let the whole cost be borne, bookkeeping-wise, by the domestic gross and considering overseas income as gravy. Actually, of course, it makes no difference. It is only an accounting procedure. However, it has the effect of making net profits look more healthy, since there are now long delays before a picture may play England and approximately 20% of the cost can be carried as inventory until it gets its first playdate. Whether it was carried as inventory or entirely charged off didn't make any difference when a film was played in Britain just as quickly as in the U. S.

Amortization of a film is figured by most companies to take around 78 weeks (1½ years). They have tables laying out what percentage is to be charged off each week, with the great majority of the pic's cost amortized during the first 13 weeks, since it gets its greatest income during that period, when it is playing its firstrun engagements.

Grienieff's Bid

Continued from page 3

that the Rep prexy could be induced to give up his holdings if the offer were interesting enough. Belief was expressed by one source close to Yates that he might sell out for about $1,500,000.

Yates controls about 350,000 of the 1,700,000 shares outstanding, or about 20%. This is plenty to give the holder control. Stock is currently selling at between $3.50 and $4 a share on the New York exchange. That would make the 350,000 shares worth somewhere around $1,300,000, although Yates does not hold complete ownership of all these shares.

In the negotiations of last May, which fell through, Yates was reported holding out for $8 a share, which would have given him between $2,500,000 and $3,000,000. He denied, however, that he had asked that sum.

The big question mark in any potential sale of Rep is believed to be the natural sentimental attachment Yates holds for the company that he nurtured from nothingness. It is thought by some associates that he'll find one excuse or another for not selling, even if his price is met. However, Grinieff is out to make a determined try.

20th's 30 Pix

Continued from page 5

use its funds frozen in foreign countries, as well as the experience gained in lensing pictures on their actual locales. Five include "Prince of Foxes," soon to go before the cameras in Italy; "Affairs of Adelaide," nee "Britannia Mews," which teed off last Wednesday (21) in England; "I Was a Male War Bride," to be made in Germany, France and England, and "The Black Rose" and "Lydia Bailey," both scheduled for production in England. Production veepee Darryl F. Zanuck is now in Europe setting plans for these films.

Thirty films will carry 20th studios into July, 1949, with 75% of them scheduled to be finished by next month. According to Skouras, 20th's decision to continue operating its studios at peak production while other studios are cutting down on production plans indicates the company's optimism in the industry's future. Another reason for the boost in A product was pointed up by sales chief Andy W. Smith, Jr., who declared that the shorter playing times garnered by most films presently means the market is ready to absorb more.

Of the 30 pictures, five have been completed and delivered, including "Forever Amber," scheduled for general release after a pre-release run at upped admission prices.

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Picture Grosses

Bob Crosby Ups 'Punch' Fine $30,000 in Cleve.; 'Feudin'' Breezy $12,500

Cleveland, July 27.

This Lake Erie port's theatres are doing remarkably well, considering adverse weather factors. Bob Crosby's band on stage is showing "Big Punch" to a smart gross for Palace and "Easter Parade" also looks excellent business at State. "Feudin', Fussin' and a-Fightin'" will go away over Allen's average take. Odd angle puzzling exhibitors is that while evening attendance has slowed a bit, matinee trade has zoomed.

Estimates for This Week

Allen (3,000; 55-70)—"Feudin,' Fussin'" (U). Breezy $12,500. Last week, "Lulu Belle" (Col), $10,000.

Hipp (Warners) (3,700; 55-70)—"Street No Name" (20th). Punchy $18,000 following big $27,000 for last week.

Lake (Warners) (800; 5570)—"Best Years" (RKO) (2d wk). Fine $3,500 after nice $1,500 for four days last week. "Panhandle" (Mono) (m.o.) was thin $800 in three days.

Lower Mall (Community) (570; 55-70)—"Anna Karenina" (20th). (2d wk). Good $4,500 on top of lively $6,000 last week.

Ohio (Loew's) (1,200; 55-70)—"Drums" (FC) and "Four Feathers" (FC) (reissues). Strong $9,000, and looks to hold. Last week, "Wings Over Honolulu" (U) and "Corvette K-225" (U) (reissues), draggy $5,000.

Palace (RKO) (3,300; 65-90)—"Big Punch" (WB) plus Bob Crosby orch on stage. Getting better than passably good play at $30,000. Last week, "Return of Bad Man" (RKO), average $16,500.

State (Loew's) (3,450; 55-70)—"Easter Parade" (M-G). Bright $26,000 and another stanza assured. Last week, "Emperor Waltz" (Par) (2d wk), corking $17,500.

Stillman (Loew's) (2,700; 55-70)—"Emperor Waltz" (Par) (m.o.). Oke $9,000. Last week, "Ruthless" (EL), fair $8,000.

BALTIMORE

(Continued from page 8)

000 after very steady $17,600 last week.

Hippodrome (Rappaport) (2,240; 20-70)—"Thunderhoof" (Col) plus Horace Heidt winners on stage. Strong flesh portion helping to build okay $15,000. Last week, "Assigned to Danger" (EL) plus p.a. of Tex Ritter was all right $14,700.

Keith's (Schanberger) (2,460; 20-60)—"Feudin', Fussin'" (U). Opened today (Tues.) after "So Evil My Love" (Par) inched out $7,000 for mild stanza.

Mayfair (Hicks) (980; 35-55)—"Crusades" (Par) (reissue) (2d wk). Holding to mild $3,500 after average first round of $4,900.

New (Mechanic) (1,800; 20-60)—"Deep Waters" (20th). Drawing modest $11,000 or under. Last week, "Street No Name" (20th) (2d wk), held well at $7,900.

Stanley (WB) (3,280; 25-75)—"Romance High Seas" (WB). Trim $12,000 looms. Last week, "Emperor Waltz" (Par) (3d wk), solid $8,800.

Town (Rappaport) (1,500; 35-65)—"Melody Time" (RKO) (2d wk). Sturdy $10,000 after strong $13,600 opener.

Aqua World Preem For 'Glory' Rousing $20,000; Mpls.; 'Melody' Hep 12G

Minneapolis, July 27.

Aquatennial, local annual summer mardi gras, attracting transients and bringing home folks downtown, is the usual boxoffice help here. While the big free parades and numerous other attractions provide opposition for film theatres, the latter benefit nevertheless from pervading carnival and spending spirit as well as the loop crowds. Biggest boxoffice lure is "Beyond Glory" having its Aqua world premiere at Radio City. The only other major newcomers are "B. F.'s Daughter" and "Melody Time," both of which have got away to nice starts.

Estimates for This Week

Century (Par) (1,600; 50-70)—"Mr. Blandings" (SRO) (m.o.). Here after socko initial stanza at Radio City where it had to make way for "Beyond Glory" (Par) world premiere. Fine $8,000. Last week, "Emperor Waltz" (Par) (3d wk), strong $7,500.

Gopher (Par) (1,600; 50-70)—"Gung Ho" (U) and "Eagle Squadron" (FC) (reissues). Lusty $4,500 looms for combo. Last week, "Stole a Million" (Indie) and "Can't Cheat Honest Man" (Indie) (reissues), $2,300.

Lyceum (Nederlander) (1,900; 50-70)—"Two Muggs from Brooklyn (Indie) and "Kelly the Second" (Indie) (reissues). Only serves purpose of keeping house, sans air-conditioning, open. Very dull $1,000 or less. Last week, "The Pirate" (M-G) (3d wk), mild $4,000.

Lyric (Par) (1,000; 50-70)—"Emperor Waltz" (Par) (m.o.). Fourth downtown week for this b.o. highstepper. Satisfactory $4,500. Last week, "Hatter's Castle" (Par) (2d wk), fair $4,800.

Radio City (Par) (4,400; 50-70)—"Beyond Glory" (Par). Tie-up with Aquatennial resulted in world preem and p.a. of Alan Ladd and Sue Carol opening day here. Heaps of wonderful gratis publicity in consequence, and it all is helping biz. Great $20,000 in sight. Last week, "Mr. Blandings" (SRO), smash $20,500.

RKO-Orpheum (RKO) (2,800; 50-70)—"Melody Time" (RKO). Best-received of any recent Disney picture. Kiddies' priced upped to 25c for this one. Good $12,000 looms. Last week, "Feudin', Fussin'" (U), $11,500.

RKO-Pan (RKO) (1,600; 50-70)—"Flowing Gold" (WB) and "Woman in White" (WB) (reissues). Reaching for $7,000. Last week, "Fuller Brush Man" (Col) (5th wk), fine $6.500, giving it terrific $50,000 for downtown run.

State (Par) (2,300; 50-70)—"B. F.'s Daughter" (M-G). Fairly good $12,000. Last week, "Noose Hangs High" (EL), moderate $9,000.

Uptown (Par) (1,000; 44-60)—"Regards to Broadway". (20th). First neighborhood showing. Light $3,000. Last week, "Fort Apache" (RKO), $3,500.

World (Mann) (350; 50-85)—"Noose Hangs High" (EL) (m.o.). Slow $18,000. Last week, "Up in Central Park" (U) (2d wk), oke $2,000.

OMAHA

(Continued from page 9)

Texas" (EL) with Mills Bros. and Sonny Dunham band show on stage, fine $19,200 at 20-80c.

Brandeis (RKO) (1,500; 16-65)—"Return of Bad Men" (RKO) and "Blondie's Reward" (Col). Stout $7,000. Last week, "Fuller Brush Man" (Col) (2d wk) and "Port Said" (Col), sock $8,200.

State (Goldberg) (865; 16-65)—"Summer Holiday" (M-G) and "Exposed" (Rep). Okay $5,500. Last week, "Homecoming" (M-G) (3rd wk), big $4,000.

Omaha (Tristates) (2,100; 16-65)—"Romance High Seas" (WB) (m.o.) and "Meet Me at Dawn" (20th). Fairly good $7,000. Last week, "Feudin' Fightin'" (U) (m.o.) and "Arthur Takes Over" (20th), solid $9,200.

Doris Day P.A. Boosts 'Seas' High $21,000 In Frisco; 'Man-Eater' 7G

San Francisco, July 27.

Cooler weather here this week is helping to overcome the plethora of holdovers. Personal by Doris Day helped "Romance on High Seas" at Paramount opening day, this newcomer landing a fancy total. "Man-Eater of Kumaon" is doing nicely at the small Esquire while "Four Faces West" looks okay at United Artists. "Easter Parade" is getting top coin among holdovers at Fox, and "Return of Bad Men" and "Island With You" also are holding well in second session.

Estimates for This Week

Golden Gate (RKO) (2,844; 65-1.00)—"Return Of Bad Men" (RKO) (2d wk). Okay $12,000 or over. Last week, nice $18,500.

Fox (FWC) (4,651; 60-95)—"Easter Parade" (M-G) (2d wk). Stout $20,000. Last week, big $34,500.

Warfield (FWC) (2,656; 60-85)—"Island With You" (M-G) (2d wk). Fine $15,000 or close. Last week, big $21,500.

Paramount (Par) (2,646; 60-85)—"Romance High Seas" (WB) plus opening day p.a. by Doris Day. Fancy $21,000. Last week, "Emperor Waltz" (Par) (4th wk), husky $13,500.

St. Francis (Par) (1,400; 60-85)—"Paradine Case" (SRO) (6th wk). Trim $9,000 or close. Last week, $10,000.

Orpheum (Blumenfeld) (2,448; 55-85)—"Black Arrow" (Col). Oke $16,500. Last week, "Central Park" (U), $11,500.

United Artists (Blumenfeld) (1,207; 55-85)—"Four Faces West" (UA). Okay $9,000. Last week, "Another Part Forest" (U) (2d wk), $6,200.

Larkin (Roesner) (400; 90-$1.20)—"Henry V" (UA) (2d wk). Good $3,500. Last week, solid $4,200.

United Nations (FWC) (1,149; 60-85)—"Street With No Name" (20th) (m.o.) (4th wk). Hefty $4,000. Last week, $4,500.

Esquire (Blumenfeld) (955; 55-85)—"Man-Eater Of Kumaon" (U). Trim $7,000. Last week, "Central Park" (U), okay $5,500.

State (Par) (2,133; 60-85)—"Emperor Waltz" (Par) (m.o.). Big $8,000 or near for fifth downtown week. Last week, "Hellzapoppin" (FC) and "Argentine Nights" (FC) (reissues), $6,500.

'Key Largo' Big News In Denver, Sturdy $23,000

Denver, July 28.

In a fair to middling week, "Key Largo" will cop high money here. "Up in Central Park" shapes mild. Best holdover is "Best Years" which will get a sixth week.

Estimates for This Week

Aladdin (Fox) (1,400; 35-74)—"Romance High Seas" (WB) and "Winner's Circle" (20th) (m.o.). Fair $3,000. Last week, "Noose Hangs High" (EL) and "Assigned to Danger" (EL) (m.o.), same.

Broadway (Cinema) (1,500; 35-74)—"Best Years" (RKO) (5th wk). Okay $7,000. Last week, good $8,000.

Denham (Cockrill) (1,750; 35-74)—"Emperor Waltz" (Par) (5th wk) and "Big Town Scandal" (Par). Down to $7,000. Last week, "Waltz" alone, trim $9,500.

Denver (Fox) (2,525; 35-74)—"Key Largo" (WB) and "Stage Struck" (Mono), day-date with Esquire, Webber. Fancy $17,000 or over. Last week, "Romance High Seas" (WB) and "Winner's Circle" (20th), fine $15,500.

Esquire (Fox) (742; 35-74)—"Key Largo" (WB) and "Stage Struck" (Mono), also Denver, Webber. Good $3,000. Last week, "Romance High Seas" (WB) and "Winner's Circle" (20th), fair $2,500.

Orpheum (RKO) (2,600; 35-74)—"Homecoming" (M-G) (2d wk). Mild $11,000. Last week, big $21,000.

Paramount (Fox) (2,200; 35-74)—"Central Park" (U) and "Counterfeiters" (20th). Thin $10,000 or near. Last week, "Canon City" (EL) and "Lady at Midnight" (EL) (2d wk), $8,000.

Webber (Fox) (750; 35-74)—"Key Largo" (WB) and "Stage Struck" (Mono), also Denver, Webber. Nice $3,000. Last week, "Romance High Seas" (WB) and "Winner's Circle" (20th), $2,500.

WASHINGTON

(Continued from page 8)

run). Average $6,000. Last week, "Street No Name" (20th) (m.o.), nice $6,500 for third midtown week.

Dupont (F. W. Mann) (440; 50-85)—"Tosca" (Indie). Okay at $3,000. Last week, "The Idiot" (Indie) (3d wk), fancy $2,500.

Keith's (RKO) (1,939; 44-74)—"Melody Time" (RKO). Hefty $16,000, especially big in view of large number of juve admissions. Last week, "Return of Bad Men" (RKO), mild $9,500 and below estimate.

Metropolitan (WB) (1,163; 44-70)—"Flowing Gold" (WB) (reissue). Hot $9,000. Last week, "Noose Hangs High" (EL), $8,000.

Palace (Loew's) (2,370; 44-74)—"Easter Parade" (M-G) (2d wk). Solid $19,000 after sock 28,000 opener.

Warner (WB) (2,154; 44-74)—"Emperor Waltz" (Par) (2d wk). Holding firmly at $17,000. Last week, smash $23,000.

Britain's $20,000,000 Dole

Continued from page 4

over the spending to satisfy the Parliamentary critics.

Financial experts are frankly critical of the project and take the government to task for risking public money on what they consider is not a commercial proposition. It is pointed out that the establishment of a separate institution for the finance of the industry may lead to a more careless standard of operation, which might have been avoided if the government had used existing organizations to provide the finance.

The unions, of course, are delighted at the news, but like Oliver Twist, will probably ask for more. To them, $20,000,000 is a beginning, but inadequate to see the industry put on its feet in the next five years. It was the labor side of the industry which first began the agitation for a Films Bank, and conducted their campaign with relentless vigor for a number of years.

It was to be expected that Wilson's announcement in Parliament, slipped in after the traditional hour for questions to Ministers, would meet with some criticism, but he was quite unprepared for the formidable lineup against him, which was headed by Winston Churchill and Oliver Lyttleton, the latter an ex-President of the Board of Trade who served under Churchill during the war.

Making his announcement, Wilson contended that the present position was abnormal for the industry, and independent producers who were building up their production had not yet had a chance to establish the necessary working capital after the dislocation caused by the war. The Film Finance Corp., with its capital of $20,000,000, would have power to lend money on reasonable commercial terms.

Legislation would be introduced as soon as possible, but in the interim he was arranging, with the agreement of the Chancellor of the Exchequer, Sir Stafford Cripps, for half the cash to be made immediately available. A company was being formed, which would be administered by an organizing committee to be set up immediately, and the chairman would be J. H. Laurie of the Industrial & Commercial Finance Corp.

'Hazardous Undertaking'

Lyttleton was critical of the Minister because he was not treating the House with respect by pledging public money for "so hazardous and novel an undertaking" without Parliamentary discussion, and refuted the suggestion that the emergency had only just arisen.

Wilson would not accept the view that it was a hazardous undertaking, because there was an assured home market with a high quota. The inability of the industry to obtain money from normal sources had driven the government into taking abnormal and emergency measures. It was essential for the government to step in and do what the city could not or would not do.

At this juncture Churchill joined in the argument, and wanted to know if the government was going to step in, without any question of profit-making, and invest public money in what was, on the face of it, a losing adventure. Then Churchill demanded an assurance that there would be no attempt to exercise political control over the character of the films produced, and apparently accepted the explanation that he would be completely satisfied when he saw the names of the members of the Finance Corp.

Replying to further questions, Wilson explained that the scheme was designed to help the whole group of independents outside the Rank organization, but the Finance Corp. could help the Rank organization also if it applied and the corporation thought fit.

'Anti-Raiding'

Continued from page 5

into promoting an often unsuitable employee from their own ranks because they won't bring another over from a competing distributor. Promotions from within are usually on a basis of seniority, with the result that older men, often not too capable, are upped into spots where it would be much more valuable to the industry to have a younger and more hot-shot exec.

Anti-raiding, of course, among other things, serves to keep salaries from skyrocketing as a result of competition for manpower. Those in favor of a more liberal policy on cross-hiring declare that the added pay would be well worthwhile in improved sales and for the permanent good of all companies in developing younger execs.

Some companies have been especially hard hit in recent years by their anti-raiding rule because of the number of employees they have lost and have had to replace from within their own ranks. The war took some and the start of several new distrib outfits, such as Selznick Releasing Organization and Eagle Lion, which haven't observed the no-raiding rules in getting started, took many others.

In addition, higher salaries in other lines of business drained off quite a few sales employees. Despite the general idea, because of association with Hollywood publicity, that salaries are high, it is pointed out that salesmen average only about $75 a week and branch managers only $140. Result, it is said, is that "new faces" are not attracted, while many oldtimers choose to try for more coin in other lines.

New York Theatres

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20th to Press Fight for Oakland Tele Via Appeal on FCC Denial

Washington, July 27.

Twentieth - Fox fought bitterly last week to have its proposed Oakland auxiliary television studio read into the record of the recent San Francisco channel hearings. Hearing examiner had told 20th that the studio, allegedly first proposed during the second half of the hearing, would be admitted in evidence if 20th got FCC permission to amend its original application.

CBS and Ed Pauley's Television California filed briefs requesting FCC to deny 20th, which the Commission did last Friday (23).

Twentieth plans to appeal to the whole Commission, pointing out that, in a like case involving program hours on the air, Paramount Television was granted its petition to amend. If a petition to amend is granted one applicant, it should be granted another, 20th says.

CBS and Television California tried to prove that the Oakland studio was an afterthought and that 20th wants to put it in the record "to go everyone one better."

Plans for the auxiliary were presented at the final hearing in Frisco, according to 20th's attorney Vincent Welch, and opposition had plenty of time to examine the exhibit.

Judge Samuel Rosenman, for CBS, said the way each of the five applicants upped their estimated construction, operating costs, programming and other matters between sessions gave the hearing the appearance of an "auction."

Par is content it received its petition to amend jumping air time from original estimate of 40 hours a month to 60 hours a week. However, attorneys for Par feel 20th's petition should also be granted and told VARIETY they may file a brief supporting 20th's appeal.

KROW of Oakland, only other applicant in this hearing, has laid low and filed nothing in the matter.

Television California claims 20th thought KROW would withdraw from the fight and so hadn't considered needing an Oakland outlet in order to put itself on equal terms with all other applicants. All other applicants are planning studios only in Frisco.

Locarno Fete

Continued from page 2

France and Italy, who gave the Locarno shindig its biggest support, arranged preems of their products. Britain sent only two films—"It Always Rains on Sunday" and "Miranda," and neither was cited by the crix. Italy sent seven films; France, five; Austria, two, and Germany, Soviet Union, Hungary, Poland, Switzerland and Czechoslovakia one each.

U. S. Awards

Two of 13 U.S. pix entered in the third International Film Festival here snagged third and fourth prizes in an unofficial poll conducted by 12 Continental film crix at closing sessions of the meet last week. Yankee product played second fiddle to an Italian and a German reeler which walked off with first and second honors respectively on the critic's scratch sheet.

RKO's "Fort Apache," a John Ford production, was slotted in third place and 20th-Fox's "Miracle on 34th Street" was rated fourth. Kudos weren't as impressive as might be surmised inasmuch as U.S. producers entered twice as many features as any European country.

Italy's Roberto Rosselini, whose "To Live in Peace" has been widely exhibited in U.S., won top honors with "Germany, Year Zero." Germany's only entry at the festival surprised everyone by winning second. This was screened under the label "Film Without Title" and produced on a shoestring by Helmut Kautner.

Only other American pic to place was Metro's "Unfinished Dance," which had its European preem at Locarno. It was rated as seventh best among the 50 films exhibited during the 12-day festival. Victor Mature in "Kiss of Death" was rated as best male lead of the pix screened. Poll was strictly unofficial since the international committee running the festival had promised no awards would be made.

NO SPECIAL PITCH BY TOA'S CHI CONVENTION

Theatre Owners of America will make no specific pitch for new exhibitor members at its forthcoming Chicago convention but will attempt to prove with increased emphasis that the problems facing the industry, as well as the part the industry must take in the national and world situations, can best be met by a united front. Hence, the door will be left open for any new exhibs to join TOA.

Possibility of the TOA move bringing in any of the recalcitrant Allied members, however, is considered extremely unlikely. Indie exhibitors represented by Allied are still smarting under the fact that TOA went along with ASCAP in the establishment of new theatre performance fees last February, despite a statement by TOA prez Ted Gamble at the time that exemption of small theatres from any raise in rates "should silence any who might feel that TOA represents 'big interests.'" Fact that the Independent Theatre Owners of America, associated with Allied, last week won the first round in their fight against ASCAP has convinced many of the indies that their best bet still lies with Allied.

With John Balaban, head of the Balaban & Katz circuit, Chicago, having accepted chairmanship of the convention last week, TOA officials have already sent out invitational feelers to several top names, both in and out of the industry, to speak at the meet. Chiefs of some of the country's most important departments, it's hoped, will appear to lay on the line to delegates the part the industry must take in helping preserve world peace. At the same time, TOA plans to have leading industryites discuss industry problems.

Two-day meet tees off at Chi's Hotel Drake Sept. 24.

Other Unions

Continued from page 2

stand, AFRA heads say the other affiliates may go ahead with consolidation without the film outfit. In that case, the two-coast or regional aspect of the proposed unification would be modified, with administrative headquarters centered in New York. Under such a setup, jurisdiction over television, one of the major concerns in the performer union field, would be settled by the other affiliates.

The official American Guild of Variety Artists attitude on "one big union" will not be clear until after its national board election, now in progress. However, the present heads of the organization are strongly in favor of a merger.

Voted Unanimously

Hollywood, July 27.

Screen Actors Guild board of directors voted unanimously against "one big union" and sent notice of their veto to all 4A's branches, including Equity, AFRA, American Guild of Variety Artists, Screen Extras Guild, American Guild of Musical Artists and Chorus Equity.

SAG board gave the following reasons for its vote against the merger:

"The proposal would result in a union controlled by a supreme governing body centered in New York, and therefore Hollywood motion picture actors perforce would have to be represented on this governing body by paid employes instead of working actors, as in the present democratic setup of the Screen Actors Guild. The governing body of the Guild is a board of directors consisting of 44 actors elected by the membership.

"The merger, with its creation of a new super-board centered in New York, would increase union operating expenses and thus force an increase in the present membership dues."

Miles Drive-In Near Columbus

Columbus, O.

Miles Scioto drive-in opened with Hobart Gay as manager. It is operated by the Miles circuit.

Rump '3d N.Y. Circuit' Pays Off 'Vicious Circle'

With a combined gross of about $36,000 for the week ending last night, United Artists was fairly well pleased with its experiment in opening "The Vicious Circle" in 11 subsequent houses in Manhattan, Brooklyn and the Bronx, rather than giving it a Broadway first run. Further analysis of results this week will determine whether UA will continue the policy with other films.

All of the 11 theatre contracts carried control figures guaranteeing the W. Lee Wilder production a holdover week if the gross was high enough. It earned the second stanza at the Symphony in Manhattan and Ascot in the Bronx. Instead of flat rentals these houses usually pay for such films, terms were all sliding scale, ranging from 30% to 50%.

UA and David E. Weshner, Wilder's sales rep, went into the unusual policy because they couldn't get satisfactory terms on a Broadway house. They hope to determine whether they can get higher rentals by playing the subsequents firstrun, despite the fact that the RKO and Loew's circuit will not accept a film that hasn't had a Broadway engagement.

One of the factors influencing UA and Weshner in skipping Broadway was the difference in ratio of advertising cost. Campaign for a Broadway opening would have cost between $10,000-$12,000, while the top gross might have been about $16,000-$18,000. Campaign for the nabes last week cost $9,500 against the $40,000 gross.

Thesps Ballot On Union Shop

Hollywood, July 27.

Whether film actors will continue to work under a union shop or an open shop policy will be determined by the return of approximately 5,000 secret ballots mailed yesterday (Mon.) by the Los Angeles office of the National Labor Relations Board to thesps at home and abroad.

Officials of the Screen Actors Guild have organized a "get out the vote" campaign, declaring this election the most important in the guild's history. Absentee ballots went out via air mail to Hollywood stars visiting or working in foreign countries.

Freed Cancels N. Y. Visit

Metro producer Arthur Freed, who was to have arrived in New York this week for huddles with writers Adolph Green and Betty Comden on the script for "Barkleys of Broadway," has cancelled his trip. Instead, he'll carry on the discussions via mail and long-distance phone for the film, which reunites Fred Astaire and Ginger Rogers as a dance team.

Dance director Robert Alton, meanwhile, trained back to the Coast Saturday (24) to begin work on the picture, after a two-week vacation in the east.

M-G—20th

Continued from page 3

made to Metro by Guaranty Trust Co. of New York, through its London branch. Loan to 20th of £50,000 ($200,000) was made by Guaranty, Chase National and Bankers Trust of New York through Chase's London office. Both are "overdraft facilies" and in the nature of revolving credits. While Metro's initial takedown is limited to £200,000, the overall limit is considerably higher, if necessary, for production before sufficient blocked sterling piles up.

Metro is using its coin to finance "Edward, My Son," starring Spencer Tracy and Deborah Kerr. It is now winding up production. 20th is planning to make "Britannia Mews" ("The Affairs of Adelaide"), costarring Maureen O'Hara and Dana Andrews.

Despite the widely-advertised plans of American companies to produce in England in order to use up coin expected to be frozen there, the Metro and Fox pix are the only two that have gotten to the camera stage. Responsible, it is believed, is that they were able to get the loans and go ahead without actually waiting for the financing money to pile up.

Clips from Film Row

ALBANY

Announcement by Harry M. Kalmine, general manager Warner Theatres, that Charles A. Smakwitz had been upped from assistant zone manager to zone manager for Albany and Buffalo territories, confirmed belief held here that the veteran Warner executive would be given the post as soon as the status of his predecessor, C. J. Latta, with the Warner British affiliate, had been clarified.

Helen I. Wisper, manager's secretary at 20th-Fox for years, became the only femme head booker and office manager here when Manager Daniel R. Houlihan appointed her to the post after Stanley Yentes resigned.

Another local booker shift is that of Jim Frangooles from assistant at Paramount to head booker and office manager for RKO; takes place of William Murray, resigned. Richard Keating moves up from Atlanta for Par spot.

Although the will of Harry Hall, pioneer Troy, N. Y., film theatre owner, who died in 1947, has been admitted to probate, disposition of the decedent's estate of approximately $200,000 is held up pending interpretation by Surrogate Edward J. Donohue of two paragraphs of the Hall will.

National Screen has further centralized its operations for Albany exchange territory by moving the shipment of lobby accessories from here to N. Y. Trailers had come out of New York for sometime. President Herman Robbins wrote to exhibitors that his company could give better service from New York City.

ST. LOUIS

The State, Centralia, Ill., owned by Arnold Amus. Co., East St. Louis, Ill., relighted after 100% face-lifting.

MPTOA of Eastern Missouri and Southern Illinois skedded its annual meeting for St. Louis, Sept. 27.

Herman Hunt, former St. Louis manager for National Screen, now part owner in Tower, Wichita, Kans., and six houses in Cincinnati.

W. H. Eichhorn, owner of Roxy, Mounds, Ill., and R. E. Crooks, owner of Family, Quincy, Ill., each chose name of "St. Louis Theatre Supply Co." for new tag of recently merged Cine Theatre and Exhibitors' Supply Co. but Eichhorn won nod because his entry was received first.

After refusal of union projectionists and stagehands to hook up screen and projection machines in newly completed $250,000 Crest theatre, Affton, St. Louis county a benefit opening performance for the American Cancer Society was cancelled but later the unions relented and show was held this week. Unions balked when A. L. Matreci, operator of house under lease for Norman Brobstein, head of Afton Amus. Co., declined to hire a stagehand as part of house staff.

Proposed ordinance which would impose a 5% tax slap on daily receipts of picture theatres in Richmond Heights, near here, introduced in the town's city council and is expected to yield $10,000 annually to the municipality's revenue.

Henry Holloway, owner of a chain of picture houses in St. Louis county elected president of newly organized Mid-Central Allied Theatre Owners.

INDIANAPOLIS

Bill Ainsworth, head of National Allied, and Andy Smith, 20th-Fox sales chief, will headline sole business session of Associated Theater Owners of Indiana's annual summer convention at French Lick. Outing opened July 26 with board of directors meeting and dinner dancing for directors and wives.

Variety Club will hold testimonial dinner July 31 for George T. Landis, who resigned last week as 20th-Fox branch manager here to enter exhibition. Landis was oldest branch manager for territory in point of service.

Princeton, at Princeton, Ind., rebuilt after being destroyed by fire year ago, was opened July 21 by E. W. Thies and Mrs. M. A. Green.

Harry Hayes, United Artist branch manager, about to leave Methodist hospital after recuperating from heart attack.

George Landis, 20th-Fox branch manager since 1926, resigned this week to devote undivided attention to management of Amusement Enterprises, local naborhood group in which he is stockholder. Thomas McCleaster, office manager, promoted to branch manager to fill vacancy. Herman Halberg, formerly head booker, named office manager to succeed McCleaster.

Both Amusement Enterprises and 20th-Fox are among defendants to anti-trust suit on clearance action filed in Federal Court here recently by Zaring Theatre, north side nabe house.

Zoning variance for new $100,000 nabe house on North Side asked this week by C. Everett Greer of Indianapolis. House would seat 900.

KANSAS CITY

Roxy, which recently stepped into the firstrun situation here goes solo after a film-buying spree which upsets the long-established product outlet system. Roxy bought two Columbia features away from the Midland, Loew's operated which has shown Columbia's "A" pix for years. Durwood also secured a flock of top product from Eagle Lion, including "Raw Deal," "Ruthless," "Mickey," "Northwest Stampede" and "Canon City." On strength of these, Roxy goes into its new policy Aug. 5 with "Ruthless."

Lightning stopped the show at Kansas Drive-In theatre on July 22, in one of the most severe electrical rainstorms of season. A spectacular bolt struck the screen tower.

Walter Burrill joined Durwood circuit, and will headquarter here working out exploitation and publicity for circuit houses in St. Joseph, Jefferson City, K. C. and Leavenworth.

NEW YORK

Eagle Lion pub-ad chief Max Youngstein probably qualifies as the industry's travelin'-est man. After return last Friday (23) from a tour of eastern branches, he left again Sunday for Chicago and a week in midwest exchanges. Due back Friday (30), he heads out again Sunday for Coast branches. His plan is to wind up the far west tour at the studio for confabs with EL prexy Arthur Krim. This will complete a tour by Youngstein of every company branch in less than a month. Tour is being made in his capacity of captain of the Bill Heineman sales drive.

Five new promotions in Metro's field sales staff set by sales veepee William F. Rodgers. John W. Coyne, San Francisco office manager, becomes salesman in that territory. Melvin Turner, head booker in Minneapolis, and Clarence Keim, Chicago head booker, both named salesmen in former branch. Raymond Haberland, former booker, succeeds Turner in Minneapolis and Jesse H. Owens, former Chi booker, succeeds Keim.

Merritt Davis appointed branch manager of Republic's Atlanta branch succeeding James E. Hobbs, resigned.

CLARKSBURG, W. Va.

Jack Marks, exhibitor here, out of hospital. Mrs. Marks and his son, Richard, were ill at same time.

Arthur Pearce succeeds Don Wermuth as manager of the two Warner theatres in Fairmont, West Va. Wermuth resigned, Pearce being transferred from Sharon, Pa.

MINNEAPOLIS

More than 60 residents appeared at public meeting of St. Louis Park village council to protest against proposed construction of a drive-in theatre in that Minneapolis suburb. Minnesota Entertainment Enterprises, comprising group of prominent Twin City independent exhibitors and which operates the only two such theatres in the Minneapolis-St. Paul area and is building third, is license applicant. Objectors claimed theatre would create traffic hazard, noise and other undesirable conditions.

Although "Homecoming" was sold away from it to Lyceum, independent legitimate roadshow house, for its Minneapolis first-run, Paramount circuit is playing it in its Paramount theatre, St. Paul first-run house, and in other situations.

Metro will be second major distributor here to introduce new clearance schedule offering neighborhood and suburban theatres earlier availabilities — at higher film costs. 20th-Fox already announced its new reduced clearance.

Metro made three promotions within its ranks here. Mel Turner, head booker, appointed salesman, taking over territory formerly handled by Bill Cameron, who resigned to operate his theatre at Waterville, Minn. Ray Halvrand advanced from assistant to head booker and Richard Cannon from shipper to assistant booker.

Third Annual RADIO and TELEVISION PREVIEW 1948-49 Season

RADIO – TV: A REAPPRAISAL

By GEORGE ROSEN

Hardly a phase of show business or its auxiliary enterprises have escaped the emotional hysteria attending the upsurge of television. It's a frantic convergence predicated on the fear that television will emerge full-blown overnight and that they'll be left out in the cold. Even accepting that inevitably television will develop into the electronic wonder of the age, that it will spread its antenna wings to a degree that will make it a great social, economic and entertainment force, this is still 1948—video's Age of Adolescence.

The dreams, aspirations, endless horizons are all possibilities, but not the fait accompli. Just how soon television will translate into a working reality the high expectations of the "blue skies" TV drumbeaters remains for the present conjectural. Some say two years hence, others say five. Still others put it at 10 to 15 years. But it's still one man's word against the other, dependent, of course, on the multiplicity of factors involved.

Still on the agenda for solution is the high cost of programming production; the technical shortcomings; the constant need for experimenting in the adaptation of new techniques; bringing the cost of sets down to match varying income brackets; the attainment of coast-to-coast networks and regional webs in the face of prohibitive costs via coaxial cable; the solution for reaching the innumerable, far-flung small towns and projecting the correct operational pattern for TV's counterpart of the 250-watter; determining the correct formulas for celluloid's marriage with the newest medium. These are problems that must and will be solved. The televiewer has been given a taste, likes it, needs it and wants it, and will adjust his budget to make it a permanent part of his living plan. The televiewer has flung the challenge, and the video administrators, of course, must pick it up.

But not in '48. And because, even with the greatest drives and desires, these obstacles cannot be overcome at once, radio is still here. A still-flourishing multi-million dollar industry, well equipped and able to provide entertainment, news coverage, political and economic discussion and move the client's product off the shelves. And what goes for radio applies to an even larger degree to the film industry, which should be able to establish a modus operandi to embrace video without jeopardizing the role of the film house in American living.

What TV will do to the sports arena is any man's guess and can only be answered by time and the gate receipts. Will the era of the multi-million TV sets keep the customers too much at home, as so many predict? How long a life for the oldtime vaude trouper on "vaudeo"? They'll all be answered, but not in '48.

However, in '48 radio has sold itself short. Facing this possible threat on his future existence, the standard broadcaster and the performer have taken without a fight the logic of the radio downbeaters. He has been content to wear the video blinkers that cast the roseate hue on the new industry while dimming out radio in its prime. Too many in radio are losing faith, on the false premise that its death knell has been sounded and that all energies must now be channeled into television.

It's particularly reflected in the quality of programming today. Creative writing has no premium. The original and imaginative writer today is too often driven from radio, both by lack of encouragement and dwindling remuneration. The fact that the quest for new, fresh talent is practically dormant highlights radio's lack of confidence in its own permanence. The brushoff technique is being applied more and more to public service programming and the vast potentialities of radio as an educational medium have been lost in the shuffle.

Radio this year is headed for an alltime high in billings, as evidenced, for example, by NBC's peak income for the first six months of '48, with its 8% hike over the same period last year. CBS is coming into the home stretch with a 3% boost. It may be that such grosses establish an acceptance of the status quo. Yet this is unlikely. For there are too many keen showmen in broadcasting to be deluded into thinking one can ride the crest by standing still. The complete capitulation to giveaway shows and willingness to extract maximum revenue from the banko revival is evidence in itself of radio's lack of planning for its own future. One can only accept that these same showmen who took radio from its crude beginnings and fashioned it into a vital and rewarding medium have conceded that the TV invasion is the be-it-all-and-end-all.

Just as sound films were the outgrowth of the silent era and replaced it, so, too, may sight and sound broadcasting, by natural processes and in its own time, supplant the audio medium. But it behooves the broadcaster to take care that he does not lose his future TV audience. You can't sell it short by making a refrigerator more valuable than a good comedy writer. If the broadcaster permits himself to make this mistake, he may find the green fields of television withering before they have a chance to blossom.

Even Wrestlers Work Better With Scripts, Why Not Tele?

By HAL KANTER

Hollywood.

The late John P. Medbury told of a time when he was writing and starring in his own radio show. After one broadcast, he met his friend Wilson Mizner.

"I just heard your show," Mizner told John. "If you don't get off the air, I'm going to stop breathing it."

Hal Kanter

Johnny's show couldn't have been that bad. But if Mizner were still here to catch some of the cathode camera capers cluttering the television screens these days, his mot would be much more bon, as the French seldom say.

If you sit quietly in the places where showmen gather, you can always hear men with loud voices discussing television. They have ideas; they have a studio; they have actors; some of them even have music and they all have a man with a long finger who can be a producer or director, depending on the size of the budget. The next thing you know, they have a television show on the air. Nobody has mentioned writers. The shows, I'm beginning to suspect, are X-rays of promoters' minds.

Television's going to get better, of course. Radio did when they started paying men to write scripts. Films did when they bought scripts. So did wrestling.

The men who are spending money to flash entertainment into living rooms and gin marshes, filling screens with their screeds, will come around to the realization that they'll get more out of a buck spent on a man with a typewriter than two placed in the palm of a fellow who knows the phone numbers of three sisters who sing from inside organdy dresses.

This is going to happen very quickly. At least quicker than it did in radio and pix. When it does, we're all in for a lot of happiness. But before television chokes out the voice of radio, I've got a show I'd like to sell. Not so much for myself but for the good of television.

This show will be done in radio. Preferably this coming cold winter. It's an audience-participation show. The quizmaster is a cannibal. When a contestant answers a question wrongly, the quizmaster eats him. I call my show "Truth or Indigestion." I figure that with reasonably stiff questions, by the time summer rolls around again, we will be shed of every contestant in radio. Television will then be able to plunge forward, full speed ahead.

And it will need writers.

Video: Show Biz in the Parlor

By PAUL WHITEMAN

Early last August I wrote a piece on television for VARIETY in which I said that all branches of the show businessg the theatres, films and radio, would contribute talent to television. I still think so but, since that time, I've revised my ideas a little. I think that a lot of youngsters who've been unable to get a chance in any of the established branches of the business will find that video will provide them with the opportunity they're seeking.

Paul Whiteman

Although the theatre contributed lots of talent to films when films first became popular a lot of the early film names had had little or no theatre experience. John Bunny, Charlie Chaplin, Mary Pickford, Harold Lloyd, Rudolph Valentino and Phyllis Haver are only six whose reputations were made by movies and who might not have gotten to the top otherwise. Radio accounts for most of the success achieved by Amos 'n' Andy—even though they were moderately well-known as Sam and Henry in vaudeville first—and the same can be said of Burns and Allen and Edgar Bergen. Rudy Vallee, of course, is strictly a radio product. Watching television, as I have here at ABC, I am certain that new personalities, peculiarly adaptable to the medium, will appear in increasing numbers.

Television, too, will make the home more of an entertainment centre than it is now. Jose Iturbi playing his piano in a concert hall, in the films or on the air sounds like heaven breaking loose and millions love it. But Iturbi visiting someone's home and playing the piano in the parlor packs 10 times the wallop. On video Iturbi will be in people's homes and the impact will be greater than anyone appreciates. Radio made entertainment a great deal more personal than it ever had been before and television will increase the intimacy between audience and performer.

A widely accepted belief, to which I subscribed until a few months ago, held that television wouldn't replace the soap opera because the housewife could enjoy them, or weep with them, while she continued her round of duties. I've changed my mind. I think that the girls at home will move their portable television outfits of the future from one room to another while they sweep, sew, cook or change the baby. Just exactly how they'll do this I don't know but the American housewife is a resourceful and energetic person. Somehow, she'll keep one eye on her work and the other on the screen.

Moreover, as I say, new talent will come along who can project their faces as well as their voices and the radio stars who make the transition successfully will be the ones who can express emotion with the phiz along with the vocal cords. That's the phase of the new medium that makes it exciting. It will bring back the face. The voices will have to be as smooth, polished and persuasive as they are in radio while the heads from which they emerge will have to be both talented and decorative. These are the factors which will bring home the high Hoopers of the future.

It'll be the faces that make people install sets in their living rooms, their bedrooms, their kitchens and their—well, all over the house.

I do not believe that video will cut down the gate on sports events. Until I had a set installed at Walking Horse Farm a year ago (a marvelous Philco, by the way) I hadn't watched a fight for more than a decade. I began to be a fight fan all over again and lately I've started seeing the bouts in person. Matter of fact, I've become so interested in the game that I'm beginning to think of myself as an authority on left hooks and uppercuts.

Having watched one fighter on television I went to see one of his bouts recently. In the middle of one of the rounds I turned to a total stranger and hollered, "If he keeps his left in the other guy's face he's a goner." Afterwards I realized that my fellow spectator didn't know who "he" meant. Anyway, bellowing opinions is part of the fun of attending a ball game or a fight and I think that television will create fans who buy tickets. This, I think, applies more to sports than other fields.

New techniques of musical presentations will have to be developed. Perhaps the camera will shift from one soloist to another. Comedy bands, like Spike Jones', will be a big attraction. One bandleader whose name, by golly, is Billy Glass has already come forward with a band in which the musicians play on instruments made of glass. Well, not glass exactly, but transparent plastic.

Anyway, television is here and month by month it's getting bigger. Trying to control it or set any limitations on it at this point is like having a bear by the tail. You can't steer him, you don't dare let go so you might as well enjoy the ride.

Fashion Is Tele's Spinach

By ADELAIDE HAWLEY

Today the television camera has supplied what radio and the newsreels have lacked to make Dame Fashion advertising's best girl. With television she now has all the appeal of a magazine ad plus, of course, action and sound.

Adelaide Hawley

Absence of a visual element puts a radio style report into the category of chocolates eaten in dreams. You wake up to find yourself chewing the sheet. Velvet tones and well chosen adjectives cannot make a woman see herself in a certain gown. But when she sees the gown on a gorgeous model, the hand goes to the pocketbook.

As for fashion subjects in a newsreel, there is time only for surprise and fleeting amusement. Any education or salesmanship is incidental. One of the most talked-about fashion shots we ever had at "News of the Day" was of a hat trimmed with a miniature cannon which exploded at intervals. Women in theatre audiences said: "My dear, can you imagine?" and the men said: "Ye Gods, what will women wear next?" Everybody laughed—a not undesirable reaction from the standpoint of box office and film distributor. But not so good from the point of view of the fashion merchant.

Television fashion profits by these examples, or should. You have sufficient time to show clothes in detail. Therefore you have a responsibility to show what is in good taste because the audience accepts you as an authority. You also have the compulsion to entertain, lest the viewers yawn on to another station.

It is too soon to give a full report on what will be accomplished for and by sponsorship in the case of programs such as WNBT's Paris fashion films and the fashion section of Gloria Swanson's magazine on WPIX, since both are sustaining. A woman's dress manufacturer has sponsored Du Mont's "Birthday Party" for some time, with reported satisfactory results. Ditto a line of shirts for young men on "Doorway to Fame." Several manufacturers of menswear are pinning their faith on one minute films, and others are stringing along with live sporting events.

A Kit With Each Commercial

For retail stores who participate in their various promotions, Celanese has inaugurated a retail television service. This supplies a series of open end film commercials to be used as spots or as part of a longer program. A promotion and information kit accompanies each commercial.

Simply because it is the first commercial television fashion show to run over a period of time, it is interesting to consider "Television Fashions on Parade" (packaged by Tele on Parade Inc. and seen on WABD every Friday), which after careful survey Procter & Gamble takes over on July 23 as its first regular video venture. I have worked with the program closely, selecting the clothes, writing the fashion part of the script and narrating the whole half-hour.

To begin with, director Ray Nelson wisely put the program into the framework of a musical revue, with the fashion sequences relieved by singing or dancing features, and both part of a lightweight plot. One of the models may be the heroine of the story, and the girl tap dancer is likely to step out in a featured gown. This weaving of fashion into the fabric of the revue reveals of basic TV need.

On television the models and performers must be able to double in brass, to be both versatile and adaptable. From gals who never did anything before except to parade clothes with bored precision, we have developed a number of passable actresses. Several girl entertainers have been given a chance to read lines and to prove their ability to wear glad rags with an air. This may mean that Conover and colleagues will have to accept union shop—who knows?

At any rate, the lads in the cloak and suit business have benefitted by this dynamic method of displaying their wares.

For 16 weeks, beginning last March, our program operated under cooperative sponsorship of participating clothes and accessory manufacturers, with leading Fifth Avenue stores as "program hosts" for four week periods. This was a device for gaining prestige but it worked both ways.

The stores had their representatives working with us as we selected the items to be shown from the wholesalers, so that those items would be in stock in the various departments. This proved to be good strategy. Periodical checks showed that there was customer demand for the merchandise—by mail, phone and in person—in the days following the program.

Consequently, manufacturers participating sold more goods to the host stores, and in addition were able to increase and initiate business with other retailers.

Benny Stresses Difference In Comedy Between Radio and TV

By JACK BENNY

Hollywood.

Now that the hot breath of television is blowing down our necks, I guess it's time most of us did something about it.

I haven't thought too hard because with two years still to go in radio for American Tobacco, all I can think of after that is golf and automobile tours and not having a weekly deadline to meet.

Jack Benny

But every once in a while, I do wonder about television and the kind of show I'd do if I were in it. I don't know what type of program I'd like to present — but I do know that it couldn't be anything like a photographic version of my air show.

I think one of the secrets of good situation comedy in radio is the use of sound effects and dialog to create illusion. To properly portray some of the scenes in one of our programs would cost a fortune for sets and photography and yet wouldn't be as funny as the same scene done on the air.

For example, we use a long series of footsteps and sound effects to portray me walking down into my vault and the process of going through squeaky doors, untying endless chains and finally opening the vault to the sound of screwy burglar alarms. For three or four minutes, there may be only a few lines of dialog with the rest of the time taken for sound effects. Although the audience can't see my cellar and vault, each listener has his own conception of what it looks like and each time I go through the routine it seems to be very funny.

Now this same routine on television, produced with costly sets, cobwebs and costumes, might be fairly funny but I'm sure it wouldn't be quite as hilarious as the illusion built up by sound effects.

So that's why I say that I'll need a whole new program idea if I'm to go into television. And since I'll be busy touring Europe this summer and planning another opening program for October 3, who's got time to think about television?

Vaudeville and Television

By JOE LAURIE, Jr.

When the late Will Rogers was asked if he was going into radio, he replied, "It's too big to stay out of." That goes for television!

There is so much talk that television is going to bring vaudeville back. What kind of vaudeville? Do they mean it will bring back the old Palace two-a-day brand of perfectly blended shows? I say no! The Texaco show is about the best thing so far produced and is the nearest thing to a vaudeville show. But television, like its brother and sister talkies and radio, misses that certain something that is so necessary for enjoying a vaudeville show—warmth!

Joe Laurie, Jr.

Real vaudeville must have variety, sketches, acrobats, jugglers, wire walkers, magicians, animal acts, ventriloquists, girl acts, trapeze artists, musical acts, bar acts, comedians, singers and dancers. We have plenty of singers and dancers today. And don't let anyone tell you that the dancers of today aren't 100% better than the oldtimers, because they are. Of course there were great dancers in old vaude that would be great today in any company. Stylists like George Primrose, Barney Fagan, Jack Donahue, Eddie Leonard, Phil Cook. And there are some of the oldtimers that are still around like Bill Robinson, Harlan Dixon, Pat Rooney, Johnny Boyle, Leon Errol, Will Mahoney, Jim Barton, Mabel and Dora Ford, Buster West, Louis Mosconi, Ida May Chadwick and a few more that can still dip a mean foot in a rosin box.

In the line of comedy we are not so well off. There aren't 25% of outstanding comedians that we had years ago in vaudeville. There is a reason: when vaudeville went, the schoolhouse burned down. Most of the boys and gals of today that are funnymen do practically the same type of comedy. Some do almost the same routines, many run to dirt and very few are outstanding personalities. We have some swell new comics but the oldtimers still are way out in front.

Will the television hurt the theatre? Forget it. Look at the things they said radio would do to show business when it was yelling in its cradle! Live entertainment will never be hurt by mechanical entertainment. That goes for radio, pics and recordings. There will always be millions of people that will pay off at the boxoffice to say, "I was there!" "I saw it." That goes for theatre, baseball, fights and everything ever shown in newsreels. Humans must have company—plenty of it—you can't sit home and listen to the radio or a record and give out with applause and a belly laugh. You must have others to enjoy it with you—crowds, a guy likes to look at the gals around him and the gals like to look at the guys around her—that's why LIVE entertainment will never die. Remember there are millions of us that live in poorly furnished rooms and homes, no homey environment; you're glad to get out after a day's work to show off your new suit or dress. Nobody is going to see it sitting home looking at television, listening to radio or records. There is plenty of room for all these things. With television, entertainment has just added another baby to its family, that's all. You will sit with the new baby in the house until it grows up. Mechanical entertainment hasn't got WARMTH!

I hope television will take a lesson from old vaudeville and radio. Copy acts and dirt were two of the main factors that killed vaudeville. Copy acts are hurting radio. Same plots in pics hasn't helped the boxoffice any.

It is going to be tough for "script holders" on television. They will have to learn what to do with the script-holding hands when they get out before the television cameras and are on their own. They must know the "words"—no retakes.

Cross-Section of Television's Status As Seen by Its Top Administrators

The Hep Operator Appraises a New Medium and Concludes That It Will Play a Dominant Role in Our Whole Economy But Not Until It Avoids the Shifting Sands of Hot Air Buildup

By JAMES D. SHOUSE
(President, Crosley Broadcasting Corp.)

Cincinnati.

We are finding that television poses a great many problems for which few solutions are even being approached, much less reached. We are once more paying the penalty, financially, of pioneering in a field where pioneering costs, both from the standpoint of capital investment required; and, perhaps most important, from the standpoint of operating expense, are far greater than was ever true in the earlier days of sound broadcasting when expansion could be financed out of earnings, and profits then, as distinguished from losses in this field, could pretty well be set at 25 or 30% of the dollars taken in.

Additionally, it is difficult to determine how quickly to attempt to reach a sound break-even point. While we now have perhaps 4,000 sets in the Cincinnati area, we have not so far felt that this provided a large enough circulation package to warrant the decrease in promotional effort and program expenditure which should be necessary to break even. Rather we expect to continue a loss situation, at least, until the Times-Star and Scripps-Howard stations are on the air, in an attempt to develop a large enough overall picture to justify a rate which will, in turn, be high enough to justify the heavy capital expenditures already made.

For once, I think we are all looking forward to having our competitors get on the air and help us in this job of bulding up the market television-wise as the financial burden for a single operator is extremely heavy.

Additionally, now that a large part of the broadcasting industry is completely unionized, it appears to be no longer possible to operate on a basis where remuneration for services or functions performed bear any relationship whatever to the size of the audience affected by such services. For the present, at least, we are faced with the terrific financial problem in television of paying for what we buy on a remuneration structure predicated on sound broadcasting after 25 years of growth and development. I think this represents more of a problem than is readily apparent. I doubt if sound broadcasting during its formative years could have developed the momentum which has put it where it is today, if wage scales now common in television had then been in effect. In spite of all this, I am convinced that television will ultimately play a dominant role in our whole economy and in our whole social structure.

By ERNEST B. LOVEMAN
(V.P., Gen. Mgr., WPTZ, Philadelphia)

Philadelphia.

It seems to me that these are the important things to consider in setting up a television sales program:

Since the salesman's job, particularly in television, consists of doing a great deal of education of prospects, the salesman himself must have a well-grounded knowledge of the medium. Aside from knowing the rate structure and program policies of the station, he must know something about his audience and the programming and technical requirements of his particular station, if he is to do a good selling job and, what is more important, a good customer service job after the sale is made. A salesman without previous television experience should get a good background in the medium before he even talks to a prospect and can get such background by working with his own program and technical people and by visiting operating stations in other cities. The experienced radio time salesman is accustomed to thinking and talking in terms of rates and availabilities and scripts. When you add to that the technical requirements of television cameras, motion picture facilities, scenery and properties and all of the other new and sometimes complex requirements of television, training and background are an obvious necessity. The customer will ask the question and the salesman must know the answers.

Prospective sponsors want to know about the audience —how many receivers are there in your area? How many in homes? How many in public places? What income groups do you reach? What age groups do you reach? What programs do they like? What kind of geographical distribution do you have? Knowing the answers to these questions helps immeasurably in making a sale. This means that a planned program of audience research has to be established to supply the answers. For example, in Philadelphia the Electrical Assn. is composed of the major manufacturers and distributors of electrical appliances. They have made arrangements to poll the television distributors every three months and to obtain from them, on an anonymous basis, the number of television sets they install during each of these periods. The Association then releases the total by months for each quarter—in effect, an audited summary of receiver installations. Similar arrangements are being made in other cities to suply these essential data which are very useful in selling commercial time.

WPTZ maintains an active file of names and addresses of television set owners and we regularly poll them and ask them their program preferences so that we can rate each program we carry. Relative program ratings are important to every sponsor.

We have just had an independent research organization check 2,405 television homes for geographical location and income group. Information of this sort is invaluable to the salesman and to the prospective sponsor.

In addition to these specific questions about the audience, the salesman is called upon to answer questions about the national status of television, the status in his own city and his own station's facilities. If the salesman can answer the prospect's questions visually, he can do a better job.

By G. BENNETT LARSON
(Director of Television, WCAU-TV, Phila.)

Philadelphia.

Shortsighted men always see only darkness in something new.

Radio was going to kill the film industry, which currently has reached new heights.

Now its television that is going to kill sports, films, records, legitimate theatre and every other form of entertainment. Twenty years from now, if they haven't died of fright, these same pessimists will be worrying about progress' next step. But the odds are that their sports, film, record or stage interests will be bigger than ever.

Films are a good case in sight. Although it is one of the world's major industries, too many film makers forget that millions of people have little interest in pictures. Unless a film is particularly good, many people are perfectly willing to pass it by. Television can, and will, be the salesman for building overall interest in cinema productions. It will create an awareness where none exists, it will whet interest where apathy lies, it will build an additional potential for the film maker.

Television needs Hollywood's products. But not necessarily the same product shown in film houses. Our needs, as I see them, will be for short subjects, commercials, special events and condensed features. The idea of an unbroken 90-minute feature film doesn't look like good television to me. Commercially I don't know who will foot such a bill. You can't, you know, break a Turner-Peck clinch to insert a Rinso plug.

The theatre has shown us that we can't very well present a play without changing it to television's needs and limitations. The same probably will prove true of pictures. Far sighted producers recognize this, 'though I fear they are still a minority.

A year or two hence quite likely will see Hollywood working with television the way it works with radio. And flacks will be all over the place trying to hypo pictures and place talent. What a way to build up talent.

By FRANK P. SCHREIBER
(Mgr., WGN, WGN-TV, Chicago)

Chicago.

There has been a lot of talk that Chicago will become the television capital of the world. That's nonsense. The film talent is in Hollywood; stage talent is largely in New York. So it's up to us to build the best local shows we can. Naturally there will be a great deal of emphasis on sports, for Chicago is sports-minded. Then we must devise ideal shows, in which name talent is not important. At WGN-TV we are working toward quality presentations rather than thinking in terms of mere quantity. We plan to duplicate on television some of the AM radio shows that lend themselves to video.

With the limited distribution of receivers—upwards of 25,000—in Chicago as against nearly a quarter of a million in New York, advertisers in the local market are buying at bargain rates and they are tempted to invest in inferior programming. I expect that the receiver sales curve will rise sharply upward next fall and that sponsors will begin to think in terms of quality programming.

I think it is unfortunate that television set manufacturers (who are about the only interests making any money out of video to date) are doing so little on television to promote this new medium. I would think that every TV manufacturer would be sponsoring programs both on tele and radio to promote the sale of video receivers.

By ROGER W. CLIPP
(Gen. Mgr., WFIL-TV, Phila.)

Philadelphia.

One of the most important problems facing television —from the standpoint of the station operator and the advertiser—is the matter of establishing a satisfactory rate system. It's a matter that should be taken up and adjusted promptly now, while the fast-growing video industry is still in the formative stage.

Radio's general practice of arbitrarily placing greater evaluation on evening broadcast hours, regardless of program content and appeal, than on daytime broadcasting, seems to me entirely wrong. I have long been of the opinion that radio rates are, in that respect, unfair. There seems to me to be no reason why station owners should continue to charge the advertiser substantially more for evening entertainment than for daytime radio simply because it is "customary," following a precedent set up in the infant days of the medium. Radio has changed.

It seems to me that a fairer system—and one I recommend strongly the television industry adopt—would be to establish a standard rate for programs throughout the broadcast day. Such a system would be far less cumbersome and, because it would lead to better 'round-the-clock programming, would serve to improve the calibre of television shows. Program drawing-power, rather than time on the schedule, would be the advertiser's chief consideration. That standard rate should be set as an average by each station, lower than the existing nighttime rates but higher than present day rates, with the proper value of a program dependent on its performance alone.

Further, I would like to see some regulation of current discounting practices. The tendency in radio is to offer the advertiser a wide variety of "special" discounts at the slightest excuse; so that the whole discount system becomes nothing more than a rather vicious, rate-cutting competition. The discount is a psychological method of getting the advertiser to contract for longer periods of time and, used wisely, has definite advantages. Too often, the practice is misused. Standards for offering discounts should be set up within the television industry to protect both the advertiser and the station operator.

In its differentiation between film and live programs, I feel that television is off on the wrong foot. Here, I believe, television could look for guidance to radio, which charges the same for station time whether programs are broadcast live or transcribed. As a matter of fact, when one considers the overhead connected with operating a television station—costs which must be met no matter what type of program is broadcast—there is little difference, so far as actual expense to the station is concerned, whether a particular program is presented live or on film.

Finally, an examination of existing television rate cards shows immediately that "facilities charges" by television stations vary widely. They should be made uniform. One station's expenses in dispatching a fully-equipped mobile unit and crew, for instance, do not vary very much from those of another station using similar equipment; one station's costs in televising a studio program—involving standard television equipment—come pretty close to matching those that must be borne by another station. Equitable facilities charges should be established so as to eliminate another channel for competitive rate-cutting or, in some cases, to prevent stations from gaining additional revenue over and above the usual time and talent costs and the standard "facilities charge." This would build confidence among advertisers and prospective advertisers.

In formulating a fair rate structure and in establishing universal standards of practice in the matter of rates, lies one of television's greatest challenges. It seems obvious that television is going places. It is only right that the passenger know what the fare is going to be before he gets aboard.

By WALTER J. DAMM
(V.P. and Gen, Mgr., WTMJ and WTMJ-TV, Milwaukee)

Milwaukee.

Let's build television on the solid rock of performance and achievement and avoid the shifting sands of hotair buildup and fantastic claims.

And let's do it now when television is just beginning to catch the imagination of the country . . . not tomorrow, when the damage has been done and we'll have to retract and do a lot of things the right way when we knew we were wrong in the first place.

In the first place, let's stop grabbing figures out of the air when we release set receiver totals. Let's find out exactly how many sets there are in the area covered by our individual stations and throw away our multiplication tables and give a factual report based on dealer sales.

We don't fool anybody except ourselves when we release fantastic receiver total claims or when we give an inaccurate and highly misleading impression of area coverage by our stations.

Sure, by some freak of nature, your station or our station sometimes reaches an area many miles outside the limit of our signal. But when we release publicity about this unusual happening and give the impression that we actually cover that area, we damage ourselves and every other coverage area claim we ever make.

Second, let's get on firm, substantial ground as far as television programming is concerned.

And by that I mean, let's be frank to an extreme with the public. Let's admit our deficiencies, explain our difficulties, take the public into our complete confidence.

Why are some of the films we show old and bad quality? Tell them why, and explain why we think they'll soon be better.

Why don't we have more live music, bigger local productions, variety shows that compare with stage productions? Be frank about it . . . tell Mr. and Mrs. Public about the problems that presently beset the independent operator . . . the problems of trained personnel, the cost of big local live studio productions. . . .

Why can't we be on the air the same number of hours a radio station is on the air? Tell them just why and tell them again . . . and show how, in good faith, all TV stations are increasing their air time as rapidly as possible.

Then build shows on a local basis that television is, at

(Continued on page 34)

Tele Is an Ad Medium, Pix Freer; Where Will the Twain Meet?

By NICHOLAS M. SCHENCK
(President, Loew's, Inc.)

To date television has not affected our former policies. But that is not to say it will fail to do so in the future. We are not dismissing this new miracle, which can transmit an instantaneous image of spot occurrences.

Nick Schenck

But the great question is where the lines of motion picture and television tend to come together. To date they are almost parallel, the only slight inclination of meeting being the use television is making of some out-of-date films.

Television is at present almost exclusively an advertising medium. The motion picture is unsponsored and therefore freer. It is less hampered by any intruding responsibility, save that of telling a story as well as it can be told.

When the radio came in, it was predicted that motion picture attendance would be drastically curtailed. Actually the motion picture audiences have doubled since the beginning of radio.

Yet radio itself has improved enormously — as have motion pictures—but somehow people want to go out for an evening if they are to call it an evening's fun.

I see no reason why television should be different unless it becomes applicable to theatrical presentation.

The commercial foot on which television has started is a hindrance to this. As long as television is an advertiser's technique, the companies will not be able to pay the costs that prevail in motion picture production. Nor can they produce enough footage to keep the airways active.

However, even these obstacles may be overcome in time. Perhaps one day soon they will develop an admission principle which will free the medium and make observation of it subject to the same democratic box-office judgment as the movies.

One thing is certain, there will always be room in the entertainment world for real talent. The basis of success of the motion picture is not real estate or banking, but the ability to make good shows that the public wants to buy.

The public will take these good shows in any form.

Moral Responsibility Cited As Challenge to Television

By J. R. POPPELE
(President, Television Broadcasters Ass'n)

A few years ago when television was struggling to break away from the reins that strapped it to the laboratory—when television was eyed with a strange "look" instead of regarded as the "new look" which it has become today—I told an assemblage of broadcasters gathered at the Second Television Conference of TBA that television's greatest challenge of the moment wasn't technical as much as it was one of moral responsibility.

I think much that has happened during the past year of immense television growth tends to amplify this belief. Television's greatest challenge to the broadcasting fraternity still remains one of moral responsibility. If television is to succeed as the great means of mass communication which its sponsors firmly believe it is destined to become, it must recognize these basic tenets: it must be clean and wholesome, completely tolerant, fair in all public issues and regarded as a welcome visitor in the American home.

There can be no compromise with decency in any form of entertainment, but it's more acute in television, since video's double-barreled approach—sight and sound—might easily affront two senses, and possibly a third if the program content is odorous.

While care must be the byword of every broadcaster, his freedom to program effectively must not, on the other hand, be retarded by prudish do's or dont's. Common sense should dictate when uncommon material beckons.

Trial and Error

Only through trial and error will television's programming problems be ironed out. Many broadcasters are making a careful study into suitable techniques for the presentation of religious programs. I am confident this will be worked out satisfactorily. Freedom of discussion in public affairs and controversial issues is also being studied so that televisers will know how to best treat this wholly American form of visual broadcasting. Time will help us out in this problem.

Dangers also lurk in the form and types of drama that should be transmitted into the American home—where avid viewers range in age from toddlers to amblers. Drama is a most interesting and treacherous field for television. It is too early to dogmatize whether television shall be governed by the traditions of the stage and screen or whether it shall develop its own standards and techniques. Television, it seems to me, faces peculiarities in its medium which compel it to find its own way by bold and intelligent experimentation. Until the proper approach is finally standardized, it would seem that caution and a measure of restraint are warranted.

The theatre has achieved a license which harks back to the middle ages and not a few of the things there to be seen and heard would be difficult to reconcile in a medium which finds its way into the ordinary American home, where standards of purity and decency are still anything but extinct.

Comedy has universal acceptance in any medium of entertainment, yet no form of entertainment lends itself to looseness and questionable material so much as comedy. The point of balance between the clean and the questionable in comedy is so narrow that where any doubt might exist, a blue pencil should be set to work—and quickly!

If television in the future is to withstand the assault of those who might, through self-appointment, seek to impose restraints in the guise of righteous overseers, it would be wise to mass industry opinion immediately toward the goal of self-imposed regulations.

Initial approach to such an objective is the construction of cautionary signposts in the form of guides to proper programming. If these preliminary guides do not achieve some measure of success, a full-fledged code would appear to be in order.

Adoption of a code, however important it may be to television's future well-being, should not serve as a barrier against vigorous experimentation with new forms of entertainment. A speaker at one of the TBA sessions made a good point along these lines. He said:

"When it comes to good taste, I think that pretty largely has to be governed by public pressures. There will be temptations to bad taste in programming. However, I think experimentation ought to be tried, even at the expense of outraging or disturbing certain sections of the community until, through trial and error, through the balancing of the interests of the industry against the pressures of the community, you arrive at some kind of form which will be really adapted to the medium which you have to use."

Sight Vs. Sound

Pros and cons on talent's segue into the television medium are naturally a hot topic with all comedians. Fred Allen wonders why reading scripts couldn't become an accepted technique over the video, in view of the fact that people come back Sunday after Sunday and seemingly enjoy watching him, Benny, et al., read their scripts and apparently none of the illusion is lost.

Benny accents that the radio medium has so conditioned the public's imagination that any attempt to realistically depict Fred Allen's Alley, or him going to the vault to count his money, or the Maxwell, etc., might shatter a time-honored and now thoroughly fixed illusion, built up over many years.

Al Jolson goes even further on the script aspects by accenting that the written-out radio show in hand has become a crutch to all performers. He cites himself. "Why, back in the old Winter Garden days I knew 50 or 60 songs by heart, could sing any of 'em at a second's request, whereas today, do you know I'm so dependent on a script I must have the lead-sheet of 'Sonny Boy' or 'April Showers' in front of me, just to make sure!"

Still the Same Ulcer

By ALAN LIPSCOTT

Hollywood.

The writer's point of view on television? After kicking the idea around for two weeks, I still can't figure out a point of view. Sorry.

However, I asked other writers for their points of view and here are a few interesting replies:

Quote . . . . "I can't get excited about writing for television. To me, an ulcer from television gives me the same bellyache as an ulcer from radio."

Quote . . . . "I'm prejudiced against television. Three times last season I gave free mention of television sets in my shows and I still have to go to a bar to see the fights. To force the issue, I once plugged the RCA set in a blackout, and on the Columbia network yet, and for that, the plug man sent me a bottle of Calvert. Likewise, I once mentioned Philco and for that I got six cakes of oatmeal soap. And likewise, on a Christmas show, I called the old guy with the white whiskers, Santa Hallicrafter, and for that, the plug man sent me a case of shampoo, a carton of blintza mix and my latest Hooper rating."

Quote . . . . "As far as I am concerned, television is smellovision. I was a very happy character until I bought a television set for our wedding anniversary. And now on every Wednesday night after we look at the wrestling matches, she gets a glint in her eyes and starts packing her bags. She wants to leave me and elope with Gorgeous George. So what could I do and I did it. I gave up writing and I am now wrestling. (That television, smellovision joke is fully copyrighted.)"

. . . . Like a Hole in the Head

Quote . . . . "I need television like I need a hole in the head. You see, I got a girl with whom I am very much in love. So much so, that for her I would cut off my right arm and learn how to typewrite with my toes. Now this doll doesn't go for baseball games or fights. She only likes commercials, especially when the commercials show models wearing fur coats and bracelets. Whenever a model comes out on the screen wearing a blue mink or a facsimile, my sweetheart looks at me with her big blue eyes, sad like, and my glasses become so misty, I can hardly read the cards in my joke file. It's murder. If I'm not renewed for next season, television will drive me back to my wife, who is more of the Duz and Okydol type."

Quote . . . . "Television is for me. You see, I work in a den; that is, I call it a den. My kid calls it a rumpus room, my mother-in-law calls it a bedroom and my wife's sister in Toledo calls it a spare room. You see, my wife is a soap opera addict and listens like crazy every morning. The radio is way back in the kitchen but that doesn't stop her from coming into the den where I am batting my brains out, and listen there. And while she listens, she makes conversation like I should stop work and bawl out the Japanese gardener for ruining a rose bush, or why I still didn't send a wedding present to her brother who was already married for a year or why I can remember to write out a check for a bottle of Scotch, but I can never remember to write out a check for the mortgage interest. And though I can't concentrate on an Abbott and Costello straight line, she doesn't miss a word of 'Gertrude, Girl Delinquent' that is going full blast in the kitchen. This will all stop, when I install a television set in the garage."

PPS.—And on one point of view there was unanimous agreement that agents should stop whining to writers about how television was in its infancy and how budgets were low and so writers should play ball with the agencies and sponsors and write on spec.

NBC-RCA's $40,000,000 Television Jackpot

By NILES TRAMMELL
(President, NBC)

We have reached the second half of 1948—Television's Year—and we have seen every promise made by the television industry come true.

We have witnessed many new stations sprouting up in cities from coast to coast.

Niles Trammell

We have seen scores of advertisers rushing to sell their wares through the sight-and-sound medium.

Men of all rank and station are risking millions of dollars this year and many more will invest still more millions in television before much, if any of it, is recaptured.

This is private enterprise in democracy at work. This is the faith of industry. It is the vision of men and women who are willing to invest in an industry which thus far has much in the red and little in the black.

What is it that compels men of industry to risk so much in an adventure which has yet to prove in a financial statement that it can justify such huge investments? And do these people—including the National Broadcasting Company—expect an adequate financial return on their money?

These are questions little asked or answered today in all the press stories on television but they are at the very root of the television business. For no matter how pretty a picture the program people and engineers can paint on a television screen, in the end it is the economics of the business which will foretell its success or failure.

It has long been the belief of NBC and of its parent company RCA that television will one day prove to be not only the greatest medium of communications ever developed, but that in terms of dollars and cents it will become one of this nation's truly great industries.

To back these claims, RCA and NBC have invested more than $40,000,000 in television's growth and development. Money was supplied to a new industry of television by our companies at times when doubters were advising against it, during lean years and fat, during dark times and finally in the first true blush of television's success.

This required faith and courage. But it also involved a huge business risk; it involved being able to predict the day when the balance sheet could be tipped in favor of income over outgo.

This day has not yet arrived but men of vision are realizing television one day will be on a pay-as-it-goes basis. As the days roll by and television proves it can do jobs better than any other existing medium—as at the National Conventions, at championship boxing bouts, or even at reviving vaudeville—so do its prospects as a money-making proposition become enhanced.

Capital is being pumped into the television business perhaps faster than into any other new industry in the United States. Manufacture, station construction, telecast advertising are all booming in a fashion which some of my contemporaries are comparing to the Gold Rush of 100 years ago. But unlike the Gold Rush, prospectors in television are staking out claims which may not pay off for several years.

The trend is clear. Because of its tremendous impact, its ability to render a great public service, to do such a superb selling and entertaining job, its future employment of thousands of persons and its corollary uplifting effects on the national economy—because of all these things, television should ultimately become a profitable industry.

TV Needs Showmanship

By EDDIE CANTOR

Hollywood.

Here in Hollywood, we recently had a world premiere of an important picture. (All right, "The Emperor Waltz" okay, Bing?) The ceremonies attending the premiere were televised. I said to a nearby columnist, "Now with television, these premieres are even more difficult. On radio, we used to just sound stupid — now we can look stupid, too!"

Eddie Cantor

No actor has a right to be televised unless he is properly made up—rehearsed—and fully prepared for it.

Television is crying for showmanship!

For instance, I bought a television set for my grandson. Imagine my surprise and consternation to find that he was watching "The Clutching Hand," right before his bedtime. This scared the hell out of him, and so many other children in Los Angeles, that irate parents wrote into the studio, in such numbers, that this "bogeyman" serial was removed immediately. A good showman would have known better than to serialize "The Clutching Hand" for youngsters, at an hour before they hit the hay.

When I first read in VARIETY that Texaco is going to have a televised vaudeville show, I immediately expressed the hope it will be careful what kind of acts are engaged. Keeping in mind that acts that "killed 'em" on a Palace stage might not even "bruise" the audience at home.

Vaudeville is good—if it's good vaudeville. Showman-diagnosticians must be brought in at the wedding of Television and Vaudeville to see they are properly mated.

At the present time (and remember, I am only speaking of television as we find it on the West Coast) the only real kicks in this baby industry seem to be the sporting events—baseball, boxing and wrestling. One guy alone out here, Georgeous George, a star in the sport of wrestling, has been responsible for the purchase of more television sets than any other single individual. Why? SHOWMANSHIP! He really puts on an act. With his marcelled blonde curly locks—his bizarre silken flowing robes—his perfect sense of timing, he has made the "grunt and groan" business a great show. If television is to live and grow it needs more real personalities, whether it's Gorgeous George or what. It needs professionals! Video had better kick out the amateurs who are kicking television around.

The novelty alone no longer suffices. Television is such a big thing that just anything is not good enough.

Television and the Advertising Agency: An Era of Creative Patterning

A Symposium on How the Alert Ad Man, Confronted With a Wealth of Business and Entertainment Precedents, Is Bent on Giving His TV Client the Most for His Money

By SYLVESTER L. (PAT) WEAVER, Jr.
(Veepee, Director of Radio-Television, Young & Rubicam)

From my clouded crystal ball . . .

ITEM: I expect that Y & R will have as many television shows produced in New York as radio shows this fall. Further, if equipment is installed, I believe at least three of our Coast productions will be televised, recorded by kinescope, and telecast to the eastern network, early next year.

ITEM: In my 17 years of advertising, in all media, and with personal experience and influence in helping to forge the radio pattern in its early days, I can truthfully say that there has been nothing like television in the opportunity to convince, to demonstrate, to SELL. If developments now in the production phase can indeed capture what we felt they had on paper, we are coming into a new era of sales-showmanship. Further discussion at this point is premature, however, these ideas being part of our agency capital.

ITEM: The advertising agency in the American economy has the responsibility of measuring the means of reaching all people in groups, and of measuring the effectiveness of these means in reaching those groups. Therefore, the agency will constantly measure and evaluate the circulation of the television audience, comparing it to all other circulations, in all circulation categories, including cost per thousand.

The agency will also try to measure, or judge the effectiveness of television salesmanship, at its price, against salesmanship by other media. If television has the values its protagonists claim, agency recommendations will make television a major medium as fast as sets can be manufactured and distributed, and stations put in operation, to create the minimum standards necessary for a national medium.

—But the Same Stomach

ITEM: The advertising agency does what is best for its clients, in productively selling the services or merchandise of its clients. In each medium, different arrangements are finally grooved into that pattern within the medium which will best serve the interests of the client. Within the agency, each medium similarly influences by its own growth and organization just how the agency integrates its function. For instance, art work is not done as a rule by salaried agency personnel, but layout is. Musical conductors are not on agency payrolls, but commercial writers are. Copy departments may write the words, but pilots doing the skywriting are not agency men. (Though they may have similar stomachs.)

ITEM: Who will write the television shows? Probably anyone who can write, whether working for network, agency, management company, or self.

ITEM: Who will produce sponsored television shows? Agencies.

ITEM: Who will direct sponsored television shows? This is the nub or crux of show control. It has a historical parallel in what happened in radio. Radio started with two solutions to the control problem, one on the Coast, and one in New York. The problem was simple, —where could agencies and clients find personnel gifted enough, and in sufficient numbers, to handle the tremendous demand for show production? On the Coast, networks built large staffs of writers, musicians, directors, producers, commercial writers, etc., with emphasis on all-round know-how. I am a garage-trained radio man myself, (CBS-DonLee), and well remember as late as 1934 acting as client contact, commercial writer, commercial announcer, program writer, director, producer and MC, on a major network show, with big name stars, and advertising integrated into all other media. And this for the Union Oil Co., a major advertiser. But in the east, the greater number of clients, the greater emphasis on specialization, the greater importance of agency control perhaps, the inability of the networks to get, train, and direct sufficiently large staffs, sent the momentum to the agency. Shows had to be developed for the clients, and they had to be good. The scramble for talent, the hiring of network personnel by agencies, the ever mounting problems beyond programming which faced network executives,—nearly all factors worked for the evolution that took place, namely: the agency taking full control of program production. My personal feeling is that for exactly the same reasons, television will repeat the eastern pattern. Except that the agency, which will always hire the best man for the job, will use more freelance talent, and less staff talent. In other words, in radio we employ outside music, actors, writers, and some directors. In television, if good men are available for freelance television work in any field except supervision, I believe the agency will use them.

Sees 90% of Ad Blurbs on Film

ITEM: A really intelligent marriage of radio advertising know-how, and picture technology might pass the entire production problem to film. Personally, I predict 90% of all commercials for the advertising of blue chip companies on film in 1949. Streamlined film production techniques, now being experimented on, can answer the dramatic production problems better than live action, if costs are comparable. Television originals (as contrasted with entertainments which are telecast while being produced for other basic audiences) can probably be filmed to advantage in all cases, dependent on budget limitations.

ITEM: I have not yet seen a good television original. I have seen some good plays, good sports events, good movies, and even a good radio show, but I have not seen a show built for the living room viewer that I liked. Howdy Doody plays to the kids in the physical audience. Kraft is theatre without leaving your living room, (which may be television's future, although it was not radio's). "We, The People" is for the radio and you can watch it from home, (in my opinion, far more interesting watching than most television). Barney Blake is a short B picture which makes up for its lack of movement by exotic characterization, and good camera work. Author Meets the Critics, and Public Opinion on Trial, are more nearly television because they are presenting the real rather than the theatrical, and you can feel that on television, but actually here again we are merely sitting in on arguments of prominent people. We have some ideas, but they are classified. (Military term meaning 'not to be disseminated for security reason"; often used in advertising to mean "We'll think of something by the time we're pinned down.")

Weaver's Law

ITEM: In television, what you see and what you hear need not have any immediate relationship. This is known as Weaver's Law, and takes some very neat thinking to figure out. It is important just the same.

ITEM: The finest television work I have seen has been in a very limited number of commercials, some not yet released. Television is going to affect all advertising not only because we will be able to reach all urban population above the subsistence level in five to 10 years (a prognostication), but because television advertising can be as entertaining and interesting as the showmanship on all sides of it. This high visibility, impact, and conviction-powered material, will put the challenge on all media to increase efficiency to keep from falling in the new competitive period.

"Radio Stays—But With Changes"

ITEM: Those who scream that television is the end of radio are wrong. In my opinion radio is the one advertising medium that is basically safe, because you cannot replace it in cars, or in homes when you want accompaniment to other activity. Reading the paper while motoring leads to driving through open drawbridges, fun but habit-forming. Radio is fine. Peel potatoes at the television set, and you'll soon be known as Stumpy. But the radio plays on. Get disgusted at the television offering and adjourn to bed with a detective story, and music is there at your radio speaker. No, radio stays—but with changes. The big nighttime network attractions at huge fees?—Not after five years or so. The number of AM stations we now have? No. Networks? Well, something will have to give. I think one network will probably change to a service network, with standard time blocks, heavy on music, and network program control, and selling time across the board in 15-minute chunks. Change, in short, yes. The end? No.

ITEM: Television begins as an operation following radio pattern, and will probably conform to radio network practice, in time and originating customs, unless television originals fail to materialize. In radio, if you will recall, sports as radio's primary fare, went out the window without too great a squawk because radio showmanship developed entertainment for the ear that the people liked. But unless originals are better, then the one marvelous, sensational, terrific quality of television—it lets you go places without getting up—will remain the dominating motif of the medium. If we don't create television shows, then the people will want to see sports, and movies, and radio shows, and public events, and these things will be the major and overriding force on television programming. In radio, special events and sports have shrunk to very small stature. On television, so far, television originals have been pretty meaningless.

ITEM: It is possible that a man will never be able to look out of a screen at you as an entertainer and do anything but embarrass you. We don't know. This radio technique of smirking at you and giving you the schmoose of creeping out of the set into your living room is frightful on television, in my opinion. When you know the man is facing another audience, you don't mind, even if the audience is unseen (televising a radio speech, for instance).

ITEM: Most actors doing live commercials are forced to do things which will bring back the Roman plumbing arrangements. (This is a yok for the Latin scholars, and lends a tone, dubious of course, to the piece.)

ITEM: One thing which held radio back was the alleged mystery surrounding showmanship tactics, and the techniques of the medium, which made many of the old line advertising men ill at ease. This was partly the defense mechanism of the youngsters who ran radio. It is not necessary to go through the whole time-wasting thing with television. Radio production is not mysterious, and neither is television. Both require some specialized knowledge, a great deal of presence, and a lot of common sense. It is true that geniuses have a flair for showmanship, but most radio and television men will be the coordinators of a lot of talent, not themselves geniuses. The man that I would select for personality qualifications as a television director on a difficult assignment would be someone who headed C.I.C. on a destroyer in action, not someone who senses a world of meaning in the re-entrance of strings, arco. I do not mean to decry imagination or a feeling for showmanship. For television will not be made a great medium by artists, but rather by frustrated artists, who are good business men because they weren't talented enough to be artists. (I painted myself when I was younger but I didn't like the color.)

ITEM: The next few years are going to be great fun, real creative patterning. I recognize that many of us who developed radio, threading our way through dismantled Cadillac engines, and writing new forms with the patter of pneumatic drills in our ears,—many of us feel we just can't go through another revolution, and this time without the bounce-up-ability of the twenties. To my fellow veterans, however, I remark that there's no use kicking the box out from under you until you're sure you aren't up to it. Don't do anything in a hurry. Wait until you're sure. Now I've looked into it, and to me the simplest and most effective knot to use is the one where you. . . . . . .

Who Needs a Haircut!

By BEN DUFFY
(President, BBD&O)

One wouldn't think of questioning the future of jet-propelled planes, cancer research, or democracy. Or television either. We've had a set in our house for 16 months now.

I happen to be a baseball fan and have seen every night game I could catch. Despite this, I've already gone to more games than I did last year. Television increased my interest in getting out to the park.

Same thing was true of the circus. I hadn't been to the big show in years. After two nights of seeing it televised I wanted to go to the Garden. Also—two youngsters were twisting my arm. The only thing television competes with as far as I'm concerned is my meals and my sleep.

What about television as a selling medium? Let me try to answer that with another question. How can the addition of sight to sound do anything but help? Products can be seen—a far easier method of recognition than words alone can do. Demonstrations are so much more dramatic and easier to follow.

I realize most television budgets are still rather slim. That's one reason art lessons, parlor quizzes, and science lectures are so prevalent. But no matter how blase a person tries to be, frankly, I think he's got to admit to himself it's pretty darn wonderful to be able to sit in your living room and see these shows.

As for commercials. Well, I've seen good ones, funny ones, sad ones. Advertisers are experimenting—as they should be. I think it's a privilege to have a ringside seat at this great new sales spectacle. I have enough confidence in agencies, media, and sponsors to feel certain that real benefits will come of it.

You know, somehow I can never find time to get a haircut but I manage to spend about 10 hours a week in front of a television screen. So as far as our household is concerned television is a success right now.

Who Picks up The Tab?

By STUART PEABODY
(Asst. V.P. & Dir. of Advertising, Borden Co.)

Radio has bequeathed to its bewildered offspring, television, a wealth of business and entertainment precedents.

This is a perfectly natural turn of events. Television is being produced and sold largely by radio networks and companies, and being bought largely by long-standing radio customers. It is almost inevitable that they turn to radio precedents when they buy the new medium.

However, from the advertiser's crow's nest, stormy seas lie ahead on this course. First, and perhaps most important, it assumes that television will follow radio's precedent of allowing the sponsor to pay the whole bill. Let's look at that.

In most of our major advertising media, notably magazines and newspapers, that bill is split between the public who get the entertainment and the advertisers who get the plugs. If the public didn't pay a share, the cost of advertising in these media might well be prohibitive. Few advertisers of low-cost, mass goods could afford them.

Perhaps this is going to happen in television. Nobody will

(Continued on page 36)

Unlimited Horizons For The Music Biz

By FRED E. AHLERT
(President, American Society of Composers, Authors & Publishers)

Television, the up and coming young giant of the entertainment field, has been the source of many a speculation by important groups and individuals.

What I imagine every farsighted showman is doing these days, is to eliminate any fears of the future and begin to build constructively in a manner whereby he eventually must capitalize materially on the vast potentialities inherent in this new form of projection.

It is my humble opinion for whatever it is worth, that television will find its own niche beside all the other branches of the entertainment field and I don't think it will kill off any of them. It will just be a new and added item to the entertainment menu offered to the public. True, I suppose for a limited time it may put a mild dent into the economics of the amusement field until the novelty has worn off, just as radio did to motion picture attendance, phonograph record and sheet music business. Later, as we all know, they came back stronger than ever.

If one does not demand too much selectivity, what is better than radio for the projection of just plain music, be it concert, production or popular?

What about the composers and authors of this music?

Supply and Demand

It is my prediction that television will create a basic change in the law of supply and demand, giving every composer and author, in fact every creative writer, a status which he or she has never enjoyed, even in the so-called halcyon days prior to the advent of radio.

I am, of course, speculating like a lot of us have been doing these past few years and I am attempting to visualize video in operation with a comparable amount of individual stations and networks as exist today in AM radio, purveying at its top potentiality to an audience of as much as 40,000,000 people on one large program.

If a future writer for video would be fortunate and able enough to concoct a so-called television "Oklahoma!", just imagine in how short a period of time the whole world could see that show! And it took over five years and the additional time consumed by the various road companies, for the American public to see it.

This simply means that at the end of its figurative one-week's run, or whatever short period of time your own imagination will permit you to allot to it, this video "Oklahoma!" will have to be replaced. I can see where the older operettas will be refurbished and used extensively and in a great many instances will have Broadway revivals.

By the same token, the vaudeville formula which I believe will be extensively used in television will have to be continuously replenished with new material to keep the public interested.

It would take me too long to explain how these figures were arrived at, but I believe that eventually there will be a demand for about 30,000 shows per year in video—all kinds of shows from 15 minutes upwards over large and small networks and hundreds of local stations.

The motion picture industry in its heyday produced at the most 1,500 pictures per year, of which there were only about 600 features.

This astronomical television demand for material will produce the millenium for the writer.

It will get him a hearing by the public for anything he produces that will sound fairly presentable.

His work will get a hearing without the artificial barriers in existence today and as a result he will be able to use the time he consumes in placing, exploiting, ets., etc., his brain children in a more intensive and applied creative thinking.

This will bring about a better quality product and may eliminate a lot of the guesswork out of the publishing industry.

As a result I feel that everybody will benefit—television, artists, producers, publishers and last but not least the writer who will now be devoting all of his time to the better things in creation.

By CARL HAVERLIN
(President, Broadcast Music, Inc.)

Many people believe that Broadcast Music, Inc.'s interest in television is of recent date and express some surprise when they learn that almost without exception the entire BMI repertory, which has been so widely used by broadcasters and others since 1940, is now automatically available to all BMI television licensees. Had we boarded the television bandwagon but yesterday, their suprise would be well grounded. However, BMI's standard contract with its publishers and authors since 1939 has included "the right to televise and the right to adapt, arrange, translate, ehange and dramatize for television purposes".

In turn, BMI has, since the beginning, granted these same rights to broadcasters, including the right to broadcast dramatic performances of each musical work unless we give notice that we do not own performance right. Very few such notices have ever been necessary.

The fruition of television broadcasting in the United States does not come as a shock to BMI and its publishers but rather as a long-awaited day when the impact of sight with sound will give added impetus to the music business. We and our publishers have always felt that radio exploitation helped to sell sheet music and phonograph records. We are firm in our belief that the addition of another sense to our method of exploitation will result in additional revenues from the sale of music in all its forms.

Much of the confusion in regard to so-called television rights in the field of performance rights comes, I think, from a basic misunderstanding. The term "television rights" is as fallacious when applied to basic broadcasting performing rights as would be the terms "frequency modulation rights" or "amplitude modulation rights". BMI's entire policy is based upon the simple point of view that music is heard, not seen, and we draw no distinction between an audio signal that emanates from a standard or FM broadcasting station and that which emanates from a tower that accompanies a television antenna.

In the BMI catalog are many operas, operettas and musical comedies. Individual songs from these works may be broadcast under our regular license but the entire works are not covered thereby in either AM, FM or television. For example, broadcasters desiring to perform in its entirety, an opera published by G. Ricordi & Co., must make application to Ricordi. This will hold true for television as well.

But BMI is doing more than just talk about television. We are actively engaged, through our Television Service Department, in analyzing our catalog and that of AMP, our wholly owned subsidiary, for the purpose of furnising to producers of television programs, advertising agencies, clients and broadcasters a complete index of music divided into seven main mood categories. These are further broken down into nearly 100 subdivisions.

Working closely with men actually on the firing step in all branches of television broadcasting, we have been able to aid and abet these program producers in a more intelligent use of music in the rapidly growing art. Sight and sound together will certainly create new patterns in programming and through the close liaison we have so far established and hope to cement in the years to come, BMI and its publishers look forward to an increasingly important role in television.

Naturally we believe that it will retard, rather than advance the cause of music in television if we adapt the European terminology so alien to our own law, which refers to "grand" and "small"

(Continued on page 78)

KLZ Program Director
CHARLES ROBERTS
With his carefully chosen staff of announcers, writers, production and talent people, Charles Roberts has made listening to KLZ an ever more popular habit in the Rocky Mountain region.
KLZ, DENVER.

JOHN GART
WJZ—Criminal Casebook
WOR—Superman and Adventure on Parade
WNBC—Marriage for Millions

Television Package Producers

New York

JOHN R. ALLEN ASSOCIATES
16 E. 58th St.

MAY BOLHOWER
101 W. 42nd St.
Room 402

INTERNATIONAL NEWS SERVICE-INTERNATIONAL NEWS PHOTOS
235 E. 45th St.

DAVID LOWN
Room 1902
580 5th Ave.

McGRAW ASSOCIATES
20 Park Ave.

MODELL & HARBRUCK
60 E. 42nd St.

MUSIC CORP. OF AMERICA
745 5th Ave.

DOUGLAS F. STORER
2214 RKO Building
Radio City

TELE-VISION ASSOCIATES
545 5th Ave.

VIDEO ASSOCIATES
515 Madison Ave.

VIDEO EVENTS
535 5th Ave.

WPIX
220 E. 42nd St.

ADAM J. YOUNG, JR., INC.
11 W. 42nd St.

JULES ZIEGLER, INC.
545 5th Ave.

Chicago

AMERICAN NATIONAL VIDEO PRODUCTIONS
17 No. Wabash

FEATURE PRODUCTIONS
228 No. LaSalle St.

GREEN ASSOCIATES
360 No. Michigan Ave.

HOPWOOD-LAUFMAN-FOMUND-CROSS
236 No. Clark St.

KLING STUDIOS
601 No. Fairbanks Ct.

KNICKERBOCKER PRODUCTIONS
163 E. Walton Pl.

MUSIC CORP. OF AMERICA
430 No. Michigan Ave.

PHOENIX PRODUCTIONS
1351 No. State St.

TELEVISION ADVERTISING PRODUCTIONS
360 No. Michigan Ave.

Hollywood

LARRY FINLEY
8983 Sunset Blvd.

AL SIMON PRODUCTIONS
6700 Sunset Blvd.

STAGE EIGHT-PAT CUNNING
Nassour Studios
5746 Sunset Blvd.

STOKEY-EBERT PRODUCTIONS
5451 Marathon Ave.

Some Arguments In Favor Of Regional TV Networks

By THEODORE C. STREIBERT
(President, WOR, N. Y.)

There is widespread speculation in the industry as to the feasibility, economically speaking, of television networks on a coast-to-coast basis, such as those we have known and developed in radio. As it stands today, the cost of coaxial cable and microwave relay to link intermediary stations between, say, New York and Los Angeles, appears prohibitive—something better than 10 times the cost of wire lines for radio networks. In addition to cost consideration, there is the time factor, the three hours difference on the clock between New York and California which has required repeat shows within a matter of hours of each other. In these days when advertisers have an eye on low-budget shows, it seems unlikely many would readily invest in television repeats. That bill would come pretty high. Together, cost and time factors, add up to the best argument in favor of regional TV networks, which can be linked and made into a national network when an event of country-wide interest demands immediate and simultaneous attention of the entire population. Except for such events it appears reasonable to assume that TV stations will be programmed with films, newsreels, live programs of local origin, with national events being offered on a pool basis.

There are cries in some quarters that video audiences won't accept films or shows presented on a delayed schedule. Well, the day in which audiences won't accept transcribed programs or ones offered on a delayed basis in AM radio has all but vanished. Mutual was a forerunner in this kind of programming and artists like Bing Crosby, especially Crosby, have proved that audiences are conditioned to accepting such broadcasts. Since obviously there is no desire on the part of the moviegoing population to see any current film as a group and simultaneously, it follows there should be no similar urgency on the part of TV audiences. The extensive use of films in present video station schedules, both feature and newsreel, appears to be a harbinger of the way many stations and regional networks will be programmed.

Regionals Already Under Way

Already regional TV networks are in early stages of development. WOR has two video stations which will be broadcasting before the end of 1948 as WOR-TV in New York and WOIC, Washington, D. C. These stations linked by coaxial cable and microwave relay are two keys of a regional eastern TV network of the Mutual Broadcasting System. The Mutual affiliate in Boston, WNAC, recently went on the air with WNAC-TV. The Boston station will be linked with the two WOR video outlets. At the same time we have high hopes that Mutual's Philadelphia station, WIP, will be awarded channel 12 in that city, and join us. In Pittsburgh, KQV has applied for channel 8; regional network will then have outlets in the most important industrial and cultural communities in eastern United States.

I cite this eastern Mutual network as an example of how other regionals can be built and affiliate with the greater national chain under the Mutual program service. These local networks and stations will have the opportunity to exchange video programs, and film recordings of special events and news programs will be dispatched to member stations when coaxial cable or microwave relay isn't used.

If broadcasters concentrate on the development of progressive and technically superior local TV outlets and on serving their local community with programs of greatest interest to its audience, they will be in the strongest position to take full advantage of network service when it reaches them.

'DON'T SELL RADIO SHORT YET'

What's The Answer To Television News?

By BOB TROUT

"Narrators, newsmen, m.c.'s—you'll have to stop looking into the camera," says VARIETY. "That glazed stare is awful. Stop crowding the lens."

"Don't forget to look at your audience," say the television directors, "LOOK AT THE CAMERA!"

Confusing, isn't it, for the newsman who has taken time out from the radio studio to speak his piece in the glare of the television lights. But that is merely one of the minor perplexities. Anyone who is trying to find the best way to present news to the swiftly growing television audience has real problems. The kind that tug at your pajama sleeve with a low snarl at three o'clock in the morning.

Newsreels on television are fine. Many of the men and women working with television newsreels are convinced they will eventually create a product far superior to the standard theatre reel.

It is possible that the critics who have so long and so bitterly attacked the static formula of the movie-house newsreel may find their dreams come true in a television reel that breaks out of the old shell. So far, the greatest difference is speed. If you have a television set, you can see the events of the day on the screen before you could see them in your favorite moving picture theatre. But you are likely to feel that essentially it's the same newsreel you have been watching from a theatre seat for more years than you want to count.

Why Watch the Newsman?

For some time now, television has been trying ways of putting the radio newsman before the cameras. A typical television news program opens with a shot of the broadcaster seated at a desk, reading his script into the microphone as he always has done. After a few moments, while the newsman's voice goes on, his face vanishes from the screen. From then on, the audience sees a collection of slides illustrating the news, mixed with moving picture scenes that probably contain a number of background shots taken months before and since kept carefully in storage. It's one way of presenting something to look at while the broadcaster reads the news.

But do these pictures on the screen significantly enhance the newsman's script? Does the audience really get more out of it than if there had been no screen, only the broadcaster's voice? Probably not enough more to justify the bother of putting out the living room lights and drawing up the chairs in front of the television set night after night.

At NBC, under the supervision of News Vice-President William F. Brooks, we are putting on a weekly program called Television Newsroom. For it, the cameras are brought into the NBC newsroom, and the audience can watch us at work in the place where we actually do our work, with shots of the news desk, the teletypes, and a copy boy tearing the tape off the press association machines.

None of us connected with this program would solemnly tell you that this is the final answer to television news. We are trying things. We are enjoying oursel[illegible] But we have problems. By [illegible]nging the cameras into the [illegible]ews[illegible]oom itself we gain authentic atmosphere. But we lose the advantage of working in a studio especially equipped for television, with microphone booms that would let us walk around while talking, as actors do in the big television dramas, and as we ourselves normally do when we are at work in our newsroom.

Also, our informal television newsroom technique does not save us from the long hours of preparation that go into all television news programs. It is customary to start work on a television news show seven or eight hours before air time. That seriously impairs the last-minute freshness radio listeners have come to expect from reporters on "the old-fashioned radio."

News, Plus Bits of Business

Finally, in our Television Newsroom, we face that same old question: does what we show on the screen significantly enhance the news we tell? We manage to put some action on the screen by doing bits of business, authentic business intended to show the audience how newsmen work at their job of collecting and organizing the news. But, of course, the action is not directly connected with the news events of the day. If there is a parade or a strike or a U. N. meeting, the audience doesn't see the parade or strike or meeting; they see a newsman talking about it.

Well, then, does the audience want to look at action not directly a part of the news events being discussed at the time? At this point in television's development, my own answer is: yes, the audience is interested in seeing a real newsroom while listening to the news. But some day that audience curiosity will be satisfied. Then, I suspect, the viewer who is asked to look at newsmen discussing the news will demand the dramatic conflict of a debate or a forum, the kind of show that has been pulling the crowds into the lecture halls for a long time now.

So . . . . there's a lot of experimenting to do before the perfect television news technique is evolved. In these pioneering days, we can see the direction some of that experimenting is likely to take. Sooner or later someone will try a reenactment of selected news stories, with actors playing the roles of the people in the news—the old March of Time radio program done for the eye as well as the ear. Of course, it will be more complicated than it was on the radio, everything in television is. Some of the reenacted incidents may have to be filmed in order to use outdoor locations at the time of day the news event being portrayed actually took place.

And there is room for experimenting on the present-day standard television news program, the one that shows the slides and movies to the accompaniment of the newsman's voice. Ways can be found to bring the newsman into these visual illustrations. I don't see why he cannot be shown on the screen with the slides, and maybe in some way with the moving pictures, too, although he may have to go out into the field with the camera crew to achieve that. And it would seem comparatively easy to show the newsman before a white board on which, as he talked, he could draw elementary diagrams, simple visual statistics. He could use various objects as symbols; on occasion, he might even use puppets.

Animated Symbols May Be Answer

It's quite possible that the television news program of the future may be a combination of several of these methods, with a news reenactment sequence followed by a shot of the newsman reading a dispatch from the news wire followed by a sequenee of animated symbols illustrating another item in the news.

But as we try to peer into the future there is one point that alarms an old radio newsman. All this experimenting seems to lead toward bigger and bigger productions. And that means leading away from the news itself. The productions have a habit of getting in the way of the news. There's the temptation to subordinate news values to screen values. And the bigger the production, the longer the preparation time that will be required. You can't start rehearsing actors at noon for a dinner hour program and expect every news event the actors are portraying to sparkle with freshness by show time.

WHO SAYS AUDIO REQUIEM HERE?

By MARK WOODS
(Pres., Amer. Broadcasting Co.)

There has been considerable discussion, both inside and out of the industry, of just how television will fit into the radio picture, or conversely, how radio will fit into the television picture.

For my part, that sort of discussion brings up too many pictures. Television has, of course, captured the imagination of the public as no other medium of communication has ever done. And rightly so, for television will become the greatest medium of communication man has ever developed. It is dramatic as no other medium is in the combination of sight and sound, brought right into your living room, which promises to give you the finest in entertainment, music, drama, discussion, current events. And as a medium for the advertiser, it will be unparalleled and unrivalled.

It is almost axiomatic to say that television will revolutionize the broadcasting picture as it is today. As the potential of the medium is further explored and developed, as transmission facilities are extended, as more TV stations go on the air and sets in use increase, TV, on a network basis, will greatly expand our present system of radio networks.

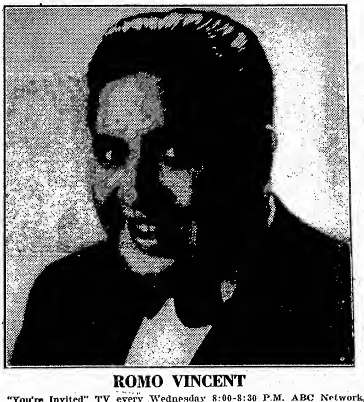
There will be a place for audio networks and it is my belief that such networks will consist of many FM stations, supplemented by strategically located, high-powered AM transmitters to serve the more sparsely populated areas of the nation. This belief is predicated on several factors:

One of these is that news and music will come more and more to the fore in the sound broadcast field as television develops, and FM is ideally adapted to the presentation of both. While television, with its immediacy to the listener, can do a wonderful job on pre-arranged special events, sound broadcasting can still do a faster job on spot news events.

Another factor that will operate to insure continuance of sound broadcasting is that many of the favorite musical features heard on radio today would not, in my opinion, be greatly enhanced by being televised. You can enjoy a piano recital, a concert, a chorus or a soloist audibly without seeing the artist—witness the listening of any group of music lovers. FM can do a splendid job in the music field.

A third factor in the continuance

(Continued on page 74)



ROMO VINCENT
"You're Invited" TV every Wednesday 8:00-8:30 P.M. ABC Network,
Larry Puck producer, Ralph Warren, director
Currently appearing Bill Miller's Riviera
Direction: Music Corp. of America

Theatre TV Now Awaits Only Exhib Acceptance

By PAUL RAIBOURN
(Paramount Television Veepee)

The time has come to make a differentiation in our thinking, and our language. The single word television is no longer sufficient For *home* television and *theatre* television are rapidly becoming, or have rapidly become, two different points of view; almost two different media.

The material for home television is obviously not for the theatre. But proper material for theatre television is seen to far better advantage in the theatre. Theatre television can and must be utilized to make motion picture theatre-going more attractive, the entertainment offered more vital. Certainly television and the motion picture theatre have announced their engagement. It is up to the exhibitors to arrange for the wedding and nurture the marriage for the mutual benefit of all concerned.

Shortly after the Louis-Walcott fight I had occasion to speak to the Allied Theatre Owners of New Jersey. I asked these exhibitors if they had attended their theatres on the night of the fight, or if they had seen it on television in their homes. Sixty percent of these men, to whom the motion picture theatre is so vital, had been at home, with their television sets, on the night of the fight. How could they expect their patrons to do otherwise?

It is this sitting back, this waiting for the other fellow to develop the whys and the wherefores, the means and the techniques, which is getting the relationship between the theatre and television nowhere. When radio first reared its young and then raucous head, pessimism came along with it and there were those who thought our industry was doomed. But somehow, through the most arduous process of trial and error, the radio and the motion picture have, in reality, been a boon to each other. I doubt there would have been stars of the magnitude of Bing Crosby and Bob Hope if it had not been for the joint presentation they received on the screen and over the air.

Hurdles

True, there is something of an obstacle course ahead for theatre television. There are mechanical hurdles to be overcome, and more than a maize of legal clearances to be adjudged. Pressure from the exhibitor for equipment and permissions will speed these obstacles out of the way. True, there have been some sweeping injunctions passed. They were to be expected. In a few cases they have been so sweeping that they may turn out most harmful to the parties who brought the actions. Obviously there are going to be mistakes made, and mistakes rectified.

It is well to bear in mind that motion picture theatre attendance fell by an estimated 15-25% in many sections of the country on the night of the Louis-Walcott fight. On the other hand, the capacity audience at the New York Paramount theatre on that night enjoyed the fight by full screen television; and enjoyed it in far greater detail and comfort and even found it more interesting than the large majority of those in the audience at the fight itself. This is a situation for serious contemplation.

I say to the exhibitor that he has forgotten the 1920s; that he has become soft because his business for the past several years has been automatic; that now is the time for him to remember that his business could be, could be I say, in jeopardy at this moment; that if he and his business are to live in the style to which they have become accustomed he must reach the proper conclusion: television is no bogey man out to get him, but very muchly instead another new and exciting reflection of the progressing world in which we live, which is just waiting to be made an additional and exciting entertainment attraction in the motion picture theatre.

Tele Needs Show Biz Vets

New and amazing as television is, its ultimate success will still depend on show business veterans who's proved their experience and knowhow in other branches of the amusement industry. That's the opinion of A. J. Balaban, managing director of the Broadway Roxy theatre and one of the founders of the Balaban & Katz circuit, Chicago.

"Jet airplanes and automobiles are only transportation, just as the horse and buggy formerly fulfilled that purpose," Balaban declared. "The driver's essential purpose, knowledge and guidance is always needed. So it is with television. When the screen commenced to talk, those producers and performers with stage experience went along in the lead.

"Similarly, radio's leading programs mainly reveal the talent and brains of experienced and theatre-wise men. When television hits its stride, there will be some new names and faces on the scanning surface but you can depend upon it that the highest ratings will be carried by veteran show folk with widest and longest experience, as well as long-tested talent."

This thesis, Balaban believes, will hold for all personnel connected with TV programming, including writers, technicians, etc. "New talent and new faces," he said, "splendid though they might be, will still have many bitter lessons to learn in serving up the public's entertainment. While they're floundering, the experienced oldtimers will swing easily into action and take a firm grip upon the affection of the new video audience.

"The qualities that make for leadership or stardom, whether it be an actor, a writer, singer, dancer, producer or showman, are always exactly the same, no matter what medium is used for expression. Television will only prove again that 'there's nothing new under the sun,' except an easier and more convenient method of delivery service." Balaban stressed that TV, because it brings the performers into the public's living room, must establish and rigidly adhere to a stern code of ethics and decency. "Beyond that," he said, "the sky is the limit."

Guild's Langner Gilds the TV Lily; Forsees Medium's Impact Toward Elevating Public Taste

By LAWRENCE LANGNER
(Co-Director of the Theatre Guild)

Now that the Theatre Guild has produced seven television plays in association with NBC, it seems timely to sum up the lessons which we have learned.

1. We believe we have clearly demonstrated, as the result of pioneering in this field, that television is a medium for stage plays and for the stage actor who is experienced in the theatre, knows how to learn lines, and to build a performance with character development from the opening scene to the end of the play. This was one of our main purposes in entering the field of television, inasmuch as we were anxious to demonstrate the correctness of our opinion that television belonged to the theatre, using dramatists and actors with stage experience.

2. We believe we have also demonstrated that television can help to solve many of the unemployment problems of theatre actors as the medium develops.

3. In line with the above, we believe that we have demonstrated that the center of television should be New York and not Hollywood. While many motion picture actors have theatre training, many others have had no training in building a theatre performance.

4. By demonstrating that television is a theatre medium, and its center should be New York, we believe that the artistic standards of television should be considerably higher than those which exist in radio and motion pictures. We hope that we have shown by comparison of our plays with so-called murder mysteries, crime plays, etc., that there is an eager public for the worthwhile plays of the theatre. A survey made by NBC recently proved that one of our plays, "Angel Street," achieved the highest viewing audience, one which is higher than any audience for sports, spot news events, discussions, etc.

5. We have shown that special writers are needed for television. Our earliest plays were merely cutdown versions of stage plays. Our later productions were based on specially written scripts and showed, in our opinion, considerable improvement.

6. A good television play depends on the efforts of the producer and director, as well as the actors. Good casting, appropriate scenery and costuming, as well as the proper slant on the play itself, are essential for a good production. Since television has to stand comparison with stage plays and motion pictures, considerable emphasis must be placed on the producer and director.

Rehearsals

7. Proper time must be allowed for rehearsal and dress rehearsal. The standards of radio or motion pictures cannot be employed here. At least 10 days should be allowed for a one-hour show, and even longer would assure a better performance. There is no opportunity for the actors to play together out of town, and television is a "one-shot" affair. Therefore, adequate rehearsal is essential.

8. One hour is about as long as the public can be expected to watch a play on television. This is because of the problem of glare, which will undoubtedly be solved in due course. The viewing of a play longer than this would be accompanied by a certain amount of eye strain.

9. Allowances must be made by audiences and critics for the present technical limitations of the medium. Remember that when motion pictures and talking pictures were first introduced, there were technical defects which were rapidly ironed out. The same will happen with television.

10. Our experience has demonstrated that we can't please everybody. The denizens of the saloons and the dowagers of the drawing rooms cannot always be pleased by the same play, and to attempt to reach the lowest common denominator would be absurd. A television production achieves its purpose when it tells a story appropriately, artistically, dramatically, and as a work of art. This can apply to plays which have popular appeal as well as the highest artistic merit. We are not snobbish, however. Some of our best plays have found their best appreciation in saloons.

11. Finally, we feel that television is a modern miracle which can be used either to elevate public taste or to degrade it. The reception accorded the seven plays which we have given, and which have included the works of such authors as Paul Osborn, Bernard Shaw, John Patrick, Thornton Wilder, St. John Ervine, George S. Kaufman and Edna Ferber, demonstrates that the highest class of entertainment is none too good for television. This has also been shown by the rapid growth of our radio audience for "The Theatre Guild on the Air." In television, as with the theatre, "the play's the thing."

STATIONS OKAY ARMY PLAN ON P.R. TRAINING

Nearly 40 U. S. radio stations, plus half a dozen television stations, mindful perhaps of some of the headaches and shortcomings of the military's public relations during the war, have given the nod to an Army plan for improving the "manpower caliber" of the service's public information branch. Additionally, about a score of newspapers have come in on the deal.

Army next fall plans to handpick, via recruiting stations, about 100 young men, 18 to 25 years old, for special p.r. training. They'll be sent first to the Armed Forces Information School at Carlisle Barracks, Pa., for six weeks' preparation. Then, probably early in 1949, they will be assigned to newspapers, radio and tele stations throughout the country for on-the-job training, at Army expense, but under management of the establishment to which they're assigned, for 90 days.

Stations and papers will submit reports on the men, who afterward will be returned to Carlisle Barracks for assignment to Army installations around the world.

'Video' Makes Webster

The word "video" is formally introduced into the American lexicon for the first time in the new Random House dictionary edited by Bennett Cerf. Listing is:

"Video, adj. Television, pertaining to or employed in the transmission or reception of a televised image. (taken from the Latin: I see.)"

[Although RH limits usage of the word to an adjective, it's been accepted in the trade as synonymous with "television," used as a noun.]

Tele Is Answer to Actor's Dream, Or Nightmare; He Can See What a Ham He Am

Already touted for its manifold benefits to mankind, television has now become the answer to an actor's fondest dream—he can mug to his heart's content and watch himself doing it.

That's been made possible by the RCA Exhibition Hall in Radio City, N.Y. Through the combination of an image orthicon camera placed below a tele receiver, a person standing in front of the camera can see what he looks like at the same time. Resultant free screen test has been taken advantage of by practically every visiting celeb who passes the building, with the list of name personalities who have watched their own mugging including George Sanders, Sylvia Sidney, Bea Lillie, Walter Winchell, Edgar Bergen, Margaret O'Brien, Tex Beneke, Beryl Davis, etc.

Built by RCA at an initial cost of about $1,000,000, the Exhibition Hall has shown its radio and TV exhibits to more than 1,250,000 people during the 14 months it's been in operation. According to RCA officials, the Hall has shown more tele programs to more people than would be possible at any other spot in the country.

Besides the mugging done by actors and actresses wanting to test their video potentialities, the camera-receiver setup has also given experienced TV performers a chance for the first time to see what they look like on tele. Many of the visiting firemen, according to the Hall staffers, act as though the tele screen was a mirror, with the men straightening their ties and the women touching up their lipstick. Not until they notice that their right and left hands aren't reversed do they realize they're looking at a picture and not a reflection.

Now It's a B.S. In TV, As Video Goes to D.C. College

By GORDON HUBBEL
(Radio and TV Director, The American Univ.)

Washington.

Now video has everything—including a TV college degree! Starting in September The American University (Washington, D. C.) will offer courses in radio and video leading to a Bachelor of Science degree with a major in radio and television. Thus, for the first time, an accredited university recognizes the impact that TV has made and will continue to make on our culture. Such recognition was in the cards if educational institutions were to fulfill their obligation to train and educate.

It is no secret that TV is in the market for trained people. Even radio, long a mecca for starry-eyed youngsters, keeps an open door for college-trained personnel who have learned the rudiments of the profession. Witness a story in these columns a few weeks ago, reporting that Indiana University couldn't fill the requests for radio department graduates. It wasn't that way when I started in radio!

For three years, the university has been offering radio courses, taught exclusively by professionals from various Washington stations and experts from the NAB and the FCC. Because of this unique program of instruction by practicing professionals, the curriculum grew into a series of 17 courses. TV instruction falls into this tested pattern—video work will be handled by the men and women who are working in TV; they will pass along their knowledge as they themselves acquire it.

D. C.'s Integrated Setup

During this past year, when Washington gave birth to three TV stations, with a fourth on the way, The American University saw its opportunity. And it was in a strategic position to act, for the university campus is located on the highest ridge in the District of Columbia. WMAL-TV, Washington outlet for ABC, took a look see. Ergo, WMAL-TV's transmitter and tower became an integral part of the university scene, through an arrangement which is proving profitable to all concerned. WMAL-TV's facilities are made available for educational use, both for instruction and programming. That was the kickoff we needed in TV.

Last fall, an introductory lecture course in TV was offered, with a large number of Washington's professional fraternity numbered among its 75 students. You might say the calibre of the students was pretty high, what with the president of the Evening Star Broadcasting Co., Sam Kaufman, and WMAL board member Crosby Boyd, Leo Paulen, owner of an ad agency; representatives from the FCC, the NAB and practically every radio station in town! Attendance never dwindled. Washington TV neophytes heard first-hand experiences and discussed all phases of video with such experts as Worthington Minor, Paul Mowrey, Don McClure, Paul Raibourn, Burke Crotty, Bob Emery, Jim McNaughton, Harvey Marlowe and Judy Dupuy.

On the TV programming side, the university is also moving rapidly. Under our belts is a series worked out with the U. S. State Dept., called "Your Foreign Policy" on WMAL-TV, WMAR, WFIL-TV and WCBS-TV last spring. Another short series was developed with the public schools. In the works is a practical science series with help from the schools and the Smithsonian Institution. A series of child psychology programs is in the planning stage. A geographic interpretation of the news series is scheduled for airing the latter part of July. A TV stock company of talented students is getting under way, and a series in art appreciation is being readied. There's plenty of opportunity for practical laboratory experience in actual telecasting.

A roster of the professional radio and television people already teaching the courses at The American University is a veritable Who's Who of Washington Radio and TV. Hazel Markel, Director of Public Service and Public Relations for WTOP (CBS) teaches a course in her specialty. J. Allen Brown, Assistant Director of Broadcast Advertising for the NAB, gives one course on radio sales and advertising and another on station management. Harold Stepier, Chief Announcer for WMAL and WMAL-TV and narrator on the ABC show, "Let Freedom Ring," trains the budding announcers in their various functions. Van Beuren W. deVries, writer and producer for WMAL-TV, takes the writers over the hurdles. Eric Saxl, senior attorney, FCC, explains the whys and wherefores of laws, regulations and policies. Larry Beckerman, writer and dramatic producer for WTOP (CBS), guides the hopeful actors. Dramatic writing is under John MacKercher, Production Manager of WMAL.

TV ADPIX A LIFESAVER TO 16M PRODUCING COS.

Current video boom has come as a lifesaver to many of the 16m production outfits set up by hopeful GIs after the war. Rather than turning out the documentary and educational pictures they planned, however, they're busy making half-minute and minute commercial spots for sponsors of tele shows.

The video field didn't open up soon enough for many of the GI firms, which have dropped by the wayside. They discovered, to their sorrow, that educational films enjoyed every advantage except the principal one—there were few school systems or individuals with money to buy them.

Units that have remained in business are making a fair profit now out of the video commercials. Usual package for a half-hour show consists of two one-half minute trailers for beginning and end and a one-minute spot for the middle. Price for the group runs between $2,000 and $2,500, depending on production values desired by the advertiser.

Ad agencies, which order the trailers, are said to be highly price-conscious in shopping for them. This creates considerable competition for the business, but the units claim to be making reasonable profits.

The TV commercials have also been a bonanza to the rental studios in the New York area, which are now busy a good bit of the time with this type shooting.

GEORGIE PRICE

RECENT GUEST M.C. ON THE TEXACO STAR THEATRE

"They went for Price as a single with his sock delivery."—VARIETY, Issue July 21.

How to Get Rich In Television: Part One

By IRVING BRECHER

Hollywood.

Offhand, television offers some definite advantages over radio, for the set owner.

One of the nicest things about television is that if you have a set, you can have your friends in at night and you don't have to look at them. With a radio set, the room is usually lit, and it would be considered rude not to look at your guests when you ask them to please get up and shut off the radio. Of course, if you happen to be a sycophant and have friends that you like, it is pointless to buy a television set.

Irving Brecher

Unfortunately, television is definitely making us a divided nation. Half the people are producing open-end "shorts," and the other half are sitting in the dark at home staring at them. These open-end shorts seem good in theory, but based on the ones I have seen, they should make open-middle shorts.

As was and still is the case with Radio, the new medium is weakest on comedy. At least that is true out here in California.

And then there is a lot of dough to be made in television, if one will only anticipate the needs of the future. Obviously, in the demand for entertainment at a price, the networks and sponsors will get some great angles. Radio has its disk jockeys, who buy one record for 35 cents and get rich. Television will have book jockeys. Here's how my idea works: J. P. Marquand will write a new novel. Ordinarily he would take a hansom cab down from Boston to his N. Y. publisher, lay the galleys on the desk, pocket a fat advance and sign a contract for 25 cents royalty per copy. If it's a typical Marquand effort, the Book-Of-The-Month would snatch it, it would be sold retail, hit possibly 500,000 copies, and Metro would buy the film rights for around $200,000, without reading it.

All this, with other subsidiary rights should bring Mr. Marquand's take, and this is of course a rough guess, to perhaps $300,000 or $400,000.

Under *my* plan, the book jockey would meet Marquand's hansom before he got to his publisher—say around Moshulu Parkway in the Bronx. Next Marquand would find himself in an Isaac Gellis' tearoom being plied with celery tonic until he agreed to sell his new novel to the book jockey.

Naturally, this being television, he couldn't afford to give Marquand an advance as they are still laying the coaxial cable to the Coast, but instead of the usual quarter, he will guarantee him 50 cents a copy royalty. Marquand dips his pen in the jar of mustard and signs!

Now we're rolling! The galleys are rushed to a printer, but only *one* copy of the book is printed. Then the book-jockey beams the book to the people at home, page by page. And *reads* the book to you while you're sitting there, in case you have had to sell your eyeglasses to help pay for your television set. Metro's story scouts, having a teleset, learn what the story is about, and naturally do not buy it!

Instead of the usual $400,000, Marquand only nets 50 cents, from the *one* copy that was printed. He forgets, the following March, to declare this 50 cents as income on his tax return, and goes to Federal prison.

If J. P. Marquand is smart, he won't write another line until television blows over.

Current 'Age of Television' Will Benefit All, Says Strotz

By SIDNEY N. STROTZ

(*NBC Television Vice-President*)

When the historians, the backward-lookers, the reminiscence writers and the nostalgia-peddlers sit down at their desks in 1968 and start coining phrases to describe this period in which we're living now, I think they may come up with the phrase, "The Age of Television."

Sid Strotz

For just as the 1880s in America were characterized by their mauve hue, the 1890s by their alleged gaiety and the 1920s by the roar they emitted, the era in which, like a bolt out of the blue, the television industry spread across America and became a major factor in almost every facet of American life.

To some this may sound like a bit of hyperbole. To me, and I'm sure to everybody who knows what television has done and will do to our way of living, it is unblemished fact. For the truth is that television, which has suddenly taken the imagination of America by storm, represents one of the most significant advances that science has made in the history of the world.

How will it affect us? Why do I throw my arms in the air and run out on the lawn shouting about the "Decade of Television?"

Because this medium, which only a year ago was a small seed in the forest of American industry, has already grown to one of the major trees and will certainly keep on growing for many years to come. In its industrial and economic ramifications alone its significance is something can even now be only dimly seen. The jobs it has created and will create, the products it is now selling and will sell in ever increasing quantities—that is where its effect will be most immediate.

But this economic view is only part of the story. The contribution that television will make to America's culture is what will serve to differentiate this particular period in our history from those that have gone before.

Look at the industry last year—30,000 or 40,000 sets, a dozen cities, a comparative handful of viewers. Look at it now—fast approaching 400,000 sets, more than 20 cities, millions of viewers. Look at it next year—a 1,500,000 sets, 40 or 50 cities, tens of millions of viewers.

What does this mean? It means that the industry is sweeping the country, growing faster than any other industry has ever grown in recent history. And most important, it means that Americans are being exposed, already by the millions, to this medium that will help to shape their future.

Every week the newspapers or magazines carry a story analyzing television's effect on some phase of our life. The coverage of this year's convention brought out a flood of stories attempting to interpret the medium's effect on our political system. Arthur Krock of the New York Times, suggested that even that time-honored and seemingly indispensible institution, the spontaneous demonstration, might have to go out the window in deference to the electronic eye's objective glance.

Television's effect on family life—what will it be? How will it affect the teaching and the practice of religion in American homes? How will it affect the way Americans entertain themselves, the way they decorate their homes, the way they dress and eat?

I won't try to answer these questions in detail because I'd hate to look at my predictions 10 years from now. But this much I know. Television's impression will be stamped on America during the coming years. It will be an indelible stamp, one that will make our outlook broader, our lives easier. That is why I think we are now living in "The Age of Television."

PROF. QUIZ

Exclusive Management

FRANKLIN H. SMALL

Hotel Abbey, New York

Circle 6-9400

Actors Like Television

By OWEN DAVIS, Jr.

(*NBC Director of Program Preparation and Procurement*)

Though I've been at the hiring end of the acting profession for the past three years, I spent enough time before that at the acting end to have a pretty good idea of what actors want, why they want it and whether they get it.

Television is something they want. They like it artistically and they're afraid to be left out of it financially. And since art and finances are the two chief concerns of any actor, we at NBC have not had a great deal of trouble getting good talent for our shows.

First let's look at it financially. All the actors today either remember or have been told about the early days of radio, when radio was screaming for talent and the great majority of Broadway and Hollywood actors were ignoring the screams. What happened was that those few who paid attention to the plaintive cries got in on the ground floor and have been shoveling in the money ever since. But those many who gave radio the brushoff have had good cause to regret it.

That's something today's actors don't want to have repeated. They see television as something that can coin them a lot of money, even if at present they're not getting rich on it.

And—still speaking financially—they see television even now as a mighty potent showcase. When an actor goes on television he knows that hundreds of thousands of people are watching, sometimes millions. In this audience, he also knows, are producers, casting directors and talent scouts for the stage and films.

Lots of Payoffs Already

That it does do actors and actresses good is demonstrated by the list of Broadway and Hollywood contracts that have been signed as a result of appearances on NBC Television. Ann Irish, Kathleen McGuire, Olive Stacy and Vaughn Taylor all came to the attention of stage and film people through NBC video. Then there's Kyle MacDonnell, who had appeared in "Make Mine Manhattan" for several months without achieving any great fame. After about seven shows on NBC Television she had received more publicity—including a cover picture in Life—and more bigtime offers than she had over dreamed of getting in so short a time while she was on Broadway.

But actors are notoriously unconventional in their desire to add artistic satisfaction to economic gain. Money, they admit, is important, but so is the pleasure of acting in a medium that provides their acting talents with full outlet.

And television is just such a medium. In television, an actor is not just a voice, as in radio; nor does he portray his part a few minutes at a time over a period of several weeks, as in films. In television he gets the artistic and emotional gratification of creating a complete, head-to-toe character every time he appears before the cameras.

Now let's look at it very briefly

Radio Dead? Don't Make Me Laugh!

By HARRY KOPF

(*Administrative Sales Veepee, NBC*)

The daily blizzard of publicity churned up by the wonders of television has just about made a "forgotten man" of the old fashioned time salesman in sound radio but I'd like to report that business has never been better.

Our choice time periods continue sold out, there's still a lively scramble when a network half-hour opens up and the competition from our friends on the other three networks has never been keener. Moreover, the other competitive advertising media, which still haven't openly begun to worry too much about television, are researching radio more thoroughly and more elaborately than ever before and as a result hitting harder for their share of the advertising dollar. That all adds up to a pretty healthy situation as far as the pulling power of network, spot and local radio is concerned.

There's no magic behind all this. It's just a matter of good common sense on the part of the advertiser.

There'll always be radio as far as we can see the future and the smart advertiser is making most of it. The smarter advertiser is, of course, also getting his feet wet in television, establishing his franchises for the best time periods, immersing himself and his creative and technical people in the amazing maze of television, and getting a good trip on this new medium for future exploitation.

Some simple arithmetic might explain matters more clearly. No matter to what fantastic heights television set production may soar in the coming years, it will be a good comfortable time before TV reaches the combined AM-FM present-day total of 37,000,000 radio homes and 73,000,000 radio sets. Moreover, I haven't yet found any prophet in the industry willing to predict unqualifiedly that if and when television finally does achieve the set saturation which radio now enjoys that the new medium will supplant the old. So, for those advertisers who are interested in making hay I'd like to point out that the sun is going to shine for a good long time.

The progress of television has, however, created some special problems or rather, I should say, re-emphasized the old ones which have always faced us: Each forward step of television has increased the urgency for making radio still more effective as an advertising medium and of still greater service to the listener. That, in turn, calls for new and ingenious techniques in the presentation of the sales message and new pioneering and adventuring in the creation of the entertainment programs of the future. We have come a long way in both fields in the first century, but I feel safe in predicting we'll go longer, farther and faster in the future because television will stimulate us to do so.

Bossing both radio and television sales as I do at NBC, I can understand perfectly how many operators who have combined AM and TV operations can develop split personalities in this unique situation. There's only one way to maintain equilibrium. That's to keep your eye on the ball in radio—keep it strong, healthy and effective because it's here to stay and to remain dominant and superior for many good, long years. The more dexterous of us will, of course, develop special eyes out of the back or sides of our heads to keep focused on television so that when radio's future wears out, if ever, we won't be caught napping.

British Stars Prep For U. S. Showcase Via Tele

By HANNEN SWAFFER

London.

Within a year British variety artists will have the chance of appearing on 1,000,000 television sets in almost every part of the United States.

At present they have little or no chance of competing, even in their own country, with American stars made famous here by films and phonograph records. Never, if only for that reason, have they been so outclassed by performers from abroad. Indeed, many could truthfully print on the posters, "Appearing by kind permission of the U. S. A."

William Morris, Jr., son of the outstanding agent who made Harry Lauder rich, returned to New York last week with a promise from 10 British stars and twice as many novelty acts that they would have their turns recorded so that they could be televised in variety programs.

"It takes perhaps 18 months of publicity to make a film actor or actress famous," he said to me. "Television will soon be able to do it overnight.

"At present, New York's television performances can be seen in seven cities as far apart as Philadelphia, Washington, Boston and Baltimore. By Christmas, they will be visible in St. Louis. By next summer there will be television from coast to coast.

"Now, we have 350,000 sets, or more than 10 times Britain's. Within a year there will be 1,000,000. Then television will rank as a great amusement industry.

"Technically you now lead us. But, owing to your necessary restrictions, you will soon be outclassed."

If our acts cannot be televised at Alexandra Palace, as Morris hopes, special equipment will be sent over.

Then, artists who are specially filmed after learning the television technique will earn between $250 to $1,000 each time their film is used.

"Within a year," he said, "their fees may be as high as $5,000 for every transmission. As a result fame will be theirs."

Morris suggest that I should introduce to America the first all-British program.

To give an idea of how, already, television is a boom in the States, Morris said that such events as the last Joe Louis fight and the Republican convention drew home audiences which altogether totalled 10,000,000 people.

"No fewer than 50 friends sometimes group themselves around my set in my home," he said, "and twice as many sometimes 'look in' at my office."

Television, like the cinematograph, was originally a British invention. Now, also like the cinematograph, it is being exploited by American enterprise.

And the pity of it is that although colored television, the last invention of Alexander Baird, the Scottish pioneer in telegraphing movement, is fit for use tomorrow, that, too, is held up.

from my position. People are always asking me where I get my actors and whether I have much trouble with them once I've got them.

The answer to the first is, I get them from the stage, radio and the screen—in that order. And to the second, we have no trouble with actors; they are all too anxious to go on television, from the big ones to the little ones, to cause anything but minor headaches.

The reason I put them in the stage-radio-screen order of preference should be obvious. Stage actors, accustomed to acting with their whole bodies and able to memorize hours of script in comparatively short periods of time, are generally preferable to radio people whose voices are better actors than their bodies and who are better script readers than script memorizers. (I say "generally," because there are, of course, major exceptions.) As to film people—we have had some big ones on our air (and with good results) but in general they are too far from us geographically.

Tele Status as Seen By Administrators

(Continued from page 27)

the present time, equipped and able to do . . . shows that we can boast about.

Locally, what does this mean?

Well, it means on-the-spot coverage of sports and special events . . . wrestling, boxing, basketball, baseball, hockey, and a dozen other activities.

It means news programs, film and live; the latest newsreels, and newscasts.

It means good, live studio programs that we are equipped and able to do . . . shows that will meet the critical qualifications of a movie and stage-wise public.

Let's get away from amateur theatricals, corny vaudeville that would not attract a pay audience of 10 people; and crude attempts to copy techniques of other media.

Let's present simple, straightforward studio shows that we know have audience appeal and that we know we can do as well or better than any other medium.

By ALFRED H. KIRCHHOFER

(V.P., WBEN and WBEN-TV, Buffalo)

Buffalo.

There are plenty of problems in connection with television operation, but some of them are being created by ourselves.

We have heard so much about TV being a blue chip game that lots of folks have come to feel that the way to prove it is to throw away the boss' money.

Most of us are unprepared for television operation. We at WBEN have been studying and preparing for nearly three years, but the experience to be drawn upon is limited. Even more so is the field from which you can get qualified personnel. There just is not much know-how.

Folks accustomed to think in terms of radio presentation, who aren't versatile and sufficiently imaginative to add an extra dimension to that, will not click on TV.

If you are in a town where the sports promoters welcome TV as another medium of publicity, that will simplify your headaches; but don't think you can take that neat looking mobile unit and just drive it anywhere to do a job pronto. We learned differently. We are looking forward to the time when the telephone company can make line facilities available for quite a few of our remotes.

Don't try to over-reach yourself in programming; we haven't been able to hit our stride in studio operation because of delay in equipment delivery, but we have learned enough in two months to know that you need action, you need showmanship and you need producers who can think—and work—in two dimensions. And we need programs with broad appeal.

Film is a bigger medium than probably appears to be the case, but it must have quality. The public is going to tire awfully fast of the hashed-over junk now being inflicted upon it.

But don't let these things discourage you because TV is a tremendous medium but it will take brains to utilize it.

By HARRY BANNISTER

(Gen. Mgr., WWJ-TV, Detroit)

Detroit.

The fly in the ointment for station management with regard to television is the ability to stand the gaff during the transitional period, or at least until the transition gets under way with sufficient impetus to make television self-sustaining.

Right now, and for some time to come, television must rely on radio to carry it along. Our current losses more than offset our radio profits. I expect that in 1949, our television losses will be reduced by as much as two-thirds. In 1950, television should show its own profits. By that time, radio profits will drop off, probably in direct ratio to the increase earned by television.

There are between 35 and 40 million radio sets in the areas which will be ultimately served by television. The mere physical problem of replacement will result in almost a decade of double operation before television takes over.

The saving grace as far as we're concerned is that the advertiser is in the same boat as station management. Neither one can afford to neglect either television or radio during the transition, and most of all, neither one can afford to neglect or overlook television today, regardless of what it costs.

To the advertiser, today's television is a great bargain. Any direct return he may garner is just a bonus, like finding money. What he gets, which is priceless, is the opportunity to learn new techniques, to fit this great new medium into his business while circulation and cost are both low, and the opportunity to teach his current and prospective customers that he is alert, progressive and responsive to popular reaction.

Conversely, if he shies away from television, he becomes stigmatized with the mark of stagnation. That is a deadly impression for any seller to make on the buyer.

We're approaching the end of the darkness before dawn for television. What we need now are more and better network programs, more and cheaper sets, new techniques in evaluating the worth of advertising which look beyond the accepted standards of measurement based on circulation and direct returns.

By GEORGE M. BURBACH

(Gen. Mgr., KSD-TV, St. Louis)

St. Louis.

By the time a TV station has been on the air for two or three years, it is doubtful that more than 20% of its air time will be used for sports. Adding another 20% for telecasts of special news events, there remains a big 60% to be filled by the "Show Business" technique.

TV stations located in communities other than New York, Chicago and Los Angeles do not have at hand a sufficient supply of talent for a continuous flow of good quality theatrical productions. And if such a supply of material was available, not many stations will have the facilities to accommodate the necessary camera rehearsals required for all these live shows. And even if both talent and facilities were available, the resulting overhead would be virtually insurmountable. Fortunately for the station operator, his current and potential sources of good film programs is increasing every day. And through the medium and further development of the kinescope recorder, he will have available exact reproductions of successful live telecasts in addition to an ever-enlarging volume of film productions made expressly for telecasting.

The use of kinescope recordings poses an interesting question: "Has A. T. & T. 'missed the boat' in network television?" It already has been demonstrated that a television network can be operated by film as satisfactorily as by cable—and at considerably less cost. It is not unreasonable to assume that many network sponsors will be more than casually interested in the economy which can be effected by putting their "network" shows on kinescope recordings rather than on coaxial cables. At this writing it appears that, excepting station indentifications and test patterns, the most familiar legend on television screens throughout America will be "This Has Been a Film Presentation." And the television set-owners will be getting greater returns on their investments because of it.

Television Film Companies

NEW YORK

BRAY STUDIOS
729 7th Ave.

CINE TELEVISION STUDIOS
100 E. 42nd St.

CHRYSTAL PICTURES
Palace Theatre Bldg.

JERRY FAIRBANKS, INC.
292 Madison Ave.

FILM RIGHTS INTERNATIONAL
1600 Broadway

GENERAL FILMS PRODUCTIONS, CORP.
1600 Broadway

HOFFBERG PRODUCTIONS
620 9th Ave.

INTERNATIONAL FILM FOUNDATION
1600 Broadway

MOVIETONE NEWS
460 W. 54th St.

NELSON PRODUCTIONS, INC.
341 Madison Ave.

NUART FILMS
145 W. 45th St.

OFFICIAL FILMS
25 W. 45th St.

PARAMOUNT TELEVISION PRODUCTIONS SERVICE, INC.
Paramount Bldg.

RA-BEST FEATURES, INC.
522 Fifth Ave.

SPECIAL PURPOSE FILMS
16 E. 58th St.

SPRINGER PICTURES, INC.
341 E. 43rd St.

TELE-COMICS, INC.
247 Park Ave.

TELEVISION SCREEN PRODUCTIONS, INC.
17 E. 45th St.

UNITED WORLD
445 Park Ave.

HAROLD YOUNG PRODUCTIONS, INC.
119 W. 57th St.

FREDERICK ZIV & CO.
501 Madison Ave.

CHICAGO

ACTION FILMS
2901 So. Prairie.

ALEXANDER FILMS
410 No. Michigan Ave.

ALL-AMERICAN NEWS
2901 So. Prairie

CHICAGO FILM LABORATORY
18 W. Walton

CORONET INSTRUCTIONAL FILMS
65 E. South Water

CRAFTON BROS.
3303 W. Lawrence

JERRY FAIRBANKS
221 No. LaSalle

FILM STUDIOS OF CHICAGO
135 So. LaSalle

FRANCISCO FILMS
222 No. Michigan

IDEAL PICTURES CORP.
28 E. 8th St.

JAM HANDY ORGANIZATION
230 No. Michigan

JONES DALLAS SCRIPT WORKSHOP
159 E. Chicago

KLING STUDIOS
601 No. Fairbanks Court

LEPLEY & JOSWICK
5121 W. Devon

McHENRY FILM
537 S. Dearborn

MOTION PICTURE STUDIOS
139 N. Clark

PETERS' RECORDING SERVICE
2640 Sheridan Rd.
Zion, Ill.

SPINN & ASSOCIATES
178 No. Wacker Dr.

BEN GRAUER

EMCEE "AMERICANA" FOR FIRESTONE
REPUBLICAN AND DEMOCRATIC CONVENTIONS

VOGUE-WRIGHT STUDIOS
469 E. Ohio

WILDING PICTURE PRODUCTIONS
1345 W. Argyle

HOLLYWOOD

APEX PICTURES
971 N. La Cienega
Beverly Hills, Calif.

ARGOSY TELEVISION CORP.
EKO-Pathe Pictures
Culver City, Calif.

ATTWOOD TELEVISION PRODUCTIONS
8739 Sunset Blvd.

BELL-INTERNATIONAL
5717 Sunset Blvd.

BONDED TELEVISION
8749 Sunset Blvd.

CASCADE PICTS. OF CALIF.
8822 Washington Blvd.
Culver City, Calif.

CENTURY TELEVISION
846 Cahuenga Blvd.

ROBERT CLAMPETT PRODS.
7015 Sunset Blvd.

CECIL B. DE MILLE PRODS.
5451 Marathon Ave.

DUDLEY PICTURES
9908 Santa Monica Blvd.
Beverly Hills, Calif.

EMERSON FILM COMPANY
9113 Sunset Blvd.

JERRY FAIRBANKS
6052 Sunset Blvd.

BEN FINNEY PRODUCTIONS
Hal Roach Studios
8822 Washington Blvd.
Culver City, Calif.

FIVE STAR PRODUCTIONS
6526 Sunset Blvd.

GLOBE PICTURES
5625 Sunset Blvd.

MARSHALL GRANT PRODUCTIONS
9155 Sunset Blvd.
Beverly Hills, Calif.

GRAY-RICHARDS
6525 Sunset Blvd.

HALRO PRODUCTIONS
8822 Washington Blvd.
Culver City, Calif.

IMPRO
Nassour Studios
5746 Sunset Blvd.

GENE LESTER
1487 Vine St.

LOLLY POP LANE
Nassour Studios
5746 Sunset Blvd.

LONGNECKER-MENZIES PRODS.
Hal Roach Studios
8822 Washington Blvd.
Culver City, Calif.

MARTIN MURRAY PRODS.
Nassour Studios
5746 Sunset Blvd.

NEW WORLD PRODUCTIONS
Nassour Studios
5746 Sunset Blvd.

ROBERTS PRODUCTIONS
5255 Clinton Ave.

ROCKETT PICTURES
6063 Sunset Blvd.

SELZNICK TELEVISION PRODS.
1980 Vermont Ave.

ART SMITH TELEVISION CO.
Nassour Studios
5746 Sunset Blvd.

STOP, LOOK & LISTEN
4555 Legge Ave.

TELEFILM
6039 Hollywood Blvd.

TELEMOUNT PICTURES
6249 Santa Monica Blvd.

TELEPIX
6233 Hollywood Blvd.

THOMAS, PALMER & COLE PRODS.
846 Cahuenga Blvd.

TWENTY-NINE; THIRTY, INC.
521 N. La Cienega
Beverly Hills, Calif.

VALLEE VIDEO
Nassour Studios
5746 Sunset Blvd.

WEST COAST PRODUCTIONS
1977 Vermont Ave.

WILDING PICTURES
5981 Venice Blvd.

Radioites to Europe

Mercedes McCambridge and Elspeth Eric sailed last week on the Mauretania for a three-month vacation in Italy. Everett Sloane planes July 30 to Paris and will proceed to Italy to appear in the "The Prince of Foxes," being filmed there.

All three are being written out of the "Nora Drake" daytime serial during their absence.

'Don't Underestimate the Power of a Woman' —Food Companies' Slant on Tele Advertising

By JOHN H. PLATT
(Kraft Foods Veepee, in Charge of Adv.)

A year and a half ago Kraft decided to use television in its advertising program because we believed that the medium had great possibilities. Already we look upon our use of the eastern television network as a major advertising expenditure, and we contemplate expanding our television coverage as networks add new stations and more consumers buy receivers. For this new and potentially powerful advertising and selling medium has developed to a level of high significance in several markets.

Our aim in the beginning was to reserve desirable time against the day when television might be a successful network operation. We started with a one-hour dramatic presentation over NBC's New York station, and soon added Philadelphia, featuring one of our higher priced items—MacLaren's Imperial Cheese. From the start, the reaction was most encouraging from the standpoint of sales. Demand for MacLaren's increased materially, demonstrating the sales effectiveness of television, even though coverage was at that time definitely limited.

Encouraged by this initial success, we booked the Kraft Television Theatre on NBC's first network of five stations—New York, Philadelphia, Washington, Baltimore and Schenectady. Since then Boston and Richmond, Va., have been added to the network.

When compared to radio and publication advertising the cost of reaching the present limited television audience is quite high. This is to be expected during the present era of development, and is justified only on the assumption that television potentials are tremendous and that costs will be lowered progressively as more and more facilities for televising and receiving are developed. We realize fully that the television industry has invested great sums in the new medium, but so have advertisers and they will have to watch costs closely as new stations are added to the networks.

Fan mail, publicity, and other reactions to the Kraft Television Theatre, the commercials as well as the show itself, are most encouraging. As television expands more rapidly than almost anyone thought possible, one of the most amazing things is the high percentage of viewers who are impressed with the commercials and can name the sponsor.

But no matter what degree of perfection we may attain in television programming and in television commercials, I believe its most effective use will always be in combination with printed visual advertising. With all their great impact and animation, neither radio nor television give opportunity for a "second look," for checking a statement or claim, for rereading the message presented. I believe therefore that nothing can completely take the place of the printed word and the printed color picture in presenting a story about a product so that the consumer can give careful consideration to its qualities and virtues.

By HOWARD M. CHAPIN
(General Foods Director of Adv.)

Advertisers are constantly on the alert for new and effective ways of advertising their products. For the past several years almost all advertisers have been keeping a watchful eye on television with the feeling that sooner or later it would be an important tool to add to their list of advertising implements.

About a year ago, General Foods felt that television had developed sufficiently to warrant some direct experience with it. As a consequence, General Foods entered television on an experimental basis. The corporation partially subsidized budgets for test campaigns by various product divisions, thus giving its advertising managers and its agencies a practical feel of the new medium—its difficulties, its advantages, and its production problems.

At the same time, General Foods invested in a comprehensive survey of television in order to probe the probable growth of the industry in the foreseeable future, and the general public's reaction to television as a medium, its programs and its advertisements.

As a result of these experiments, General Foods now believes that television has attained sufficient maturity to warrant its use by some of our products as a legitimate advertising medium. Thus we have purchased 8 to 8:30 on WNBT Sunday nights for Jell-O and the following half hour for Maxwell House Coffee. We believe that this period will ultimately develop into a valuable time franchise. Our Sanka weather spots on WABD are also in this category. As we progress, other General Foods product divisions can be expected to enter this new medium when, as, and if they are convinced that it will serve their advertising purposes.

We are often asked whether or not television appropriations will be at the expense of appropriations for other media. In the long run, I do not believe they will. The same question was asked when radio first started and there were those who predicted that newspaper, magazine and outdoor appropriations would diminish in exact proportion to the amount of radio used. We now see how wrong this idea was. Millions are being spent in radio today and yet we find magazine, newspaper and outdoor appropriations bigger than ever.

We believe television is a new medium in every respect with a new type of appeal calling for a new advertising technique that will supplement the other advertising methods. It is my personal belief that through this new medium we will so intensify our consumer selling impact that added sales will justify enlarged advertising budgets, and that television will eventually take its place as an added member of our media selling team rather than as a replacement for any member of it.

What! No Wrestlers?

By DICK PACK

Put down that iconoscope, son, while old pappy tells you how television really got its start. TV (as we used to call it) began in the window at Macy's. I know, because I was there.

It was the summer of 1933. Garner was vice president, I was 17 and had a summer job as a glorified clerk and utility outfielder in the publicity section of the advertising department of R. H. Macy & Co. I remember I had just competed an assignment which involved building circulation for a peculiar Macy promotional device, a gaudy sticker which was emblazoned with an NRA Blue Eagle and the challenge "Millions Think Prosperity Is Returning! What's Your Guess?"

My job was not to paste these stickers personally on auto windshields, you understand; merely to round up the younger men who would do the stickup job. At the time, I couldn't understand that slogan, nor what Macy's accomplished by plastering it around town. Looking back, I still don't understand it.

Anyway, I now was to have a seemingly more purposeful and more important task. Publicity Director Frank Lamb, a large and amable gent who today, older and slimmer, has rocketed to fortune and some measure of fame as president of the Reynolds Pen Co., called me and informed me that I was to have the opportunity of helping to blaze new trails in communications.

"We're going to put on a big demonstration of television," Lamb announced. "And you're going to have a big part in this great project!"

Those were the simple days before anyone had conceived of a pen that could write underwater, so that the idea of television seemed thrilling to me.

A few weeks after Lamb prepared me for my role as a pioneer, Ulysses A. Sanabria, a Chicago inventor and television experimenter, his staff, and his equipment moved lock, stock and scanning disk into the Macy store.

In the window, on the 34th street side of the store, a studio was improvised. This was the period before a vocabulary of "pan," "balop" "dolly" and "iconscope" qualified you as a television expert. There were no video cameras. Instead, they shot the television picture with the old-fashioned scanning disk, the whirling disk that scanned the image mechanically, rather than electronically. (For further explanation, see your station engineer.)

It was quite a setup. From this very public studio in the window, wires led to a theatre on the 10th floor. Here, amazed thousands came to watch on a 6 by 4 foot screen the show which was transmitted by wire all the way from the studio—many floors below.

A half dozen half-hour shows were produced daily, utilizing various radio announcers as emcees and myself as stooge, handyman and prop boy. Video programming, I recall, was still rather crude in '33; no one had yet discovered wrestling.

Roger Bower a Real Pioneer

Roger Bower handled most of the emceeing. A few minutes before show time, Roger would make his way through the crowd of technicians, assistant buyers, section managers and store detectives which cluttered up our studio. The disk would start turning and Roger would start talking.

The only time my role in the proceedings lived up to Lamb's buildup, was on those few occasions when Bower showed up a few minutes late. How I relished those rare opportunities! I could get more than just my hand into the picture; I could really get into the show myself.

But I could never equal Bower. He had two jokes he used all the time—(a) "You can tell-a-vision anything, but she may not believe you." (b) "I just came back from Hollywood, where I made some shorts. When I got here, I couldn't sell them—nobody was buying them...But I'm going back to make some more—I've got three companies after me—telephone, gas and electricity.

I couldn't match Roger's timing or delivery, so after a while I gave up trying to be funny and instead delivered a confusing monolog explaining the Sanabria system of television; I don't know which I did worse. (The other day I reminded Roger about those two television jokes of his. "Boy, they were old then," Roger said, "And they're still being used today!")

Whenever I could manage to get free for a while from my duties on the street floor I would hurry upstairs to catch our show on the screen. Compared to the product of today, that Sanabria image wasn't bad; it looked something like the picture on your television set or mine, before the servicemen came around for the third visit. And on a clear day, you could actually see the difference between a $1.19 slip and a $2.39 panty girdle.

Sanabria's television for Macy's made news. I kept a few of the clippings and recently I looked over them. One particularly interesting one from the New York Times quotes Sanabria:

"In less than a decade," Sanabria prophesized "I expect to see television replace the motion picture theatre, because in thousands of living rooms will be the movies electrical equivalent—an instrument no larger and no more complicated to operate than a broadcast receiver. This machine will be the entertainment box of the family... There will be no conflict with the motion picture people; they will be the broadcast showmen of the future... the next two years will witness great strides... I cannot help feeling that what remains to be solved will be relatively easy."

Well, Bower and I didn't have the vision to get into television then. Roger stayed in radio, and later on I got into broadcasting, too. The man with the real vision was Frank Lamb. After he left Macy's, he spent a few years in radio, and then gave up the broadcasting business to team up with penman Reynolds. Maybe Roger and I would have both been better off today if, instead of being hardy television pioneers in Macy's window, we had also promoted a ball point pen!

ETHEL and ALBERT
Starring PEG LYNCH and ALAN BUNCE
Fifth year on ABC coast-to-coast Monday through Friday 2:15 to 2:30 P.M., EDST, 6:45 to 7:00 P.M., EDST, WJZ.
Written by Peg Lynch, produced by Bob Cotton

TV Begins to Pay Off, Sponsor-Wise, Chi's WBKB Finds; Time 75% Sold

By DON MEIER
(Sales Manager, WBKB)

Chicago.

Television advertising is booming. To persons in the industry, that situation is so well known that it's scarcely news any more. To the public, however, which for years has heard the sad tale of how television can't possibly pay, here are a few facts, based on WBKB experience, which may revise longheld opinions.

A year ago we were pounding pavements and cajoling our way past receptionists to try to tell our sales story. Today, with WBKB's time 75% sold, advertisers are coming to us.

Most major advertisers have made a television allocation in their budgets. They, and their agencies, now seek means to bring them the highest possible return on that investment. No one is buying on the basis of novelty. They apply to television the same yardstick which they use in other media.

Advertisers want to know how many sets WBKB serves, what area it covers, how much audience we can deliver, how many men are watching sets, when you can best attract a women's audience, how the audience varies at different times of day. Because WBKB set up its statistical system when there were 325 sets in Chicago and can now account for more than 25,000 sets, we are able to give them accurate information. We survey constantly to keep this data current.

Look at Sports Critically

There is a marked change in the kind of show advertisers consider. A year ago, when a high percentage of the sets was in bars, some sponsor wanted practically every sports show we could transmit. Now, however, buyers scrutinize sports offerings critically. They'll compete for the top events we have to offer, but before taking a sports show, they want to be certain it will be something the audience likes to see.

Spur-of-the-moment buying has virtually disappeared. Since money is budgeted for television, we now work three months in advance of the sports calendar. Baseball must be sold in December, football in June or July, hockey in July or August and basketball in August or September.

Now that 76.1% of the sets are in homes, advertisers are interested in building the good studio show that will command an audience. Cost, once the great bugaboo of major studio productions, now weighs less heavily in their consideration.

Major advertisers now are planning their fall shows with an eye on network. They want to have quality productions ready to put on the line just as soon as Chicago is ready to offer television service to other stations.

Television has some distance to go before it yields a bonanza, but as of July, 1948, WBKB, at least, is soundly commercial and advertisers realize a reasonable return on their television investment.

Video to Cover Philly Football Scene Fully; Munger, Riblett Inked

Philadelphia.

Tele is getting set for comprehensive coverage of the fall football season. Local Pontiac dealers, through the Harry Feigenbaum agency, will sponsor Paul Riblett, end coach of the Univ. of Pennsylvania. Riblett, each Friday night through the grid season, will give a 15-minute analysis, using films of the previous season's games, as well as interview rival coaches for the following day's game.

The Atlantic Refining Co., through N. W. Ayer & Son, will sponsor all the Univ. of Pennsylvania's home football games. This marks the ninth consecutive year Atlantic has sponsored telecasts of the Penn games.

Philco Distributors, Inc., has bought "Monday Night Quarterback," featuring Penn's coach, George Munger, who will do blackboard analyses and film reviews of the Saturday game. Account was placed by the Julian Pollock agency and starts in September.

Buffalo—R. Glenn Beergower named assistant television technical director for WBEN-TV, local NBC-TV outlet. He was formerly a field tele supervisor for the RCA Service Corp. in Camden, N. J.

TV and The Advertising Agency

(Continued from page 29)

guarantee a tele-cost-estimate beyond close-of-business-today, but from what we know plus what we see, as facilities and talent stall until television's future is more readable, it seems wrong to assume that the sponsor-pay-all radio precedent will be economically sound that we might not have to pass the hat to the viewer.

Everything Costs More

Most of us believe that video is or will be a terrific advertising medium—that everything about it will be terrific. This also goes for the costs. The transmitter costs more, the cable costs more, scripts will cost more, actors must be personable and will cost more, rehearsals will cost more, and so on down the line. Again, the big question: Who's going to pay for all this?

It is yet to be proved that television can move enough from retailers' shelves to justify what will undoubtedly be a whopping sponsors' bill. Let's not assume too much too quickly.

Perhaps this problem underlines the possibility of a publication rather than a radio precedent for television's future, for it's only a step from there to the advertiser's dream of a sound medium in which he can buy not facilities with which to make like Billy Rose, but delivered circulation, as he now gets for most of the non-radio money he spends. Circulation into which he just drops his ad, as he now does in magazines or newspapers.

Could it be that, in building television to realize its full stature, we will have the courage to explore such new paths without trodding the tired, over-traveled, even if richly paved, roads of radio?

Cost is undoubtedly going to be a key factor in the development of television sponsorship. Advertisers will use television if the costs are right—if they are comparable, advertising impact considered, with those of other media.

Radio costs are right, and it seems unlikely to this observer that television will replace radio, especially daytime radio. The housewife, who is the blue ribbon customer for most of what we have to sell can now indulge her escapism and assuage her frustrations while changing junior's diapers. But will she be willing to abandon Portia for a ball game or even a National Convention? It seems possible that radio will continue to provide daytime entertainment at a low cost to the sponsor, while video moves in evenings for those who can afford it.

You have asked for comment, and I give you questions. In extenuation, at this stage it's extraordinarily difficult to see past these questions—particularly the big one: Who's going to pick up the tab?

Beware of 'Hooper Hassle'

By LEE COOLEY
(Director of Television, McCann-Erickson)

"Are ya crazy or somethin'?" Thus spake a venerable radio producer to whom I had just stated that television was growing too rapidly. This incredulous listener accused me of being a Benedict Arnold—that my point of view, were it to infect other television producers, would deprive a lot of people of work in the new medium. I am not sure that I ever really explained, to his satisfaction, my point of view and the alarm felt at this television boom.

Television was new to him as it is to practically all of us in it, but after 11 years of waiting, hoping, scrimping and scraping, we have at last come to a point where enough money is available, or will be available, to experiment with what we feel is actually a brand new medium. Ever since 1943 we have been saying "Don't jump to conclusions about what television is—or how it works. Don't measure it by somebody else's yardstick. It is not moving pictures because its pictures move on a screen. Its techniques are not the same, but more important, the state of mind of the viewing audiences may not be the same because their environment is not the same. It is not radio because it is simultaneous. Another dimension has been added. It has another story telling tool—visual action. We need to learn how to use it—how to make it play on an 8 inch by 10 inch screen. We have got to find out how people at home react to it. Maybe a radio listener who becomes a televiewer undergoes a subtle psychological change. Maybe not. Just because its actors learn "sides," let's not measure it with the theatre yardstick or the vaudeville yardstick. Bert Williams would probably have made television history but the Tumbling Arabs would have spilled off the screen in three directions. All of the acts and sketches that made good vaudeville may not make good television. Let's find out. And the same thing goes for theatre drama and musicals, too.

Skirt the Primrose Path

Chief reason for our concern is the tendency on the part of the "ground floor set" to jump to conclusions. Perhaps we are being forced into competitive formula programming much too quickly for our eventual good. Commercially we are growing up in the image and likeness of radio because our time is parcelled out according to the radio blueprint. But this headlong rush to follow radio's rage to get the highest ratings, this tendency to brag at the exaggerated audience figures could lead television up the primrose path. Maybe the old axiom "What you don't know won't hurt you" is true, but it seems that for the good of an industry that is beset by a thousand financial and technical troubles, that everyone with a dollar to invest in television programming today should dedicate that dollar to as much broad experimentation as possible, at least until audiences have grown to the point of being a bona fide market.

Naturally, television's headlong rush into a competitive picture makes some facilities operators happy. For a long time now they have borne the brunt of huge developmental expenses. This headlong rush now puts a good part of that burden on the commercial sponsor. What the advertisers and their agencies are apt to forget is that the developmental period of television is really only *beginning*. The networks have carried on the largest part of the technical development. Program development and sales technique development are now up to the various industries who will use television as a sales tool. Television may fail to live up to its promise of being the world's most effective entertainment, educational and sales force if we let ourselves get into the "Hooper hassle." The friction over fractions may obscure the long view. Soon enough the various audience measurement services will begin to give up accurate pictures of the relative circulation of the medium, the value of time franchises and the effectiveness of our programs. But meanwhile there is still a little time left to play—to dare to do something new, even at the risk of a few rating points. Maybe we'd feel easier about that if we'd realize that the television audience is still in a formative and forgiving frame of mind, too.

29:20 on the TV Button

By DON McCLURE
(Director of Television Production, N. W. Ayer)

29:20. That's not the signal for a quarterback sneak. That's not Macy's sale price for a Mixmaster—nor is it the geographic location of a secret atomic pile. In fact, it's no secret at all. 29:20 is exactly the amount of time a television half-hour network show is allowed — like radio, 29 minutes and 20 seconds. On the stage, the running time of a performance is of secondary importance. In a film, it is up to the film editor. On radio, you've cushions, you can speed up the show, cut, if necessary, to come out on the nose. But with an original half-hour live drama written just for television and using as many as 10 different sets and from 60 to 70 camera setups, you've got madness, murder and mayhem rolled into the shortest 30 minutes on the clock.

By now, most of you are saying, "It's obvious that a show such as this should be filmed." Unfortunately, the obvious isn't always the most advantageous nor the most economical. We had a formula to be worked out. We had to prove we had a show idea the audience would like and a few other points needed to be proven before we could recommend the additional investment in film.

Let's flash back six weeks prior to the starting date of the first show. We estimated we'd need at least six approved story outlines and no less than four shooting scripts. We were more than vaguely aware, of course, that we were trying to turn out once a week what Hollywood wouldn't try to do in less than three weeks. Right here is where we should have reviewed that time differential between Hollywood and a live television show. Some scripts jell quicker than others. All writers aren't as fast on the rewrite—nor does the aptitude to a new medium flow with equal dexterity from all typewriters. In other words, we were having script troubles even before we hit the air.

The second and very vital step, used by both Broadway and Hollywood, was completely eliminated. A play goes on in an out-of-town tryout during which time it is whipped into shape. A film is never released until it has had previews and an audience reaction. Just how this same practice could be used for a live television show isn't clear.

Tackling the Human Element

Now suppose we do a fast dissolve and pick up camera rehearsal for an air show. This costs money—and even more important than your estimated budget, you've got just so much time in which to rehearse and polish a show. There are shows preceding you and others following you and all of you are using more or less the same studio personnel and facilities. Here is where you realize that an hour's rehearsal time just *ain't* 60 minutes of efficient operations. Actors haven't time to make costume changes. You need a few more lines to get camera three to the next setup. The mike boom can't move until camera two moves to the next location so you'll have to take a slower fade-in on the next scene. The electrician can't get the front lights set until camera one moves. These are a few of the minor problems that must be solved—and quickly. All the pre-planning, rehearsals and camera plotting will not lick the human element when you put your show together in the studio. There never seems to be enough time for rehearsal.

The next transition is into the lap of the gods—the show. Some of these things we've not yet faced and some we have—but in any case, they're in the book and will be as long as you are committed to a live studio show.

Let's start with the most horrible and work backwards. You've had a dress rehearsal and one of your actors gets hit by a cab while crossing the street on his way to dinner. He gets sick—he slips on the steps—he—well, actors are human beings and innumerable things can happen to them. Is an understudy the answer?

You're on the air—you're on the nose—and then an actor blows. There goes your 29:20. We're all familiar with the character actress who insisted that the rival sponsor's tea was the most tasty throughout the entire commercial.

This failure, of course, is more disastrous on the specific multiple camera show we're discussing than on other types of live studio pickups—but suppose a camera conks out. They do, you know.

Hems and Harumphs

By DAVE GUDEBROD
(Manager Television & Commercial Film Dept., N. W. Ayer)

Philadelphia.

Who does what to whom (pardon the expression!) and who gets paid for what is a vital question in television today. Paraphrased, the old, old question reads something like this: "Should an advertising agency be in television and what program controls should it exercise?"

By and large, most any advertising agency man capable of thinking two consecutive thoughts (and we understand that some can actually do that) will answer the first half of that question with some variation on "But natch!" After all, television is a lusty infant approximately nine years out of the laboratory. Television is growing at a pace which makes advertisers' eyes bug and their mouths water. It may well be on its way to becoming the world's most influential medium of mass communication. And since the fundamental purpose of an agency is to render advice and counsel on all matters pertaining to advertising, it would be folly to think that an advertising agency can long ignore television.

The second half of the question is a little tougher to answer in any such categorical fashion. It is fraught with "hems," "haws" and "harumphs;" because another function of an agency is to render service at a profit. That poses an economic problem when you try to answer the flat question "to what extent should an advertising agency be in television?"

Time was when one man could qualify as a "television department." In those days, you could number all the commercial television stations on one hand and count the advertisers by taking off your shoes. One man could cover the waterfront: quote rates, order copy from radio department, buy the time, check the billing and even have a little time left over to interview talent or write articles for VARIETY about this Great New Medium.

Them days have gone forever! At least they have if an agency has more than a couple of spot announcements per week for two or three clients.

How? When? But Principally Why?

To give good sound advice to a client or three, television must be regarded as an advertising medium. Someone must plan for its wise use. Which clients should use television? Where should it be used? How? When? And perhaps most important of all, why should any client use it at all? Will it do the job in hand better than radio—enough better to justify the additional cost? All of which means that somebody has got to spend a lot of time just planning for television's commercial use in the same analytical way that radio, newspapers, magazines and other media are used . . . intelligently, constructively. So that's at least one man!

Now suppose we ask him to take over the functions of time buyer-auditor-accountant-contract writer! The average television rate card today needs the full time and attention of a qualified CPA with a built-in slide rule. It's really simple; just look up the time charges, add in extra studio rehearsal time, set depreciation over 13 weeks, frequency discount on transmitter time but not on station facilities, plus a make-up man for two and a half hours, less social security, and multiply by 3.1416 just for kicks. An estimator's lot is not a happy one—not in television anyway. An' besides—rates change so fast he's apt to be wrong before he has a chance to be right.

What about new program ideas? Just tap any six passersby at high noon and it's six to an even that you'll find four of them have simply dandy television ideas for sale. You can't afford to ignore all of them for fear you'll miss the one in a thousand which may be a bell-ringer. Somebody's got to listen to 'em.

Programming Opportunities Of the Indie TV Station

By F. M. FLYNN
(President, WPIX, N. Y.)

WPIX went on the air June 15. Between the time the New York News got seriously involved in television and the date of putting the station on the air, all of us came in for plenty of surprises and more headaches than The News has had in years.

F. M. Flynn

In the brief time we've been on the air, we are glassy eyed and punch drunk. Television is show business in a new way, and we've plenty to learn about show business. Getting out 2,400,000 Newses every weekday and 4,500,000 on Sunday now seems like kindergarten work compared with turning up the answers required to make television a smash hit for New Yorkers.

The only thing we can brag about to date is what we've done for the New York public in the way of programming on other stations. The top brass on the other stations probably won't admit it, but I am convinced our plans for WPIX caused them to step up their program schedule, both in time and in quality. They beat us to the punch on many things. We'll now have to work fast to get abreast of the parade. It's clear now that we talked too much about our plans. We must get to work, and hard.

From what I've seen, we've picked about the toughest spot in the country for launching an independent television station. There are many reasons why key network stations here in New York can invest big money in establishing topflight programs. We have very little opportunity for getting returns on our investment from future network connections, or the sale of television sets. Syndication may help. We'll try it.

In developing our material for WPIX, we hope to develop many programs which may be used by stations in other localities. For some time to come, we can't see extensive networking of television programs at present costs. Top programs may be sent over the co-ax cable, but there will be many interesting programs which can't afford to use this conveyance. Possibly, our syndicate idea can fill the need in this respect.

We will try for an expansion, by means of television, of many of the promotional ideas we had on The News but were forced to abandon for lack of space to promote these things. Our present promotion affairs such as Golden Gloves, Silver Skates and Harvest Moon Ball will be expanded and other similar attractions will be added to our schedule. WPIX will carry the ball — we hope.

Opportunities for programming an independent station will be great. While we lack the experience gained in straight sound broadcasting, we also lack many of its problems and complications when coupled with television. Our freedom in many respects will be a great asset.

66,000,000 Audience For Com'l Plugs By End of '48

By FRAN HARRIS
(Director of TV, Motion Pictures, Ruthrauff & Ryan)

By the end of 1948 the commercial messages of television advertisers will be brought to the attention of some 66,000,000 people via an estimated 910,000 "living display" windows: the television screen. These display windows can be the most effective sales-force ever employed by advertisers. This active sales-force in the home by invitation can make television the most powerful, dynamic, and exciting advertising medium ever developed....IF properly handled.

The efficiency of television as an advertising medium depends on the handling of the advertising message from the original creation through to final production and presentation. The medium can fulfill its bright promise to the advertiser only if commercial techniques employed utilize the dramatic advantages peculiar to the medium.

Although television offers the advertiser sight, plus sound, plus motion, not all advertisers are availing themselves of the opportunity to use all of these elements. And only with all three elements working for the product can the most successful results be achieved.

Simply displaying the product on television tells an unfinished story. The product should be shown in use in surroundings natural to the product. The benefits resulting from the use of the product should not be overlooked in presenting the sales message.

The type of commercial planned for an advertiser depends on the objectives of the sponsor choosing television, the type of program and of course, the product itself.

Five Plug-Technique Categories

Although every commercial should be designed specifically for the product advertised, television commercials fall largely into five categories:

The Documentary Commercial: Often referred to as the "Institutional type" commercial. The sponsor and not the product is spotlighted in a series of stories about the company itself. Sometimes it is the story of the product or the processes related to the preparation of the product.

The Integrated Commercial: The product and product story is carefully incorporated into the program and presented as a part of the program feature.

Novelty Commercial: The advertising message is turned into entertainment and presented as a specialty act in addition to the rest of the program. In this category either or both animate and inanimate objects are used; puppets, marionettes, dolls, cartooning, clowns, etc.

Demonstration Commercial: A straightforward presentation and demonstration of the product, its uses and the product in use. Often an entire program can be built around the product demonstration. This includes such programs as would fit into the "Self-Improvement" and "How-to-do" categories.

Testimonials: The appearance of celebrities to give testimonials or a product user to sing the praises of the product. Any two or more of these types can be combined and numerous variations on each are possible. The types mentioned here apply either to "live" or filmed commercials.

The use of film allows for a more elaborate treatment of the sales message. Animation or trick photography can be employed to emphasize the product trademark and packaging.

The most suitable length for a commercial is debatable. So much depends on the type and treatment. One thing is certain....the commercial must be tasteful. The television commercial is a visitor in the home. And since the eye is more sensitive than the ear, the tele-commercial must always be a well-mannered guest. Experience has shown that television sales messages have been accepted as most welcome visitors. Every advertiser will benefit by presenting the type of commercials that will keep those 910,000 "living display windows" from being darkened by the flip of a switch.

DuMont's Tele-Transcription Idea for Rapid Networking

By DR. ALLEN B. DuMONT

Well over five years ago DuMont set out to develop a system of transcribing television programs. At considerable cost we continued to experiment in spite of the generally-held opinion that television transcriptions were merely a stunt —a video gimmick for technicians to play with.

Our system, called Tele-Transcriptions, has been demonstrated recently and today the importance of transcribed television programs has become apparent to almost everyone connected with television broadcasting, and for very good reasons:

Predictions regarding the rapid extension of coaxial cable proved over-optimistic.

Cable charges are higher than anticipated—so high that in many areas use of the cable is not economically feasible, at least at present.

After coaxial is laid between New York and some other point, four or five networks start clamoring for the use of the cable and are forced to apportion the time between them.

The answer is clear: transcriptions are the best, and in many cases the only method of extending television networks.

Tele-Transcriptions will fulfill two basic needs:

Supplying the Know-How

We are offering our transcribed sustaining programs to other broadcasters. All the programming experience acquired by WABD, key station of the DuMont network and pioneer N. Y. video outlet, is thus immediately available to stations, particularly new stations, without the know-how, the funds and the availability of talent to provide a full program schedule. The charge to stations will be considerably less than the cost for live or motion picture programs of equal merit.

Secondly, we are suggesting to sponsors that they take advantage of Tele-Transcriptions to extend their coverage to other market areas, the sponsor buying time on DuMont's transcription affiliates.

There are other uses for Tele-Transcriptions, but the above are the chief ones. DuMont will not market and distribute transcriptions as motion picture film is marketed and distributed. The company will not lose control of transcriptions nor permit the same show to be aired more than once in any market area.

It is our purpose to build a new type of network, a Tele-Transcription network. The response to our initial proposals convinces us this is a realizeable objective. Fifteen stations have notified us that they are seriously interested in using our transcriptions. Numerous advertising agencies and prospective sponsors, entirely on their own volition, have requested additional information.

Tele-Transcriptions is DuMont's answer to the physical and financial obstacles now inhibiting the development of "live" networks.

Saratoga's TV Buy

Schenectady.

A series of one-minute spots on WRGB has been purchased by George R. Nelson, Inc. for the Saratoga Racing Assn., in what may be the first time a racetrack has employed television as a regular advertising medium.

The new agency has produced a series of telefilms featuring the voice of Clem McCarthy, NBC racecaster, and portraying highlights of feature races last year.

NEVER A DULL MOMENT!
LURENE TUTTLE

Between regular appearances on CBS' "Sam Spade"; NBC's "Ozzie and Harriet" and "Red Skelton"; and ABC's "Front Page." Lurene has found time to make four important films and conduct a radio dramatic class at U. S. C. Now she's added Mutual's "George O'Hanlon" series to her lively schedule.

Other Factors Than Sale In Sponsor Payoff

By W. E. WALBRIDGE
(Sales Manager, WWJ-TV, Detroit)

Detroit

Almost two years have passed since we first began selling television over WWJ-TV. To date, I've talked to hundreds of agency account men, clients, space buyers and prospective advertisers. Invariably, they agree that:

1. Television will be the greatest advertising medium in history.
2. The combination of sight and sound makes for greater impact and effectiveness.
3. Television has a ready-made entree to the family fireside.
4. Television is adaptable to any product or service.
5. Television rates are cheaper than expected.

This sounds like a salesman's dream—a paradise of lush orders. It indicates that the advance publicity has done all the work and that the advertiser is ready to buy.

Yet, in many cases he does not buy. He's interested, he's intrigued, often he's fascinated and even eager—still, he doesn't buy. WHY?

The answer isn't too difficult to find. Experienced buyers of advertising have of necessity adopted certain measuring devices as to the value of advertising. The number one yardstick is circulation. The second is the known return on each advertising dollar expended.

Obviously, present day television is not ready to be measured in terms of circulation. It follows, therefore, that immediate sales returns cannot be commensurate with expenditures.

Over WWJ-TV we have sold hundreds of different products and services, clothing, cars cigarets, jewelry, can-openers, refrigerators, even houses and real estate. We have had case histories from advertisers who have traced 25% increases on certain wares to television, but we have never made a sale on the basis of guaranteed sales returns for dollars expended.

We tell our prospective clients that good sales figures may come, but they're just a bonus. The real money's worth comes in other categories, most important of which is the opportunity to acquire know-how in the use of television, with limited audiences, at low costs.

Television advertising techniques for various products cannot be perfected overnight. It took many years for today's leaders to learn, and in many instances, it cost them plenty of money. A dozen meetings of million-dollar brains gathered around a shiny conference table are no substitute for getting into television and actually working with the medium.

Aesop Gets TV Facelift —And the Kids Love It

By BOB SMITH

After eight months experience with the "Howdy Doody" show, I'm convinced that kids' video fare must first determine the fundamentals that have entertained kids ever since Aesop's first fable. Stick with those same fundamentals that spelled success in story books, films and radio. But oh what you can do with those fundamentals in television!

Aired thrice-weekly for an hour, the "Howdy Doody" show has given my producer Roger Muir, my writer Edward Kean and myself an opportunity to blend the old fundamentals with the new tricks. The stage: Eastern NBC network; the theatre: hundreds of thousands of kids, all leisurely strewn on chairs at home—no hair glossing, shoe polishing or admission tickets required. The cast: Howdy Doody, a puppet running for President. I furnish his voice. And my own too (I'm his campaign manager.) Thirty-five of Howdy's constituents, ages from three up, comprise the "Peanut Gallery" in the studio. And this is one studio audience that can be called part of the "cast."

The two fundamentals we adhere to boil down to this: kids possess an instinctive curiosity seldom matched in adults. Second, kids love to be told a story. In formulating the show, we have steered away from breaking it up into a number of acts. We tell a story. The general theme is "Howdy Doody for President." And each hour is a complete plot contributing to the campaign. A sample: Mr. X, Howdy's rival, has hidden the world's only Swiss Cheese Hole Puncher in an animal-infested Alpine cave. Howdy can't swing the Swiss vote until he acquires the Hole Puncher. He makes a quick trip to the Alps, intimidates the animals with a parody of "Toolie Oolie Doolie," seizes the Puncher, returns to the studio (elapsed time 15 min.) where the Peanut Gallery and I greet him with a victorious chorus of his campaign song, "Howdy Doody for President."

Thingamagigs Wow 'Em

Being able to tell moppets such fanciful tales on a screen in their own home has brought us results that surpass anything in my experience. Howdy, performing heroically right in the kid's parlor, becomes a member of the family. Occasional outside acts are never used per se—they're always made part of the plot. A Ringling Bros. clown was introduced as Mr. X's assistant. The reactions in the mail are amazing. We asked the kids for "Thingamagigs" — planks for Howdy's platform — and the suggestions come in daily, ranging from "5c banana splits" to "prettier school teachers" and "relief for Palestine." An artist, Nino, illustrates the thingamagigs as Howdy and I read them. Besides contributing planks and singing the campaign songs, the kids make speeches on Howdy's behalf, help him narrate stories, and take parts in consequence-type stunts connected with the plot. Through these devices, the kids both at home and in the Peanut Gallery become more than spectators; they are an important part of the show —and they love the idea.

Using a comic-strip style of story (minus the blood and thunder) and this participation technique to maintain a continuing enthusiasm in our audience, we add curiosity-arouser tricks which television sesames. Howdy invents things that make life (and winning a Presidential Campaign) a comparatively simple thing. His "Flapdoodle" and "Doohickey" supply him with everything from baseball scores to hair tonic and popcorn. An integral part of the show, these Martian-like gadgets stimulate the kids' curiosities and imaginations to an amazing degree. With my voice and puppeteer Rhoda Mann's strings, Howdy has two people working for him and is capable of doing more than any mere actor can alone! He plays the piano and sings. For vocal duets with me, his voice is recorded, but most of the time I do both voices live. For two cameras conceal our secrets while the third transmits (and I keep one eye on the monitor!). Howdy starts the movie projector himself. He has his own telephone, and occasionally he too forgets to wait for the dial tone. He gets on-the-spot reprimands when he does wrong, and between these and the Thingamagigs we painlessly convey constructive thoughts to our audience.

Having become convinced that a light-hearted adventure story approach is what the kids feast on, we intend to stick with it. After the Presidency campaign, Howdy will read a sea story and don bell bottoms to go chasing pirates. Giving him a character instead of making him an act makes him real and life-like. And this, I'm avowed, is a "must" for all video kid shows. The presentation of only puppets or only movies is insufficient because it lacks the warmth and intimacy that kids expect to find in their own parlor. A youthful, musical comedy, story approach gives that warmth and permanency, receives the sustained interest. Kids love to play. The kids are there. Why not play with them instead of to them?

Parlaying a Puppet Into 'Superman'

By FRANK PARIS

After many thousands of years of playing to small select audiences in obscure places, it would now seem that with the aid of this newest of entertainment medium, television, marionettes and first-puppets have at long last proven worthy of the attention of several big television stations who are out to attract top money in commercial advertising in the big cities all over the country.

Big business, in other words, is in general just now realizing what children have known for untold centuries . . . that a puppet is a very charming little salesman, capable of the task of a superman! He can make equally convincing words of wisdom or utter nonsense, and his sincerity or acting ability is unquestionable. His most tragic situation can be as amusing as his worst pun. His prefabricated smile, as well as his humorous pathos, is the envy of the circus clown. So, with these natural attributes, he is equipped to deliver an absorbing performance equally well in everything from a sponsor's commercial to the lowest of slapstick.

For this important role in today's commerce the ancient medium of puppetry has had to undergo a few slight changes and abide by a few more restrictions. It has been found, for instance, that subtle coloring of makeup means much less than does strong definite features. A staring eye must be made to wink, and sealed lips must be made to move. Gaily-colored costumes, with sequin and tinsel, must of necessity give way to design on the cloth, and texture of the fabric, as the pictures are as yet in only black and white, and many colors register badly when viewed through the television camera. Strings on the marionette must be frail and hair-like, rather than be chosen for their durability. The puppet himself must be constructed to be an all round good actor, rather than merely be capable of performing a few specialities.

In my estimation, though I may be biased, the advantages of a puppet show on television by far outnumber the disadvantages. Though hardly in a class with sports, they seem to have an appeal to everyone . . . adults as well as children, and the cost of production is cheaper than other shows with the same appeal. Time of rehearsal is comparatively short, as scripts can be partially read, rather than completely memorized. Sometimes, we've done an entire show to a recorded play-back. The sets are in miniature, which makes them inexpensive to build and fast to execute. One puppeteer can play several roles on the same show, changing his voice for each, which naturally cuts down the cost of an elaborate "live" cast.

TV Research: 'So Many Want To Find Out From So Few'

By HUGH M. BEVILLE, Jr.
(*Director of Research, NBC*)

Television today is a technical achievement which has fully emerged from the electronics laboratory while television's program output is just beginning to be subjected to the acid test of audience acceptance. Television is fortunate in having available for ready use many proven radio research techniques which for the most part are readily adaptable to the video art. So in audience research, as in many other respects, television is at this stage well ahead of the comparable period in radio's history.

In its early days radio struggled along without the benefit of the multitude of statistics which have by now become a necessary feature of its operation. Although I am sure there will be some dissenters, I believe any objective student will confirm my belief that radio's rise as a successful medium of mass communication has been in no small means a result of the vast fund of research data available to those who make the operating and policy decisions. No other medium of entertainment, information or advertising has such a wealth of reliable information on its week in and week out performance.

As a new medium, television starts off with all of the questions which beset radio and many more unique to video. All the radio research techniques—telephone interview, listener diary, roster recall interview, the audimeter, mail ballots and audience reaction sessions—not only can be used but have already been applied to television to some degree. Before using any of these techniques, however, the researcher has to review the important features which differentiate television from its older brother.

Still Needs Central Authority

The first of these is the lack of a central authority for uniform statistics on the number of television-owning families. A major step in this direction has been made by the Radio Manufacturers Assn. in getting television set manufacturers to contribute information about current set distribution by areas. The quarterly release of these figures by RMA supplies a necessary link in compilation of the gross circulation statistics for television. Such set-owner data serves as the base against which all other research data can be evaluated or projected by advertisers. It seems likely that before long Broadcast Measurement Bureau will undertake the job of supplying the industry with uniform figures of television families by market areas on a regular basis.

The second difference is the relatively small number of set owners. Since the ownership of television families may for some time still represent a small proportion of all families (in the New York metropolitan area today approximately 5% of all families own television receivers) the random telephone or personal interview survey would be extremely inefficient and uneconomic because approximately 95% of all calls will reach non-television families. Therefore a list of television set owners must be collected. These lists are developed in various ways—in some cases dealers cooperate; stations offer program schedules; and names or telephone numbers have been collected as a by-product of other survey operations. An important consideration in using a list is the necessity of limiting the number of surveys so as not to harass the viewing audience with too frequent interviews. Telephone coincidentals use up names at a tremendous rate. Therefore diaries and rosters have great appeal at this stage because the amount of information obtained from one family is considerable.

A third difference revolves around television's newness. Regardless of whether you are riding the crest or trying to pull out of the trough, the stability of radio's listening patterns is a fact which has to be accepted. People's loyalty for the brand of toothpaste often is just as strong as the loyalty for theb rand of toothpaste they use. On the other hand, the television audience is growing at such a pace that every six months more than half the audience is a brand new audience. (In individualities of course the pace is much faster.) The new set owner may develop quite a different pattern of program preferences than the veteran viewer. With new stations, new programs and constantly changing schedules the television viewing situation is in an extremely fluid state. Old and new dialers are busy sampling all the fare that's offered. So we can expect a situation where last month's smash show may be this month's flop. The novelty aspect of television is a prime factor which has to be taken into account in evaluating television research findings. We still don't know how much to discount for this element.

The increased competition between stations and the rising tide of advertiser interest in television will certainly stimulate much new audience research on this medium. Although some of the "fact-finding" to date has been done by corner-cutting methods of dubious validity and with obvious prejudiced objectives, the picture looks brighter each month. Several agencies and advertisers have done some fine pioneering work and the entrance of syndicated services into the field gives us continuous, comparable data for study. With the quickening pace of television research, the present day setowner takes on more and more the appearance of a guinea pig. I can't resist a paraphrase of Churchill's famous statement: "Never before have so many wanted to find out so much from so few."

Plenty Room Upstairs

"With Television such a fast moving new branch of show business," one radio executive complained, "all we get are propositions from people who 'want to get in on the ground floor.' Nobody has yet offered to start on the second or third floor."

'Ike Fright' Scares TV Aud Players

By JOHN REED KING

Compared to radio, television audience participation shows are as different as Arthur Godfrey and Van Johnson. All the rules and regulations for the one are "out the window" when you try to do the other. Many factors go to make up this difference.

Television calls for a greater variety and movement while at the same time limiting the speed and direction of action and thought. In radio the "mike" can keep up with the rapidly changing tenor of any whimsy of an emcee or contestant. Not so in television! The "ike" can follow a planned course of television action, but "hit a long fly down the left field foul line" and it will be a matter of luck if the camera is to catch it when the action takes place.

Another major problem is the attitude of the contestant. Just when we were getting them over much of their "mike fright" in radio along came television with a new and completely different hazard, "camera coyness." The contestants veer away from the seeing-eye and favor the microphone in the hands of the m.c. And the audience participation show put on in the labyrinth of the present day television studios so over-awes the contestant as to render him or her a lifeless mass of humanity, smiling wanly as it looks around for the nearest exit.

After struggling with this very serious problem for three or four years we shifted the "Missus Goes a-Shopping" on TV into the local grocery store, caught the folks in

(Continued on page 40)

Des Moines—Following the appointment of Paul M. (Luke) Elliott as local sales manager of KRNT, his place in the sales dept. has been taken by Carter Reynolds, former continuity director of KRNT and former staff announcer on KRNT and WMT, Cedar Rapids. Dick Covey has been named to succeed Reynolds as continuity director.

Zenith Hails Phonevision As Tele Programming Panacea

By E. F. McDONALD, Jr.
President, Zenith Radio Corp.

Chicago.

I doubt if there were ever two great industries that needed each other more than television needs the movies and the movies need television. But only now have both industries come to realize how much help each can receive from the other.

The biggest worm in television's apple is programming. Only 45% of today's television set owners are satisfied with the programs they see, and dissatisfaction is growing as the number of set owners increases. Today's purchasers expect more in the way of programs than sports events and the kind of shows that advertisers can afford to sponsor. Movies provide the answer.

The movie industry has proved itself the greatest creator of visual entertainment that history has seen. But the fascination of television is so great that there is a sharp local drop in movie attendance every time there is a television program of great popular appeal. Remember what happened to New York theatre attendance during telecasts of the World's Series and the Louis-Walcott fight?

In the entertainment field the public gets what it wants. People want to see new movies in their homes, along with other programs, and the majority of television set owners are willing to pay for them. To date, new movies have not been available for television because Hollywood can't afford to release its costly productions for the relative pittance advertisers can pay, and advertisers cannot possibly afford the production cost, sometimes exceeding one million dollars per hour, that is required to make first-class movies.

Until about a year ago this impasse seemed hopeless. To present new movies and other costly entertainment television had to have a boxoffice so it could collect a fee from each person who thus, by television, had the theatre moved into his home. But there was no boxoffice, so the movie and television industries were preparing to slug it out.

Then came Phonevision, to provide the boxoffice. For many years I had been urging the radio and television industry to find some method of collecting a fee for home showing of costly features. Little did I dream that the solution would come from our own laboratories.

All Done with Buttons

Last July Phonevision received its first public demonstration. Hollywood newsreels were telecast from our transmitter on Chicago's west side, and picked up by our demonstration receiver on Michigan Avenue. But there was something missing. The picture we transmitted was not quite complete—it jumped all over the screen on the receiver. Then a button was pressed on the receiver. The picture straightened out as if by magic, and was just as perfect as regular television.

Here is what happened:

The television picture transmitted over the air lacked certain key signals. These were sent from the transmitter to the receiver over a standard telephone wire and the picture straightened out.

In the near future it will be possible for you to call the telephone operator, say "I want to see 'One Touch of Venus,'" and then see that picture in your own home on your own television set. Without calling the phone company to get the key signal on your telephone line, the picture will be a headache-producing blur; with the key signal it will be clear and sharp. The charge for seeing the picture will appear on your monthly telephone bill. This charge of about one dollar will be divided between the telephone company, television station, and movie producer.

The television set of the future will be a dual purpose receiver. It will receive conventional television just like any other set. It will also be connected to your telephone line and receive pay-as-you-see movies and other costly entertainment by Phonevision.

Standard television transmitters can be modified at little expense to broadcast both conventional television and Phonevision.

In recent months we have had a constant stream of visitors anxious to see and learn more about Phonevision. Included were major executives from motion picture producers, broadcasters, radio networks, the telephone companies, other radio manufacturers, the Federal Communications Commission, etc. With one exception, the response has been enthusiastic, and we have been embarrassed because some of the interests concerned want to move faster than we.

I am not at liberty to identify the organizations and individuals with whom we have discussed Phonevision, but I can tell what some of them have had to say.

The head of one major studio brought 17 executives and engineers to Chicago for a demonstration. At its conclusion he said to his people, "Gentlemen, you have seen history in the making." To me his brother said, "Don't let anyone tell you that your development, Phonevision, is not what television and the movie industries need." Another, "Anybody who ignores this development is crazy."

During discussions with movie producers, I made it a point to comment about the possible effect of Phonevision on their theatres. One said, "We need the additional circulation." A second said, "This is going to help a lot of theatres. Suppose the next Louis-Walcott fight were available on Phonevision and in the theatres, but not on free television. What a boxoffice for every theatre that shows it! There will be lots of events like that."

Telephone company engineers said that from a practical, commercial standpoint they believed Phonevision was theft-proof. One telephone executive said that all telephone companies already have the accounting and billing set-ups to take care of collecting Phonevision fees and making distribution to the transmitter and provider of entertainment. "The same thing is done every day," he said, "with ship-to-shore telephone, long distance calls through different exchanges, and even with telegrams."

OZZIE and HARRIET

Beginning the Fifth Season

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Another Gold Rush For California '49'ers?

By JACK HELLMAN

Hollywood.

Pictures have taken on a double meaning along these latitudes and the entrenched cinema doesn't know which way to jump. The play-it-safers, eyeing television with both jaundice and suspicion are all for hopping on the bandwagon, on the theory that a back seat is better than no seat at all. Then there is the smug set, watching the parade with an air of detached aloofness.

Hollywood is viewing the labor-pained TV much as it did the emergence of sound-on-film. They are, however, better prepared to meet the eventuality that threatens their art than they were when the screen started to talk. Deep down the picture companies know that progress can't be stopped and video is on the march. A watchful waiting policy seems the safest to bolster their morale and they're also playing along with the idea that mistakes will be made and millions lost so let the other fellow do the pioneering. Then they'll move in for the kill and get what they want.

That assumption is generally taken on the advice of observers, who say that tele will be too expensive a plaything for short bankrolls. So far they feel that tele in the Los Angeles area has yet to kick up its heels and their reasoning is justified by the slow stride of the new art form. Whether they're due for a rude shock or can go along being complacent is a matter of months. By the turn of the year, the 49'ers may either be in the midst of another gold strike or they'll be hocking their annuities to keep going.

The local situation has been an unhealthy one for progressive action. Only one station, Paramount's KTLA, has been commercially active due to its jump on the field and such a condition dulls the edge of competition. There was no reason for the town's only other station, Don Lee's W6XAO, to outdraw the Par operation at the home sets. Nothing was coming in, fiscally speaking, so why pour money into programming. Lewis Allen Weiss, Willet Brown and Tommy Lee are sound businessmen so they just coasted until their commercial license came through, a few weeks ago. The calibre of shows will now improve on both stations and that, in turn, should reflect in the increased sale of receiving sets.

Before the year is out all seven channels should be alive and hopping and then the dog-fight or rat race will be on in full cry. All four nets will be in the thick of it, with a strong competitive nudge from Paramount, KFI and the Thackrey station, which may or may not take a Warners pattern. There's activity in Frisco and San Diego and the nucleus of national skeins should be moving before spring.

It's too early to tell how the competition will shape up and where the strength will lie but from the looks of things NBC will be up in the forefront as it has in all the years of sound broadcasting. CBS was late in swinging into line and had to be content with a partnership deal with L. A. Times. Whether KFI, going it alone, can match the strides of the networks and picture companies with their loose purse strings and talent pools is highly speculative. Owner Earle C. Anthony, with a few millions of his own, says he's in it to the finish and doesn't want or need any partners.

The town is still not as hopped up on tele as New York but this is the world's picture capital, the sprocket kind as opposed to tubes.

TV: 'A Careening Ride To An Early Grave'

By HARRY HERRMANN

In George Kelly's mad satire on the theatre "The Torchbearers," a crackpot dramatic directoress, Mrs. Pampinelli, declaims: "Whenever the torch of essential culture has been raised, there has unfailingly been the concomitant exactment of a human life." Whereupon a cuckoo clock sounds off and everybody laughs at her.

But she's not fooling . . . When you get into the business of raising the torch of culture in television you find yourself knee deep in blood, sweat and tears. A little piece is chopped off your life every time a little break comes. Like the time on the Hourglass Variety Show the talking crows wouldn't talk to Colonel Stoopnagle; or the time the actor sprang a nosebleed and between every shot of him that went out on the air ducked behind a piece of scenery where a trained nurse doused him in a bucket of ice water. For some reason it's always distressing to see a man walk past a window that's supposed to be 50 stories above the ground.

But these things do happen.

Many people, especially actors, complain of the long waits they must endure while a telesbow is being put together. But that's nothing compared to some of the waits that are endured up in the control room. For instance, those nerve wracking, silent minutes that dragged by while the camera was trained on a closed door and no nobody came through. An actress was behind the door fighting it out with the lacey negligee she was trying to get into for a "quick" costume change. Or those spectacular waits that come when two or more of the cast are trying to hold an interesting but deadly pose on camera one while camera two is scurrying into position to take the next shot.

Neither aspirin, nor benzedrine, nor coffee, nor any combination of the three, is potent enough to pad the jolt that comes when the B current fails in the monitor tube and everybody tuned into the network sees the picture except the director and his T.D. They don't do a thing for you when an actor in the play forgets the business of turning off the prop radio leaving a vocalist and his guitar accompanist wallowing in desperate music with no cue to cut.

But such things don't necessarily have to happen while you're on the air to put the cracks in your dome of many-colored glass. Your nerves can get a tremendous kick out of having a Japanese tumbling troupe refuse to go on until somebody finds a wallet that's missing from the dressing room. Or you can ponder the inconsiderateness of the leading child actor in your touching Christmas playlet who stepped in front of a rolling truck the day before the broadcast.

Fortunately, there are compensating experiences that put the brakes on a director's careening ride to an early grave. A fine piece of acting such as Ethel Owen gave in "The Royal Family" is medicine to frayed nerves. The convincing teamwork performance of the entire cast of "The Silver Cord" makes life worthwhile. And there's a swell feeling that comes up inside you when one of the fellows on the cameras sets up an angle that gives you a picture whose composition makes it worthy of hanging in the Metropolitan Art Gallery.

And yet when your wife says, "I think you got your sciatica from sitting in that wet gutter last Tuesday night," you know that was the night the performing bear put on his unexpected, unrehearsed performance and the studio crew ran out of mops. How high can you raise the torch of culture?

CURNUTT'S KCBC EXIT

Des Moines, July 27.

Miles Johns, exec vice-president of KCBC, Des Moines, has announced that Allan Curnutt has resigned as general manager. Curnutt had held the post since June.

A successor has not yet been announced.

PAUL TAUBMAN

Pianist-Organist-Conductor

"Rosemary," "Perry Mason"

"True Detective"

"Mysterious Traveler"

"Adventures of Frank Merriwell"

RCA Victor Recording Artist

TV in the Classroom

By EDWARD STASHEFF

(Director of Educational Programs, WPIX, N. Y.)

Perhaps no branch of television programming has received as much lip-service, as much vague praise, as much anticipatory drum-beating for its "terrific potential" as has education. And (no perhaps about it) no program type has been given as little attention in the past eight years, or as little air-time, with the possible exception of "how-to-do-it" shows which are educational in a sense, but not what all the drumbeating has been about.

There are good reasons for this. Educational television is about the easiest type of program to do, but one of the hardest to do well, and take that on the word of one who has been connected with his share of turkeys on three local stations. Yet, with the public pretty well hypoed on television as the greatest educational medium of all time, with receiver manufacturers all set to hit school market but stymied by lack of suitable school-hour programming, increasing pressure is being brought to bear. So we'll have to do more informative shows, and we'll have to make them good! We'll have to make sure that the old sugar-coating around the bitter pill of knowledge is the thickest and sweetest, video-wise, that we can contrive. And yet we must be equally sure that the substance is there, and that it's a substance worth swallowing!

And we'll have to clarify our thinking about "educational programming." Educational radio broadcasters have long been stressing the difference between information and education. Each has its place, but the former is so much more easily supplied via quiz programs that we tend to fall back on it. What's the difference? Well, roughly, an information item simply pours facts into the viewer; a truly educational program leads him out of some field of ignorance, brings about some valuable change in his thinking, establishes a new concept or new point of view. In short, an educational program should make the viewer think, and thinking is the most painful process known to man.

WPIX's All-City Workshop

Another bet that broadcasters, at least in the larger cities, have been overlooking is the proper utilization of the tidy gold mine to be found in communities which have well-organized educational radio programs under the auspices of the local school system. In Chicago, Indianapolis, St. Louis, Detroit, and Newark are groups of high school students, the cream of each current crop, who are organized into central radio workshops. The New York City Workshop was the principal reason for the success, frankly, of "There Ought to Be a Law," one of the longest-lived series of an educational nature to hold the air in this town. And it's no secret that WPIX has already enlisted the cooperation of New York's All-City Workshop for participation as a group on one show and as individuals, changing each week, on another.

Intimacy Is The Clue To Television's Charm

By JO MIELZINER

When a new medium is going through the growing pains of early development, it is rather dangerous to make any dogmatic statements about its future.

It can be stated, however, that television will always be a basically visual medium. No matter how compelling the audio element of a program may be, what the public sees will have a greater impact than what they may hear. It is a recognized fact that the average human's visual memory is much more developed than the oral one.

I will risk a second dogmatic statement about the future of television. This is a medium of intimate contact. Whether it is a sport event, a dramatic presentation, or a technical demonstration, it is the element of intimacy which will always be captured. Regardless of the increase in the size of home receiving sets or video projects in theatres, this element of intimacy will always be one of television's strong points.

Past experience has proven that new inventions like the development of motion pictures and radio have not killed the legitimate theatre. The theatre somehow remained as appealing as ever. Economically it has suffered and is suffering strong competition. In a strange way, the element which makes the legitimate theatre survive so much competition may be the clue to one of television's strong potential points. The members of the legitimate theatre audience are eye and ear witnesses to a performance which has a sort of exclusive characteristic. The performance you see on the stage, because of human frailties, cannot be identical with the performance that was given the previous night or that may be given the following night.

The little temperamental and mechanical accidents and changes in tempo or even the occasional lapse of memory on the part of an actor are characteristics of the art of the theatre; they are possibly some of the most attractive and charming ones. When the theatre audience is moved to laughter, tears, or excitement, it is always that feeling on the part of the audience that they have witnessed a unique performance. None of the new mediums of the 20th Century capture this element with the possible exception of television.

I am particularly concerned with the problems of the visual picture in television production. Since the great majority of shots are likely to be intimate ones, settings in themselves must be considered from an entirely different viewpoint from stage settings or even motion picture settings.

Of all the mediums available to enrich the visual aspect of the actor's art, lighting and costuming are the most intimate and personal.

I believe it is particularly true of this early phase of television experimentation that the maximum effort in the visual line should stress the perfection of these two techniques. Of the two, I believe lighting is the most important.

Effective lighting can only be achieved by the collaborative efforts of both the art director and the engineer. It is a great mistake for any television producing studio to put the responsibility solely in the hands of either the technician or the artist. No matter how creatively inspired the art director is, he dare not proceed alone on this uncharted sea. It is equally absurd to assume that the technical equipment and studio application of either stage lighting or motion picture lighting can answer the demands of a television studio. The laboratory or studio engineer, without the creative eye of the art director, is equally restricted in the ultimate mastery of good television lighting. In a laboratory he may rule supreme, but when it comes to dramatization, design and the fullfillment of imaginative ideas, he must recognize the need for his collaboration with the artist.

I believe that entirely new lighting equipment must be designed and manufactured to meet the needs of this new medium.

Besides the collaboration of studio engineer and art director, I believe the studio engineer must give serious consideration to the fact that the improvement of microphone booms and other sound equipment cannot go on simply by borrowing from radio technique, nor even from audio practices in motion picture studios.

The greatest present danger in television production is the dominance of the type of technicians, producers, writers, and engineers who act as though this was simply another radio show with video as an added attraction. This is a new and visual medium. It calls for a fresh and courageous eye!

Tele Set Prices Will Come Down —But in Moderately Distant Future

Possibility of a reduction in the price of television receiving sets in the immediate future is extremely remote. That's the consensus of TV set manufacturers, who point out that the only reductions made to date have been effected at the expense of picture quality or picture size.

Situation is perhaps best summed up by Ernest A. Marx, general manager of DuMont's TV receiver division, who declared: "It appears evident that, in general, price reduction of television receivers cannot be immediately attained without serious inroads on quality. Sooner or later, the buying public always recognizes these truths and adjusts its buying habits accordingly. There will always be high-priced automobiles and medium and low-priced ones. All give similar service, yet the market for a quality car will always exist."

Marx emphasized that no one is more anxious to bring prices down than the receiver manufacturer. "When, as and if this becomes possible," he said, "the consumer may be assured he will receive the benefit of any such reduction. Momentarily this appears to be in the moderately distant future and, for all practical purposes, there is no reason to believe that any price reduction is in any way imminent."

Chief reasons for the present high cost of TV sets, according to a manufacturers' survey, are the number of circuits necessary in each set and the high cost of the cathode ray tube, which provides the viewing screen. TV set uses about 35 standard radio tubes, as compared with eight in the average radio. Cathode ray tube, in addition, must still be hand-made in the larger sizes. With mass production of radio tubes already effected, it's considered unlikely that any further savings can be made there, so that the principal basis of price reduction in TV sets would lie in working out a mass production system for the viewing tubes, which is not considered possible in the foreseeable future.

With direct-view sets, utilizing viewing tubes of 10 inches or larger, virtually pegged down to their current price, some manufacturers look for reductions to come in projection models. Latter can operate with cathode ray tubes as small as five inches and some manufacturers are working on two-inch tube models. According to Hamilton Hoge, prexy of United States Television, the smallest of these tubes already will give a bigger picture than the biggest direct-view tube. "All that remains," he said, "is to increase the brilliance and clarity of projection sets a little more and they will have everything. This is being done every few months or so, and 1949 should therefore see projection television surpass direct-view."

Hoge declared that mass production of tubes as small as two inches should be relatively simple.

VARIETY Ad Agency Television Personnel

(Containing list of television directors and chief time buyer.)

AGENCY	ADDRESS	TELE. No.	TELEVISION DIRECTOR	TIME BUYER
Allied Advertising	167 So. Vermont, L. A. 4	DRexel 7331	Bill Welsh	Shirley Peron
Atherton & Currier	420 Lexington Ave., N. Y.	LE 2-8795	John P. Atherton	William T. Tieman
Aubrey, Moore & Wallace	230 No. Michigan Ave., Chicago 1	RAn 0830	J. H. North	J. H. North
N. W. Ayer	30 Rockefeller Plaza, N. Y. 20	CI 6-0200	H. L. McClinton	Tom McDonough
Ted Bates	630 Fifth Ave., N. Y. 20	CI 6-9700	Thomas F. Harrington	Edgar Small
Batten, Barton, Durstine & Osborn	383 Madison Ave., N. Y. 17	EL 5-5800	Wickliffe W. Crider	Frank Silvernail
Batten, Barton, Durstine & Osborn	919 No. Michigan Ave., Chicago 11	SUperior 9200	Russ Tolg	Cora Hawkinson
Benton & Bowles	444 Madison Ave., N. Y.	MU 8-1100	Herb Leder	George Kern
Biow Co.	9 Rockefeller Plaza, N. Y. 20	PL 7-4100	Wm. Morris	William Morris
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Brooke, Smith, French & Dorrance	East Jefferson at Burns, Detroit 14	VAlley 2-9700	James B. Hill	Herbert R. Bayle
Buchanan & Co	1501 Broadway, N. Y. 18	LO 3-3380	John Sheehan	Bill Smith
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Doherty, Clifford & Shenfield	350 Fifth Ave., N. Y. 1	BR 9-0445	Chester MacCracken	Helen Wilbur
Donahue & Coe	1270 Ave. of Americas, N. Y.	CO 5-4252	A. Carl Rigrod	A. Carl Rigrod
Roy S. Durstine	730 Fifth Ave., N. Y.	CI 6-1400	Maurice J. Condon, Richard Eastland	Bergi Boe
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Erwin, Wasey	420 Lexington Ave., N. Y.	LE 2-8700	Joe Brattain	Ray Simms
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Federal Advertising	385 Madison Ave., N. Y.	MU 8-4200	Francis C. Barton, Jr.	Penelope Simmons
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Foote, Cone & Belding	919 No. Michigan Ave., Chi. 11	SUperior 4800	Jim Fonda	Genevieve Lemper
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Kuttner & Kuttner	646 No. Michigan, Chi. 11	SUperior 7940	Larry Kurtze	Ed Stern
Al Paul Lefton	521 5th Ave., N. Y.	VA 6-4340	Edwin S. Friendly, Jr.	Edwin S. Friendly
Lennen & Mitchell, Inc	17 E. 45th St., N. Y. 17	MU 2-9170	Nick Keesley	Frank Daniels
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McCann-Erickson	50 Rockefeller Plaza, N. Y. 20	CI 5-7000	Lee Cooley	Wm. C. Dekker
McCann-Erickson	318 So. Michigan Ave., Chi. 4	WEbster 3701	Bill Vance	John Holmes
Malcolm-Howard Adv.	203 No. Wabash, Chi. 1	RAndolph 7942	Art Holland	Art Holland
Marschalk & Pratt Co	535 Fifth Ave., N. Y. 17	VA 6-2022	Edward J. Whitehead	Herbert Gesregan
J. M. Mathes	122 E. 42nd St., N. Y.	LE 2-7450	William H. Vilas	William H. Vilas
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Arthur Meyerhoff	410 No. Michigan Ave., Chi. 11	DElaware 7860	Ben J. Green	Carol Perel
Mitchell-Faust	230 No. Michlgan Ave., Chi.	STate 6610	Holman Faust	Mary Poloson
Emil Mogul	250 W. 57th St., N. Y. 19	CO 5-2482	Emil Mogul	Helen Munroe
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Newell-Emmett Co	40 E. 34th St., N. Y. 16	MU 3-4900	George F. Foley, Jr.	N. F. McEvoy
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Robert W. Orr	4 West 58th St., N. Y.	PL 9-8050	John G. Hoagland	John G. Hoagland
Owen & Chappell	595 Madison Ave., N. Y.	PL 8-2400	David Hale Halpern	Marc Seixas
Peck Adv.	400 Madison Ave., N. Y.	PL 3-0900	Charles Furey	Charles Furey
Pedlar & Ryan	250 Park Ave., N. Y. 17	PL 5-1500	Edgar G. Sisson, Jr	Mary Dunlavy
Presba, Fellers & Presba	360 No. Michigan, Chi. 1	CEntral 7683	Mark Smith	R. N. Cushing
Reineke, Meyer & Finn	520 No. Michigan, Chi. 11	WHitehall 7440	Frank M. Baker	Frank M. Baker
Fletcher D. Richards	10 Rockefeller Plaza, N. Y. 20	CI 7-6383	Kenneth Young	Geo. Panentat
Roche, Williams & Cleary	135 So. LaSalle St., Chi. 3	RAndolph 9760	N. J. Cavanagh	N. J. Cavanagh
Ruthrauff & Ryan	360 No. Michigan Ave., Chi. 3	FInancial 1833	Fran Harris	Holly Shively
James P. Sawyer	19 W. 44th St., N. Y. 10	MU 7-0940	James P. Sawyer	James P. Sawyer
Schwimmer & Scott	75 E. Wacker Drive, Chi. 1	DEarborn 1815	Earl Bronson	Evelyn Vanderploeg
Russel M. Seeds	919 No. Michigan, Chi. 11	DElaware 1045	Jack Simpson	June Jackson
Sherman & Marquette	919 No. Michigan, Chi. 11	DElaware 8000	Louis J. Tilden	C. E. Bolgard
Show Productions	247 Park Ave., N. Y.	PL 5-4200	Adrian Samish	Carl Stanton
Simons-Michelson Co.	11th Fl., Lafayette Bldg., Detroit 26	CHerry 3000	Glenn Kyker	C. Allison Belcher
Strauchen & McKim	1301 Ingalls Bldg., 6 E. 4th Cinn.	MAin 1618	John G. Maupin	Edmund R. Strauchen
Sullivan, Stauffer, Colwell & Bayles	270 Park Ave., N. Y.	PL 9-3080	Philip Cohen	Jean Lawler
J. Walter Thompson	420 Lexington Ave., N. Y. 17	MU 3-2000	Howard Reilly	Linnea Nelson
J. Walter Thompson	410 No. Michigan, Chi. 11	SUperior 0303	Hal Rorke	Margaret Wylie
Tracy-Locke Co.	1307 Pacific Ave., Dallas 1	RIverside 8655	Monty Mann	Monty Mann
Ward Wheelock Co	Lincoln-Liberty Bldg., Phila	RIt 6-7500	Diana Bourbon	Richard C. Wright
Walker & Downing	Oliver Bldg., Pittsburgh 22	GRant 1900	R. C. Woodruff	William S. Walker
Wade Adv. Agency	20 N. Wacker Dr., Chicago 6	STa 7369	Jeff Wade	William B. Condon
Warwick & Legler	230 Park Ave., N. Y. 17	MU 6-8585	Tevis Hume	Lester Malitz
William Warren	122 E. 42nd St., N. Y.	LExington 2-1795	Stevens P. Jackson	Stevens P. Jackson
Weiss & Geller	400 No. Michigan, Chi. 11	DElaware 1124	Marvin Mann	Helena Clayton
Winius-Drescher-Brandon	1706 Olive St., St. Louis 3	CHestnut 6380	Vernon L. Morelock	Vernon L. Morelock
Wolfe-Jickling-Dow & Conkey	76 West Adams, Detroit 26	CAdillac 1865	J. A. Christensen	William D. Lewis
Young & Rubicam	285 Madison Ave., N. Y.	MU 9-5000	Sylvester L. Weaver, Jr.	Carlos Franco
Young & Rubicam	333 No. Michigan, Chi. 1	FInancial 0750	Phil Bowman	Marian Reuter

'Ike Fright'

Continued from page 38

a more friendly setting, found them more eager to participate and more able to have fun.

Going at the problem from another angle about five years ago, we found considerable success in the use of the telephone with the participants safely at home in their own living rooms and contesting "through the looking glass." Easy to produce, the idea has been widely copied across the U. S. television scene, and it will probably grow and grow as it has done in radio.

Stunt shows are, of course, "at home" in television, and suffer only when they trespass the borders of good taste or sound planning. Straight question audience participation will probably win out, however, for the video field offers an absolutely unlimited source of good questions.

Fitting itself into the whole TV medium, this can be said for the audience participation show: It's an easy type show to do requiring little rehearsal. With limited studio facilities and minimized rehearsal schedules, the audience participation format drifts easily into a schedule that is "too corseted" to allow 10 or 12 hours of rehearsal as in the case of dramatic shows. And since news and sports, while furnishing the backbone of TV with front page events, cannot "put all the meat on the bones," it will be desirable to have a facile type of show that can be done easily and quickly and still come out with attention-getting vigor.

Fraught with possibility, its only danger lies in the ability of m.c., cameramen, directors and engineers to develop a collective working mind that works harmoniously along one track and doesn't lose its members along the way. Never before has it been so necessary to get everyone involved to march along step by step in the same mental tracks. One camera pointed the wrong way, one unexpected move on the m.c.'s part and the whole thing is "out the window" instead of over the tube.

More Indoctrination

San Antonio, July 27.

Monte Kleban, WOAI's program-production manager, and Charles Jeffers, the outlet's chief engineer, leave Sunday, Aug. 1, for New York, where they will spend three weeks at NBC, working on television.

Both Kleban and Jeffers have been studying television for some time in preparation of bringing the new medium here. They have observed and worked on video in New York, Philadelphia, Washington, Schenectady, Baltimore and St. Louis.

Racine, Wis.—Contract with the American Federation of Radio Artists has been renewed by station WRJN, local ABC airer.

FCC's List Of Television Requirements

By BOB STAHL

On what factors does the FCC base its television station grants in competitive hearings, in which the applicants outnumber the available channels?

Methods of financing the operation and programming plans are, of course, the two chief factors taken into consideration. Based on the several competitive hearings already held for such cities as New York and San Francisco, however, the FCC has devised a number of specific points on which applicants must be able to testify fully. For the benefit of those applicants who will be involved in competitive hearings in the future, VARIETY herewith presents the FCC requirements as detailed by Jack Paul Blume, one of the Commission's chief examiners:

Generally, according to Blume, the requirements are the same for both radio and TV. Applicants must prove he will have enough money to meet his construction and operating costs until such time that his income will equal his expenses. Another important point is whether the applicant lives in the community in which he desires a station grant, or whether he has some community identification. In other words, he must be able to prove that he knows specifically what the community needs in the way of programming.

Commission also considers the applicant's previous radio and/or TV experience, as well as the integration of ownership and operation. FCC will usually favor, Blume implied, an applicant who plans to operate the station himself, rather than an absentee ownership arrangement. As far as the technical aspects are concerned, the applicant must be able to prove that his engineering plans will adequately cover the area and will not interfere with other channels operating in the same district.

For television specifically, the applicant must be able to prove that he can actually secure the transmitter site proposed, that adequate water and power are available at the site and that it's easily accessible. Applicant must also detail all construction work, including costs, for such items as studios, dressing rooms, etc. He must present evidence to prove that his equipment, including that for use at the transmitter, studio and on mobile units, will be sufficient to perform his programming plans. Costs, of course, are an important consideration here also.

Applicant must break down into complete detail his staff plans, listing by number the technical and programming personnel with which he plans to operate. Of special significance in this category, because of the acute shortage of experienced video personnel, is the applicant's testimony on where he plans to recruit his staff and how he plans to train them for TV work once he gets them. Salaries to be paid to staffers must also be broken down into fine detail.

As far as programming goes, the applicant must present a complete program schedule and analysis. Number of operating hours must be broken down into time for studio, remote, network and film shows, with a further breakdown necessary in percentage terms on program types, such as educational, entertainment, religious, etc. Programming must then be analyzed in relation to the proposed equipment, to prove the equipment will be sufficient to carry out those plans. Applicant must also testify as to his proposed programming sources, showing in detail where the talent will come from, where he'll obtain his film and newsreels, remote pickup points, availability of sports events and what rights to those events will cost, etc.

Videomentaries

By ROBERT P. HELLER
(*Executive Producer, CBS*)

The time is now for the predestined marriage of the documentary to television.

It is now because, since seeing is believing, more than hearing is believing, documentarians are eager to embrace television with the pentup passion of lovers who have waited patiently but too long. The producers of programs whose purpose is to stimulate action on social issues by presenting a clear, complete picture of reality, welcome the new dimensions of sight as an opportunity to realize the final maturity of the documentary form.

Robt. P. Heller

On the other side, television—a new medium, on approval, seeking the loyalties of an ever expanding audience—should be quick to recognize the documentary as perhaps the most perfectly prepared of all existing radio forms for immediate translation into the new medium. The documentary may well become the one area of programming in which television can find perfection soonest.

I don't suggest that television is made-to-order for documentaries, in the sense that a videomentarian need only be given the facilities to come up with a well-rounded program. There will be plenty of practice and plenty of bumbling, before television audiences will accept videomentaries not on the basis of their novelty but for their substance. I suspect, however, from what I have seen and heard of so-called pure drama and entertainment by television, that their groping years will be far longer and more difficult than documentaries.

Awkward Years Ahead

The great advantage of the videomentary is the lack of precedent. Drama and entertainment programs, developed through years of practice on radio and in films, face the new medium with a past that is pretty thoroughly formulated, almost calcified. Television, reacting to the needs of rapidly expanding program schedules, will probably attempt to carry these existing radio forms into the new medium bodily, without too much modification. So the next few years will be awkward years, years of very slow transition, as producers try to free themselves of the established cliches of radio and films, searching for the fresh devices so necessary to communicate effective drama and entertainment to the privacy of the Jones' living room.

I predict that the producer of videomentaries will have an easier time of it—if he is given the chance. In the carryover from radio, he does not bear the burden of history. His form is relatively new, even for radio. With all its recent successes and growing acceptance, the radio documentary is still experimenting, still willing to take a chance on a new device, a new format. Thus, the new videomentarian, stimulated by the gift of sight, will be more disposed to face his problems as a free creative agent, unencumbered by the memory of standard radio successes.

There is only one trap into which he may be tempted to fall. If he thinks that the film documentary is something to be imitated, he's doomed to failure. If, by looking for precedents in this visual medium, he takes the soft, unadventurous way, he cannot fulfill the promise. For the film documentary, despite the sincerity of its makers and followers, has never managed to gain the acceptance of mass audiences. It has advanced and improved in recent years, but on the whole it still rides the church-school circuit. It still retains—and regrettably enjoys—the stamp of the esoteric.

The new videomentarian must forget the past. In the new world of sight and sound, shaped for the Jones' living room, he is at a threshold. He is entering a new universe—a universe that can now be seen and heard as it moves through space and time—a universe that can be lived and believed by all Americans. He has one great responsibility. He must not copy. His imagination must equal the inventiveness of the scientists who created his new medium. He can pioneer a new pattern of communication, blended out of new possibilities of the marriage of sight and sound. He has a weapon that can make people accept reality, and do something about it. He has new problems, but he has new tools. The vistas offered by the infinite combinations of actuality, of films, of cartoons, of animation, of studio dramatizations—these are enough to make a videomentarian drunk with the promise of his new craft.

But he can deliver the goods only if television gives him his chance. The new industry, if it is brave and wise, will soon let him live this great adventure. Because here, by creating a novel and real experience for the millions, a relatively young medium can declare its freedom from tradition and prove its determination to serve the people and the future.

The videomentary promises public service beyond our fondest dreams.

Labor's Behind-the-Scenes Moves For Peace In Tele

By RICHARD F. WALSH
(*International President, IATSE*)

Observers of recent television developments have noted that certain labor jurisdictional disputes respecting telecasts from theatres have been resolved, at least temporarily, by collective bargaining elections—a number of which have been won by the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators. And last spring, when the "Tonight on Broadway" program series took video backstage for the first time, labor trouble was forestalled through an agreement that found men from two unions running the cameras and handling the controls.

Some observers (who have given little thought to the matter) comment that the International Alliance is "muscling in" on television. Our members don't appreciate that term. It implies they have entered, from a point outside, a medium foreign to their experience. But to us the opening of a new television station seems much the same as the opening of a new theatre—where, naturally, we would go after the work.

To grasp this thinking, it is necessary to understand a little of the IATSE's historical background. Our unions started, shortly before the turn of the century, when dramatic entertainment was confined to stage shows. The pioneers who banded together in the old National Alliance included practically everybody who worked behind the scenes, day after day, putting on the performances. These people, unlike the actors, directors and playwrights, had little chance to become famous or even to clean up with a hit. Their pay was normally low. In the hands of fly-by-night producers, they often got no pay at all. A flop on the road could strand them far from home.

Unionism under the IATSE changed all that. The allied stagehands, after many a tough battle, established good pay scales and a large measure of security. In so doing, they established fraternal bonds far surpassing those found elsewhere in the labor movement. I believe this occurred because theatre folks are naturally clannish and are drawn together by the excitement and the rigors of their existence. Thus, the IA became more than a mere union. It was—and still is—a way of life, a proud inheritance, an organization revered and defended with almost religious fervor.

That spirit explains something the public needs to realize about jurisdictional disputes. This can best be illustrated by a contrast with what goes on in England. There they have a method of arranging labor peace by lifting men from one union and putting them in another. The job determines the affiliation. But here, by cherished custom, the affiliation most often determines the job. Any shift from that would be a tough pill to swallow, for members cling to a union like the IATSE as they cling to their churches and their families.

In our philosophy, the Alliance can and must change with the industries it serves, but it cannot and must not be destroyed. By that token, when show business went beyond the realm of live entertainment and moving pictures sprang up, we naturally went along. No matter where or how the show was put on, our stagehands considered it their job to set the stage, handle the props and lights and take care of any other mechanical chores. So they went to Hollywood. And because, at many theatres, the show was revealed through a machine rather than through pulling a curtain, the IATSE projectionist was born.

When radio developed, we went along there only to a limited extent. In our philosophy, something you just hear and seldom see could hardly be considered a show—hardly a part of show business. However, when the public comes to the studio for a look, that's a different matter. Then a stage must be set. Visual entertainment is involved—and with it, naturally, the IA.

Now, with the advent of television, we find show business once more extended. Visual entertainment got off first base when it reached the motion picture screen, and it is now getting off second—reaching the screen almost instantaneously from sites of great world events and carrying them, plus Hollywood films, straight into the home. Naturally, as usual, we of the IATSE are going along. We know people always will want to see shows, regardless of where, and our members will always be on hand to help provide them.

Although television is predominately an extension of stage and screen and the newsreels, we realize that it is transmitted in a manner somewhat similar to radio. Therefore, we realize that the unions most active in radio can make claim to some television work.

I am certain, however, that jurisdictional troubles will be permanently resolved—I hope in the very near future. Negotiation is the way to do it. Already talks have begun between the IA and the International Brotherhood of Electrical Workers. Thus, so far as the two American Federation of Labor unions in the field are concerned, job lines may soon be clearly drawn. And such a settlement should set a far-reaching pattern.

Standard Drops Option On Telecast Rights To Coast Grid Games

Hollywood, July 27.

Standard Oil has given up its option to sponsor 15 Los Angeles Dons football games this season over television station KTLA, according to BBD&O. Standard's bow throws open one of the best west coast buys of the fall season.

Oil Company's heavy advertising expenditure has wiped out its video savings and is the cause of their giving up the telecast option, it is reported.

Telecasting of the 15 Dons games was to have run Standard close to $22,500; it is understood. Nut includes $12,500 KTLA paid for the TV rights, $2,000 for film services, $7,500 for station's time and facilities and 500 to the Rose Bowl Committee for one benefit game being played between the Dons and the San Francisco '49ers on Aug. 18 at the Bowl.

Arrangements have been made for the telecasting in full of the eight Dons home games and filming the seven out of town games, condensing each into one-half hour, for videoing at a later date.

Four of the eight L. A. games are played at night and the seven condensations shown at night leaving only four grid battles to be televised in the afternoon. Package boils down to approximately $112.50 per hour of air time over KTLA, as presented to Standard, it is reported.

THE LAST STAND?

By HUBBELL ROBINSON, Jr.
(*CBS Program Veepee*)

On the morning of June 25, 1875, Colonel George Armstrong Custer rode down into the valley of the Little Big Horn. By five o'clock that afternoon it was all over. He had made his famous "last stand" and lost.

Hub Robinson

According to the soothsayers, the crystal gazers and the elder statesmen at Toots Shor's, AM broadcasting is not much better off today than Custer was on that bloody afternoon 73 years ago. Television is about to do to radio what the Sioux did to Custer. There is going to be a massacre.

No one in his right mind can seriously doubt that television is going to be a dominant factor in American life. Even in its present beginnings it provides satisfactions impossible to radio. But it is the height of screwball prophecy to argue that radio will be obliterated within the foreseeable future.

In an article that will appear in Harper's this fall, Bernard B. Smith, a sane, objective commentator on the radio scene, tentatively pegs 1953 as about the earliest that television can come into its own as a full scale national medium. Most of the conservative prognosticators in the trade seem to be in general agreement.

In the meantime and thereafter, AM broadcasting is going to be very much with us. Radio will, for the most part, have to provide the money to nurture television until it attains maturity. From a purely competitive standpoint, television will not be available to the mass of the people before the early 50's. It is also fairly evident to any reasonably constant viewer of television that its showmanship content in general has a long way to go to catch up with radio's.

To hold its own, while it massages the sinews of television, radio must continue developing more and more showmanship in presenting its products and alter traditional concepts that govern what comes out of the loud speaker.

At no time in radio's life has the premium on creative faculty been as high as it is today. It is not a simple question of money; in fact, showmanship, ingenuity and resourcefulness are going to have to do what many producers have attempted to achieve by piling up dollars in production costs—a procedure that is doomed to failure.

Ways must be found to present successfully on the air many personalities presented in other fields, but as yet untried in radio. Another requisite is a fresher presentation for those experienced performers who have the talent but who have never had adequate opportunities at the microphone.

CBS is trying to move in such directions. "My Favorite Husband," with Lucille Ball; Mickey Rooney, as Master of Ceremonies of "Hollywood Showcase" are examples of the first kind of show. The "Morey Amsterdam Show" and "Our Miss Brooks," with Eve Arden, illustrate the second need. "The Little Immigrant," created by Cy Howard and starring J. Carroll Naish, is still another type.

All of these shows are priced well below the figures which have prevailed in the market for comparable properties for a long time. In each of them there has been a genuine effort to substitute imagination for dollars. This is no tendency to cut back the artist's opportunity for big earnings. On the contrary it is our conviction these shows will exist in a much healthier economic climate than the higher priced shows of the past. Because of that they will have a much greater chance of survival with a correspondingly longer performing life for the personalities, writers and directors involved. Over a period of years, their earnings can be greater because their security is greater.

It seems to us now, as it has for some time, that show-wise radio must move along these lines. If it does, "The Last Stand" can be converted into a readjustment of radio and television, flourishing side by side, rather than a massacre.

Don't Pinch Me

By EDGAR KOBAK

TV is show business, so is broadcasting, so is advertising—and all good salesmen are good showmen. TV brings sight as well as sound to selling electronics—with the advantage of not having to be in the presence of the salesman, who often has halitosis, bad manners and a total lack of terminal facilities (shut-up-ability, giving the prospect a chance to say "yes"). TV takes his place in your home—you can take him or leave him, as you please—his messages are kept short (you know—Codes) and told just as the boss actually wants his sales story told. All that TV lacks is a fountain pen that writes and a dotted line for the signature. (Guess salesmen will keep their jobs after all.)

Everything in life is show business, everyone is in it—it is all a matter of approach and application—the best showmen win out regardless of the medium used. TV will succeed for many—for many others AM will do the job—and for others the printed word will continue to produce opportunity for all, with competition within as well as between media—competition among artists and writers, all making for success for the smart ones. TV is just another competitor for attention and opportunity and that makes this a great world.

I'm still one of those guys that marvels at Radio and TV. I'd like to see a show at the Palace or the Bijou in Atlanta. The Electronic Age is here—but I don't believe it yet. Maybe I've been dreaming. I'm afraid I'll wake up and find I'm still climbing an electric power tower in North Georgia.

Tele Promotion

Minneapolis, July 27.

KSTP-TV, Minneapolis-St. Paul, has come out with one of the more comprehensive promotional brochures put out within the video trade to date. The piece, documented by the station's promotion manager, Joe Cook, starts off with a review of the outlet's tele background, describes its production facilities, lists its programs with descriptive details, recites how it has been handling listener exploitation and contains pertinent viewer data.

Milwaukee's Survey

Milwaukee, July 27.

WTMJ-TV, Milwaukee, is distributing copies of a second survey made on its own by the Cramer-Krasselt agency of that city on listening habit and other information. The probe, made through an indie research outfit, E. W. Bader, was on the basis of personal interviews covering 12% of Milwaukee's 3,780 TV set owners over a period of two weeks. Private sets on ranged from 62.6% Wednesday nights to a peak of 85.7 Saturday nights. Figures for tavern sets on curiously, were lowest Saturdays, 66.7 and highest Wednesday, 80%. As for the number of viewers per set nights the home average was highest Sundays, 5.6 and taverns, the expected, Saturdays, 33.3.

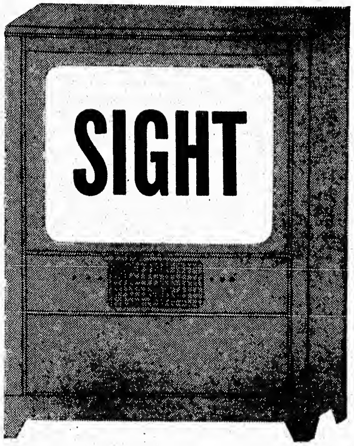
On the question of sponsor identification the findings on four of the station's program ranged from 60%, for the Camel newsreel, to 86% for the baseball games and 88.8 for the wrestling matches. Of the 312 set owners who were asked whether they were getting as much value from their set as expected at the time of purchase, 100 answered better, 188 said about as good as expected and 17 not as good. Breakdown of home listening came out: 31.8% women, 56.3% men and 11.9% children, the comparison apparently reflecting the current position of sports on the station's schedule.

LOVE AT FIRST

One significant fact to come out of the field of television programming is the active (and consistent) enthusiasm of the critics for CBS-TV showmanship.

As each of the major CBS-originated and produced Television shows has hit the air (and met the critic's eye) the response has been immediate—a case of love at first sight. It is applause not only for purpose, but for fulfillment; for *both* ingenuity and technique — in news as in music, in variety-comedy and in "remote" broadcasting.

Of far greater significance is this fact. In a medium which is still in its infancy, these CBS-TV programs emerge *as fully matured productions on their very first airing* — as the following comments clearly reveal.



Here's what the critics said:

TOAST OF THE TOWN Sunday, 9:30-10:30 pm
"Television seemed to advance five years, at least...Sparked by Ed Sullivan hitting a new high as an affable emcee, the video show maintained a speedway pace...With this show, CBS moves ahead of the crowd as the leader in putting together Grade A Variety fare." RADIO DAILY

CBS-TV NEWS Monday thru Friday, 7:30-7:45 pm
"Much better than the feature-type newscast employed by other video broadcasters." VARIETY

(Also the American Television Society's annual news award for "the station with the year's outstanding news program.")

WHAT'S IT WORTH? Friday, 9:00-9:30 pm
"Prime television programming...It has visual and auditory appeal, each abetting the other. Its content is intriguing and devoid of monotony, and its format is pleasurably informal...There's a tremendous wealth of anecdote and human interest in the program." THE BILLBOARD

PLACES, PLEASE Mon., Wed., Fri., 7:45-8:00 pm
"This new backstage tele series, giving featured performers, bit players and chorines from Broadway a chance at some individual stuff, has a warming informal quality that makes attractive video...Barry Wood as producer-singer-emcee... hits it satisfyingly." VARIETY

FACE THE MUSIC Mon. thru Fri., 7:15-7:30 pm
"Here's one of the neatest little musical packages to be wrapped up for television." (producer)..."has wisely dressed the show with sufficient visual mountings and has given the singers bits of business to do. Latter factor gave the show that all-important movement." VARIETY

TO THE QUEEN'S TASTE Monday, 8:05-8:30 pm
"Most TV recipe shows are as flat as stale beer, but one stands out like a glistening grape in a flavorless aspic. Mrs. Dione Lucas...had husbands drooling...is something of a television sensation." TIME MAGAZINE

THE MISSUS GOES A-SHOPPING *With John Reed King* Wednesday, 1:30-2:00 pm
"Best proof...of staging certain types of television shows 'on location'." Television version "added plenty of color and authenticity." VARIETY

The audience backed up the critics

Certainly of equal importance with critical acclaim is the response of the television audience. Here, too, CBS-TV programming has already established clear-cut leadership.

The most recent Hooper Telerating Report showed that four CBS-TV programs placed among the "top 10"—more than placed by any other station. And Gulf Oil's WE THE PEOPLE with a 46.0 rating was the No. 1 program in the New York area.

TOAST OF THE TOWN's first rating (9:30-10:00 pm) won more than half the viewers with a 56.5 share of audience. And CBS TELEVISION NEWS, only two months on the air, was the only news program to produce a broadcast with a rating in the "top 10".

Praise from network affiliates

A major measure of effective *network* programming is its appeal in other cities. Two affiliates testify to the local effectiveness of CBS-TV programs.

"I am sure you will be interested to know that from the comments and letters we receive, it is clear that CBS, day after day, is doing an outstanding job in Television News. It is programming of this type that helps build large and increasingly loyal audiences to our station."

G. BENNETT LARSON, WCAU-TV, *Philadelphia*

"Congratulations. I think 'Toast of The Town' ranks with the top Television entertainment on the air. It's certainly the kind of programming stations need to build audiences."

E. K. JETT, WMAR-TV, *Baltimore*

For advertisers today these universal tributes to CBS-TV programming have sharply practical implications. To explore them to your profit call CBS Television.

CBS-TV

JACK CARSON

On CBS Friday Night

For

GENERAL FOODS

Management:
FRANK STEMPLE

AIR FEATURES
INC.

247 PARK AVENUE
NEW YORK, N. Y.

PRODUCERS OF MOTION PICTURES FOR SCREEN AND TELEVISION

NOW SHOOTING

"This Is Your World" Series

★ ★ ★

IN THE CUTTING ROOM (IN COLOR)

"Siam"

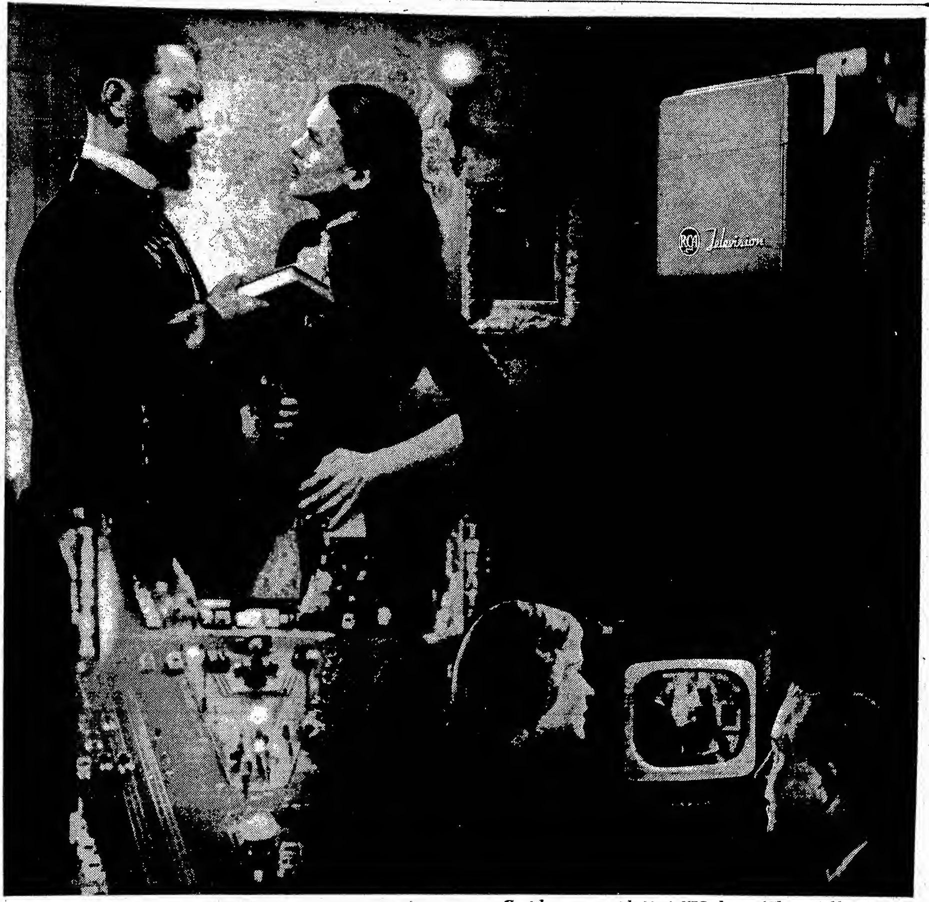
"The Philippines"

"Australia"

FILMS FOR ENTERTAINMENT, EDUCATION AND INDUSTRY

PAUL WHITE PRODUCTIONS, Inc.

MOVIETONE STUDIOS—460 WEST 54th ST., NEW YORK 19, N. Y. COlumbus 5-7200



Great drama comes to television in NBC telecasts of Theatre Guild presentations.

How wide is "Broadway"?

To people all over the world "Broadway" means the theatre. So when NBC, in October 1947, introduced regular telecast performances of Theatre Guild productions, an expansion of "Broadway" began—and some day it will be nation-wide.

Today, if you live in a television area almost anywhere from Boston to Richmond, the new "Broadway" of television runs past your door. Now you can see great plays, professionally performed by noted actors. That's news, exciting news, to lovers of the theatre.

Celebrated artists run through lines and action before the keen-eyed RCA Image Orthicon television cameras. At *your* end of the picture, on an RCA Victor home television receiver, action is sharp, clear, detailed... and voices flawless.

That television can make so important a contribution to the field of American entertainment is in good part the result of pioneering and research at RCA Laboratories. Such research enters every instrument bearing the name RCA or RCA Victor.

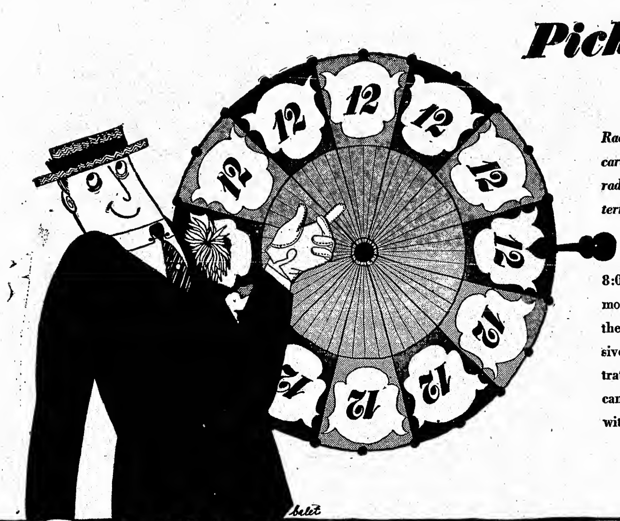
• • •

When in Radio City, New York, be sure to see the radio, television and electronic wonders on display at RCA Exhibition Hall, 36 West 49th Street. Free admission. Radio Corporation of America, RCA Building, Radio City, New York 20.

RCA **RADIO CORPORATION of AMERICA**

Pick a winner...

(WITHOUT TAKING A CHANCE)



Radio Sales has a file of 1,600,000 tabulating cards that can tell you everything about radio listening in your most important sales territories. Not only for Radio Sales represented stations—but also for all competing stations. Not only from 8:00 a.m. to 10:00 p.m.—but also for the early morning and late evening hours. Not only in the city—but out of town too. With this exclusive Radio Sales research—the most penetrating and resourceful in the spot field—you can take the gamble out of taking a chance with your advertising budget. And collect!

Radio Sales

Radio Stations Representative...CBS

TELEVISION in BALTIMORE

means WMAR-TV

SUNPAPERS TELEVISION

100 Miles of Maryland

As PIONEERS in the presentation of full 15-minute local daily newsreels, WMAR-TV has already shown more than 100 miles (101.78 miles on June 18) *of its own film* to its Chesapeake Basin televiewers.

Eight cameras are used daily in covering the Maryland scene, from yacht races on the Chesapeake to politics in the City Hall. Experienced reporters write the news commentary or interview the news subjects on WMAR-TV's sound film camera.

In addition, WMAR-TV's film units contribute quiz shows, man-in-the-street interviews, and pictorial magazine subjects weekly—all on film. And they afford WMAR-TV's clients an unequalled service in the production of commercials—in films, slides and animations.

As Maryland's pioneer television station, WMAR-TV consistently covers an area from Washington to Wilmington (Del.) and from Pennsylvania to the Potomac.

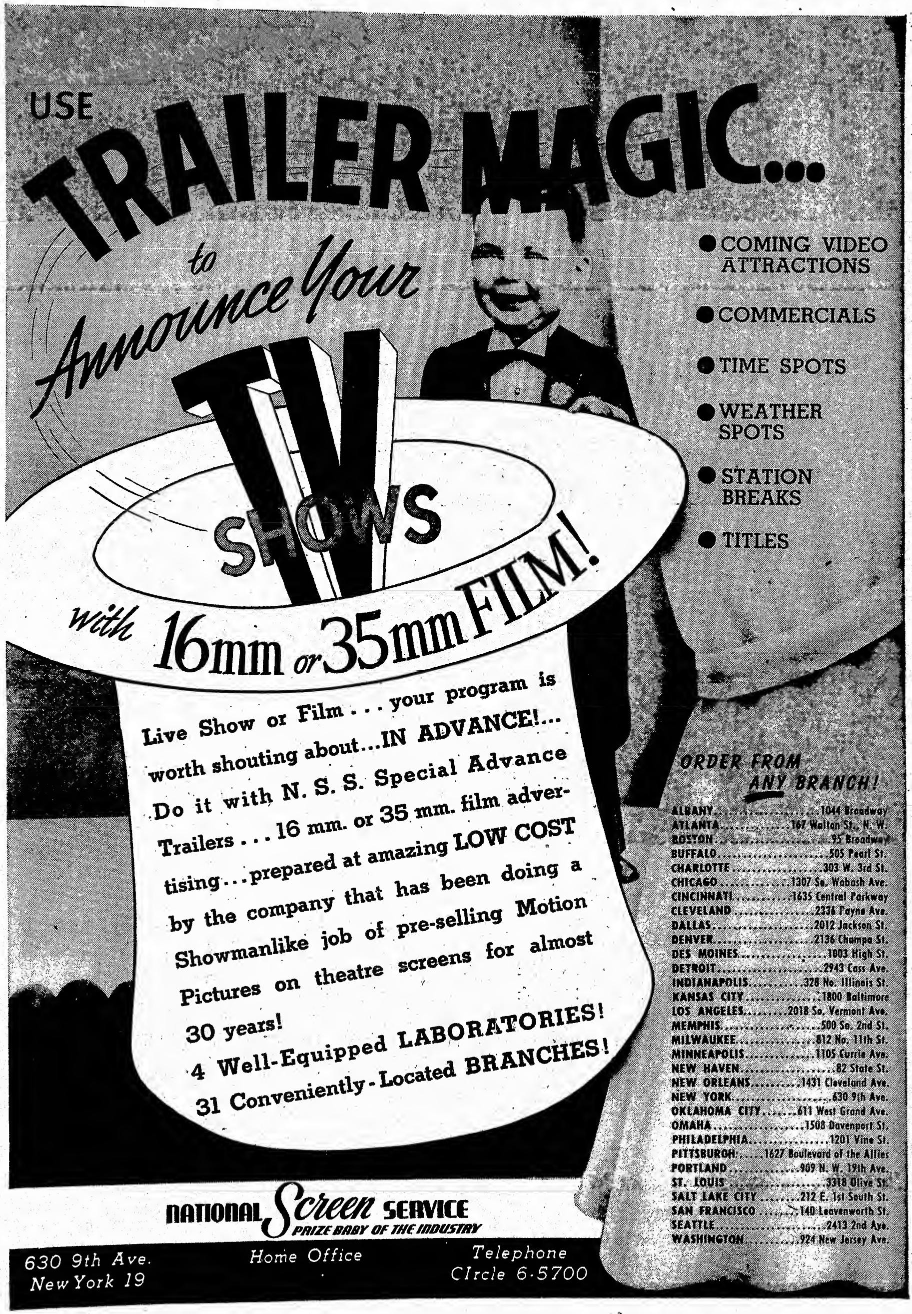
The peerless propagation of Channel Two carries programs from THREE major networks via the television station of the famous *Sunpapers* of Baltimore to televiewers in the Chesapeake Basin. WMAR-TV's own coverage of sports and special events—civic, patriotic, and cultural—is unequalled in this rich, productive area.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

Represented by

THE KATZ AGENCY, INC.

500 FIFTH AVENUE • NEW YORK 18


USE
TRAILER MAGIC...
to Announce Your
TV SHOWS
with 16mm or 35mm FILM!
COMING VIDEO ATTRACTIONS
COMMERCIALS
TIME SPOTS
WEATHER SPOTS
STATION BREAKS
TITLES
Live Show or Film . . . your program is worth shouting about...IN ADVANCE!... Do it with N. S. S. Special Advance Trailers . . . 16 mm. or 35 mm. film advertising...prepared at amazing LOW COST by the company that has been doing a Showmanlike job of pre-selling Motion Pictures on theatre screens for almost 30 years!
4 Well-Equipped LABORATORIES!
31 Conveniently-Located BRANCHES!
ORDER FROM ANY BRANCH!
ALBANY....1044 Broadway
ATLANTA....167 Walton St., N. W.
BOSTON....95 Broadway
BUFFALO....505 Pearl St.
CHARLOTTE....303 W. 3rd St.
CHICAGO....1307 So. Wabash Ave.
CINCINNATI....1635 Central Parkway
CLEVELAND....2336 Payne Ave.
DALLAS....2012 Jackson St.
DENVER....2136 Champa St.
DES MOINES....1003 High St.
DETROIT....2943 Cass Ave.
INDIANAPOLIS....328 No. Illinois St.
KANSAS CITY....1800 Baltimore
LOS ANGELES....2018 So. Vermont Ave.
MEMPHIS....500 So. 2nd St.
MILWAUKEE....812 No. 11th St.
MINNEAPOLIS....1105 Currie Ave.
NEW HAVEN....82 State St.
NEW ORLEANS....1431 Cleveland Ave.
NEW YORK....630 9th Ave.
OKLAHOMA CITY....611 West Grand Ave.
OMAHA....1508 Davenport St.
PHILADELPHIA....1201 Vine St.
PITTSBURGH....1627 Boulevard of the Allies
PORTLAND....909 N. W. 19th Ave.
ST. LOUIS....3318 Olive St.
SALT LAKE CITY....212 E. 1st South St.
SAN FRANCISCO....140 Leavenworth St.
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WASHINGTON....924 New Jersey Ave.
NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY
630 9th Ave. New York 19
Home Office
Telephone CIrcle 6-5700

THE BANDSTAND
STILL
TWICE DAILY
WHN

TED HUSING

JOHNNY OLSEN

1944—VARIETY Said, "Boff Video Material"
1948—VARIETY Says, "Boff Video Material"

JOHNNY OLSEN

BEFORE THE CAMERAS—
"Doorway to Fame"—WABD-TV Network
"Rumpus Room"—WJZ-ABC-TV Network

AVAILABLE
"Ladies Night"
"Bring Your Basket"

ON THE AIR—
"Get Rich Quick"—ABC Coast to Coast
"Rumpus Room"—WJZ-ABC
"Whiz Quiz"—ABC Coast to Coast

AMERICAN PRODUCTIONS
PLaza 5-7123 565 Fifth Avenue

ELAINE CARRINGTON

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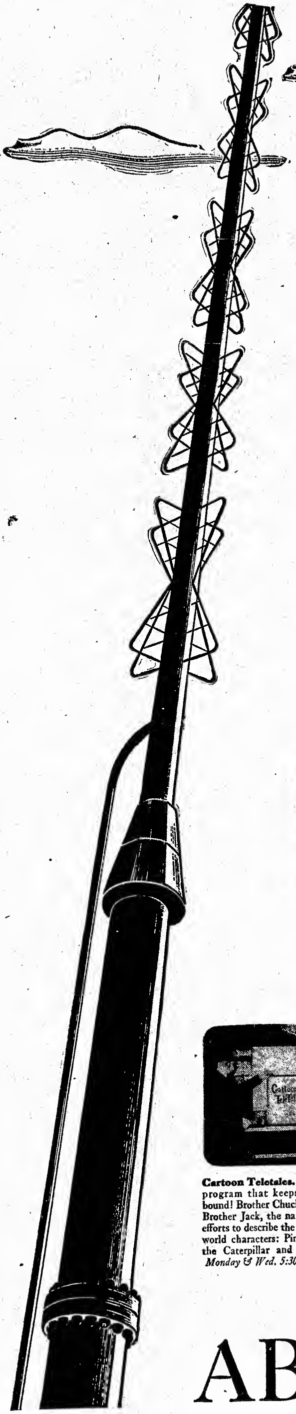
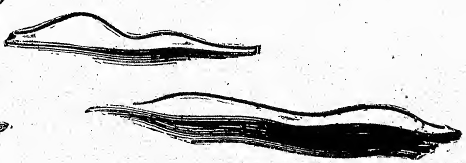
RADIO and TELEVISION
AND
THE MEMBERS OF THE CASTS OF
"WHEN A GIRL MARRIES" Number 1
"PEPPER YOUNG'S FAMILY" Number 2
"ROSEMARY" Number 7

On the July 15, 1948 HOOPER





Five exciting new television NETWORK SHOWS FOR SALE on ABC-TV

HERE is *your* opportunity to get into network television! ABC offers for sale five top-notch new shows on a web that covers the whole central Atlantic States area: New York, Boston, Philadelphia, Baltimore and Washington. It's a *big* audience—and one of these shows ought to be just the right one for *your* product.

Hollywood Screen Test. Talented young artists take a movie test while talent scouts look on! Bert Lytell emcees as a different Hollywood star plays opposite the newcomers each week. Here's a video show loaded with thrills, comedy, drama and music—plus big names to give it added appeal! *Sun. 8:00–8:30 PM EDST.*

You're Invited. Romo Vincent greets the video audience at his front door and invites them in to see his lively, informal variety show. Singing comedian Vincent, an experienced Broadway musical comedy star, is an old hand at tying the acts together and keeping the show on its toes! *Wed. 8:00–8:30 PM EDST.*

Cartoon Teletales. A unique television program that keeps the kiddies spellbound! Brother Chuck, the cartoonist, and Brother Jack, the narrator, combine their efforts to describe the antics of their animal world characters: Pinto the Pony, Cletus the Caterpillar and Alice the Alligator. *Monday & Wed. 5:30–6:00 PM EDST.*

That Reminds Me. Walter Kiernan, weaver of homespun philosophy and droll tales of life on a hundred American Main Streets, has as his colleagues on the show Ex-Governor Harold Hoffman of New Jersey, Tex O'Rourke, swashbuckling soldier of fortune, and "Uncle Jim" Harkins, radio actor. *Mon. 9:00–9:30 PM EDST.*

Three About Town. Two girls and a boy—Phyllis Wood, Betsi Allison, and Bill Harrington—spark this sprightly quarter-hour show twice each week. Aided by two spinet pianos, this talented trio entertains with lively songs and exchanges gay patter about the theatrical world. *Monday and Friday 7:00–7:15 PM EDST.*

ABC-TV *for what's worth watching*

American Broadcasting Company

JOAN DAVIS

ELECTED

"QUEEN OF COMEDY"

FOR THE

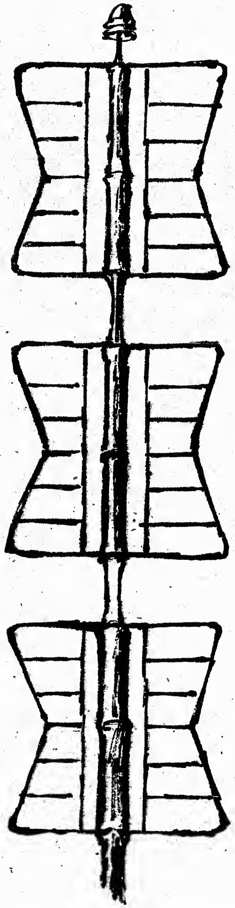
6TH CONSECUTIVE YEAR

DOROTHY and DICK

America's Most Popular Breakfast Team

7 Days a Week ★ 23 Contented Sponsors

WOR • 710 on your dial



Bat Wings

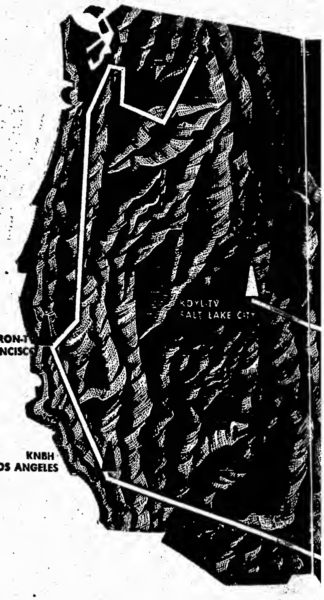
They're atop the WCAU television tower 735 feet above the street in Philadelphia . . . America's third largest city and second largest in the number of set owners. . . . WCAU-TV with its combination of height and power reaches into thousands of homes. Its program popularity puts pull into that reach, making television a potent advertising medium.

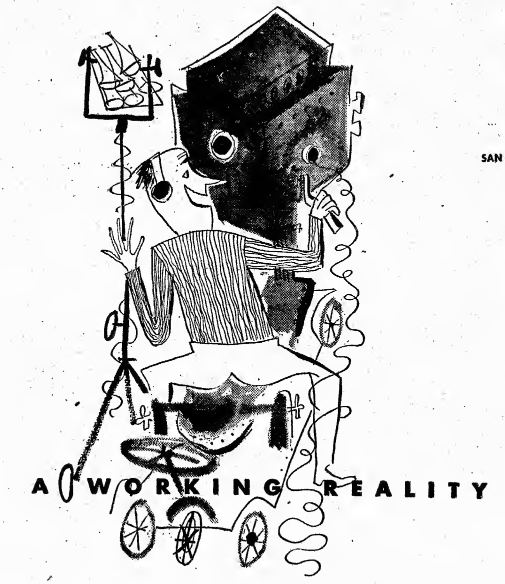
on WCAU you're in Philadelphia → AM → TV → FM → FAX

CBS AFFILIATE

THE PHILADELPHIA BULLETIN STATIONS

NBC Television Network





A WORKING REALITY

NBC Network Television is a working reality in 1948—rather than a vague potential.

Today there are fifteen NBC stations on the air. By year's end, there will be over thirty.

Seven stations make up NBC's Eastern Network. Five affiliates—WRGB, Schenectady; WBZ-TV, Boston; WPTZ, Philadelphia; WBAL-TV, Baltimore; and WTVR, Richmond—are connected by cable and relay to NBC's WNBT, New York, and WNBW, Washington.

Served by NBC Kinescope Film programs, eight more affiliates are available to the Network's television sponsors. These stations are—WBEN-TV, Buffalo; WLWT, Cincinnati; WWJ-TV, Detroit; WTMJ-TV, Milwaukee; KSTP-TV, St. Paul; KSD-TV, St. Louis; KDYL-TV, Salt Lake City; and WSPD-TV, Toledo.

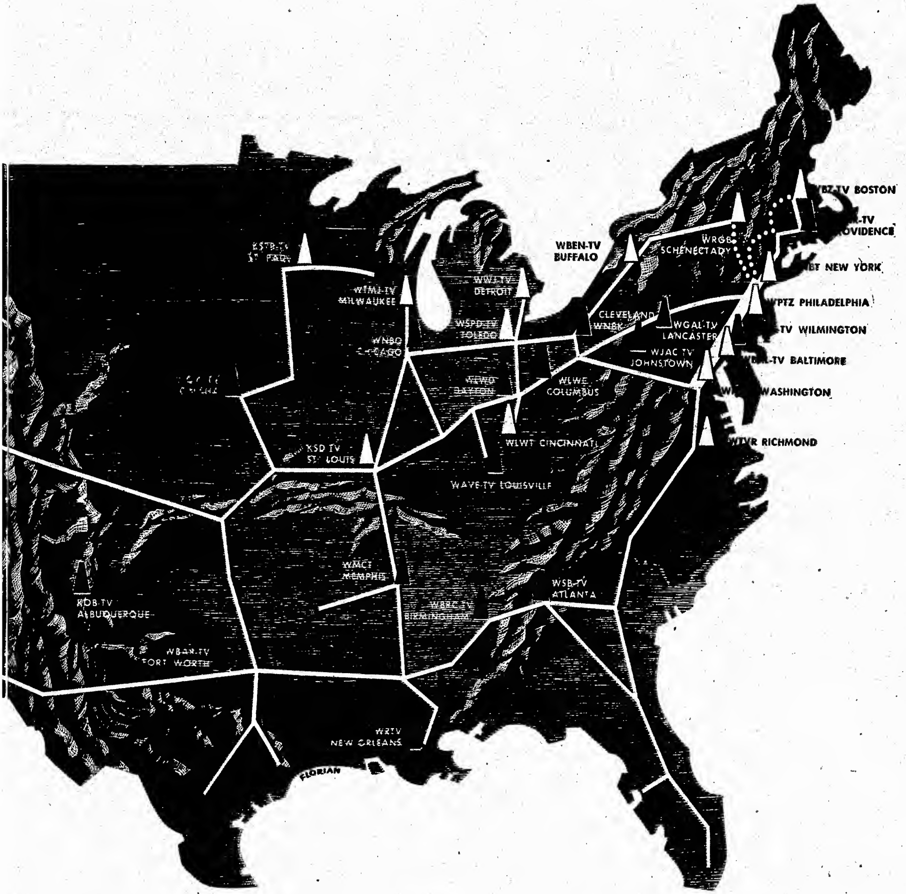
Midwest affiliates will be directly joined with NBC's own stations in Chicago and Cleveland.

The Midwestern and Eastern Networks will be linked before the end of 1948. And NBC's Los Angeles station will be tied to San Francisco to serve as a focal point for an expanding Western Network.

In television's experimental stage—when RCA initiated, championed and perfected today's black-and-white system—NBC's contributions were first in the field... a field of great promise.

Through all of television's development, NBC's recognized leadership, and its heavy investment, helped to keep that promise alive.

But a network can't operate on promise alone.



Today–delivering performance rather than press releases–this is the NBC Television Network.

To viewers, the excitement of great programs . . .

To advertisers, television's greatest audiences . . .

To affiliates, America's No. 1 Television Network . . .

To the industry, *the* standard of sight-and-sound broadcasting today . . .

LEGEND

White towers are operating stations.

Black towers have construction permits.

Thick line refers to existing coaxial cable (eastern seaboard).

Thin lines indicate projected cable.

Broken lines represent relay links.

This is NBC . . . America's No. 1 Television Network.

NBC Television

THE NATIONAL BROADCASTING COMPANY

A Service of Radio Corporation of America

MILDRED FENTON PRODUCTIONS, Inc.

38 East 57th Street, New York

PLaza 5-2940

PARTIAL LIST OF NETWORK PROGRAMS

Written by

Irve Tunick

First Half of 1948

Jan. 4	ETERNAL LIGHT—NBC[1]—"The Book and the Window."
Jan. 9	OPINION PLEASE—CBS—"Industrial Peace."
Jan. 18	ETERNAL LIGHT—NBC[1]—"River Jordan."
Jan. 28	SCHOOL OF THE AIR—CBS—"Magic."
Feb. 2	LIBERTY ROAD—CBS—"Being a Woman."
Feb. 10	TALES OF ADVENTURE—CBS—"George Washington Carver."
Feb. 21	"The Friend and Peter Stuyvesant"—Special Broadcast for National Conference of Christians and Jews—CBS[2]
Feb. 22	ETERNAL LIGHT—NBC[1]—"Certificate of Entry."
Feb. 23	LIBERTY ROAD—CBS—"My Representative."
Apr. 4	YOU ARE THERE!—CBS[3]—"The Monitor and the Merrimac."
Apr. 17	DOCUMENTARY UNIT—CBS[4]—"Play Ball."
Apr. 18	YOU ARE THERE!—CBS[3]—"The Last Day of Pompeii."
Apr. 28	SCHOOL OF THE AIR—CBS—"Challenge to Defeat."
May 2	"Two Lines"—Special Broadcast for American Cancer Society, starring Miss Katharine Hepburn—CBS.
May 9	ETERNAL LIGHT—NBC[1]—"The Things I Saw."
May 16	ETERNAL LIGHT (Repeat)—"River Jordan."
June 6	"This Living Flag"—Special Broadcast for American Legion Auxiliary, starring Mr. James Dunn—CBS.
June 20	YOU ARE THERE!—CBS[3]—"Impeachment of Andrew Johnson."
July 4	ETERNAL LIGHT—NBC[1]—"An American Ballad."
July 4	Special Broadcast—CBS—"Seeds of Liberty."
July 11	ROMANCE—CBS—"High Tension."
July 11	RETURN ENGAGEMENT—CBS[5]—"The Life We Live."
July 18	RETURN ENGAGEMENT—CBS[5]—"The Friend and Peter Stuyvesant."
Aug. 1	RETURN ENGAGEMENT—CBS[5]—"Experiment in Living."

(1) ETERNAL LIGHT— First Award, Ohio State Inst. for Educ. by Radio
(2) FRIEND AND PETER STUYVESANT— " " " " " " " " "
(3) YOU ARE THERE — Peabody Award, " " " " " " " " "
(4) CBS DOC. UNIT — " " " " " " " " " " "
(5) RETURN ENGAGEMENT—Repeat of Prize Winning Shows by CBS—Three of Four by writer.

(NOTE: Auditions, television, transcriptions and locals not included.)

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Tel. No. Virginia 7-10483

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Now Setting Contracts for NBC 7-Station Network

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GLORIA SWANSON HOUR...late fashions, help for homemakers, interviews...every week.

PIXIE PLAYTIME...pert puppet Peter W. Pixie in a bright once-a-week children's show.

NEWS ON THE HOUR...news and news pictures while they're still new...three times daily.

EXPLORING THE UN...fashions, food, dances and costumes of the United Nations...weekly.

THE DRAWING GAME...Pulitzer Prize cartoonist Rube Goldberg in a weekly cartoon-charade game.

TELEPIX...comprehensive coverage of national and international events...daily and Sunday.

Just name it!...

With a wide range of television remote pickups and studio shows... helpful programs for the homemaker, complete news coverage, public service presentations... comedy, movies, drama... children's shows, sports and special events... WPIX provides ample opportunity for sponsors to make a profitable impression on a new major market—moving up fast and here to stay!... offers an unusual chance for any advertiser to create more conversation among customers, promote prestige, build business, better sales!

For details, production costs and advertising rates on programs now available for sponsorship and syndication... write, wire or phone WPIX... 220 E. 42nd St., New York City... or WPIX representatives outside New York, Free & Peters, 444 Madison Ave., N. Y. C.

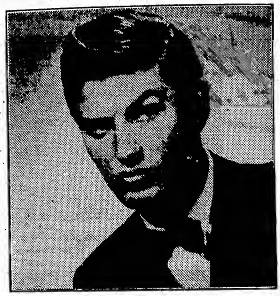
WPIX

NEW YORK CITY • CHANNEL 11

to whom it may concern — the ford dealers of america will again present the fred allen program on sunday nights over station wnbc at 8:30 p.m. e.s.t. — during the summer months jack eigen's name will be mentioned exclusively on the jack eigen program from the copacabana new york over station wins from 12:30 to 4 a.m. nightly — sincerely, fred allen

• Larry Storch

- *Cafes*
- *Theatres*
- *Radio*
- *Legit*
- *Television*



Management—William Morris Agency

HOLLYWOOD SCREEN TEST

American Broadcasting Company's

Number One Television Show

Currently seen on ABC Network—Sundays, 6:30-7 P.M., E.D.S.T.
Bowing on WJZ-TV August 15th

A DISTINGUISHED FILM PERSONALITY CONDUCTS SCREEN TESTS OF THREE YOUNG STAGE AND RADIO PERSONALITIES IN DRAMATIC AND MUSICAL PLAYLETS SUPPORTED BY A HOLLYWOOD GUEST STAR.

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Writers—
ALTON ALEXANDER
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Lester Lewis Associates

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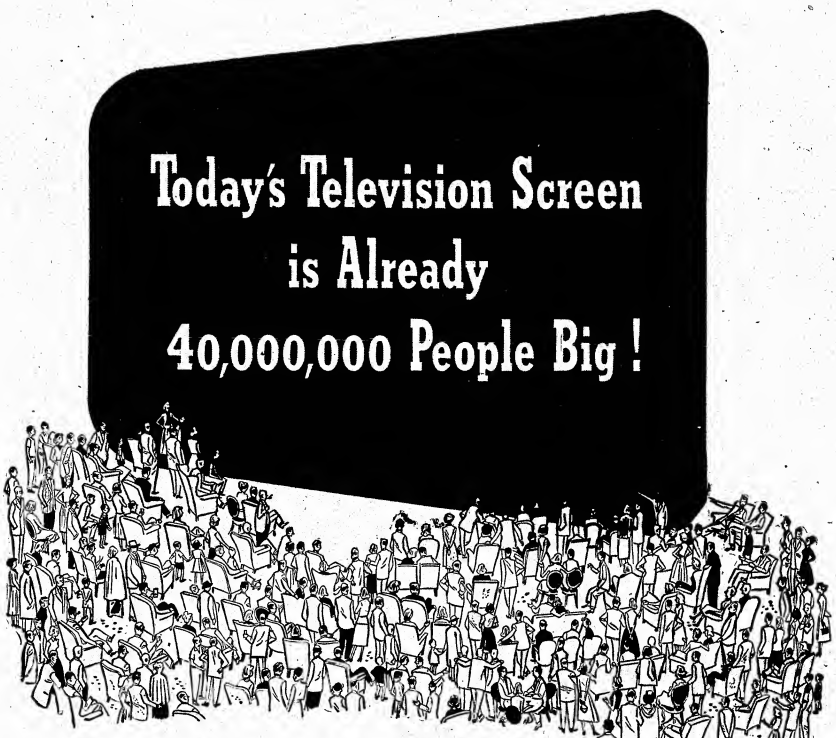


RIGHT NOW—TODAY—*40,000,000 people are living within reach of daily television programs. Before the votes are cast in this year's Presidential election, television will reach substantial areas in at least twenty-one states having more than two-thirds of the national total of electoral votes.*

WHERE YOU SEE TELEVISION, YOU SEE RCA ACHIEVEMENT

● RCA is proud of its many contributions to every phase of television, from laboratory research . . . through design and production of transmitting and receiving equipment . . . to installation and maintenance of television in your home.

Research . . . *Nearly every major advance in television has been developed by scientists and engineers of RCA and its manufacturing division, RCA Victor. Some of the highlights:*

1923—Iconoscope tube, first electronic "eye" of television invented by Dr. V. K. Zworykin, now Vice President and Technical Consultant of RCA Laboratories.

1929—Dr. Zworykin demonstrated publicly the first all-electronic television receiver, using the kinescope or picture tube, which he developed.

1936—Outdoor television pickups demonstrated by RCA at Camden, N. J., across distance of a mile using 6-meter waves.

1939—First all-electronic home television receivers made available to the public by RCA.

1941—RCA introduced the first automatic television relay stations, permitting long-distance pickups.

1945—RCA developed the image orthicon tube, supersensitive "eye" of the television camera.

1946—RCA produced the Eye Witness Picture Synchronizer which locks the receiving set in tune with the sending stations.

RCA research and pioneering never ends!

Tube production . . . RCA supplies 650 types of electron tubes for television transmitters, receivers, cameras and other electronic equipment. They have earned a reputation for the utmost in engineering quality, performance and reliability.

Transmission equipment . . . RCA produces a complete range of transmission equipment—from image orthicon field-cameras through control panels and transmitters to the most modern of antennas. RCA transmission equipment has already been chosen by 43 telecasters in 31 cities from Massachusetts to Florida, from Minnesota to Texas, from New York to California.

Receivers . . . *RCA Victor produces the most complete line of television sets in the industry.* Prices of home receivers start as low as $325. Styles range from compact table models to magnificent consoles with pictures twice as large as this newspaper page. The Eye Witness Picture Synchronizer, which automatically locks the set in tune with sending stations, is just one of many outstanding features which make an RCA Victor set your best television buy.

From View to You it's RCA VICTOR

EYE WITNESS TELEVISION

1 RCA tubes, cameras, other equipment set television standards. In fact, no telecast is ever made without the use of some equipment designed and produced by RCA Victor.

2 RCA television transmission equipment has already been chosen by 43 telecasters in 31 cities from Massachusetts to Florida, from New York to California.

3 Every Eye Witness television set is installed and maintained by factory-trained experts of the RCA Service Co. under the terms of the RCA Victor Television Owner Contract.

4 More RCA Victor sets are in use today than all other makes of television sets combined. RCA Victor Television is *locked in tune.* See your RCA Victor television dealer for a demonstration.

RCA Service Company . . . The final test of television is your enjoyment of it at home. RCA Victor assures you fine performance through the RCA Service Co. Factory-trained experts install your RCA Victor set and antenna, and maintain them in top operating condition under the terms of the RCA Victor Television Owner Contract.

NOW IS THE TIME TO SEE YOUR RCA VICTOR TELEVISION DEALER

RCA VICTOR
DIVISION OF RADIO CORPORATION OF AMERICA

"CAN YOU TOP THIS?"

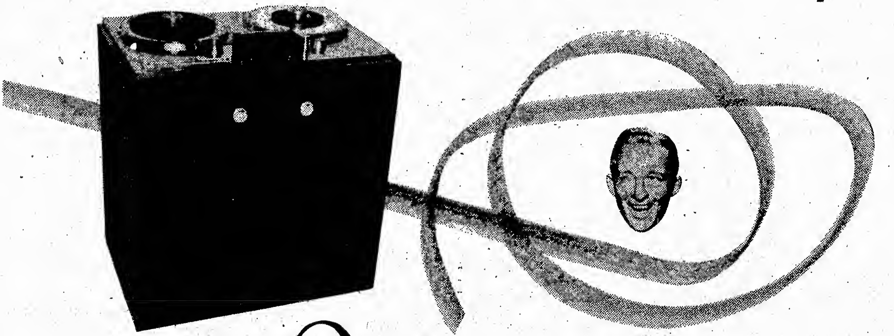
SENATOR FORD • PETER DONALD • JOE LAURIE, JR. • WARD WILSON • HARRY HERSHFIELD

"PALMOLIVE"
NBC

ED. J. WEBER
Gen'l Mgr.
156 W. 44th St., New York 18, N. Y.

"KIRKMAN"
WOR

Here's the machine that put Bing Crosby on tape...



Ampex MAGNETIC TAPE RECORDER

The ability of the Ampex Magnetic Tape Recorder to maintain its unique high-level of fidelity has been fully demonstrated over the past season on the Crosby program. This "true-to-life" reproduction is the result of engineering improvements by the Ampex Company on the high-quality German magnetic tape machines.

The American Broadcasting Company has purchased 24 Ampex recorders to date and is using them from 15 to 18 hours a day in continuous commercial network operation. The results, from the standpoint of quality and reliability, have been unbelievably satisfactory, and the cost of ABC's recording operation has been reduced substantially. There is no waste of material as with discs; there are no discards; and editing on tape is made simply with a pair of scissors. Based on average operation and personnel costs, the full price of this machine will be saved in a very short time. *Write for full details.*

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GEORGE BALZER
JOHN TACKABERRY

Producer

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Jack Benny

VIDEO'S HIT SHOW!

"Charade QUIZ"

Winner of "Television World" Popularity Poll

for WHELAN DRUG
EVERY THURSDAY
8:00 TO 8:30 P.M.
WABD
DUMONT Channel 5

M.C. BILL SLATER

HERB POLESIE

BOB SHEPARD

JACKSON BECK

MINNABESS LEWIS

—Assisted by—

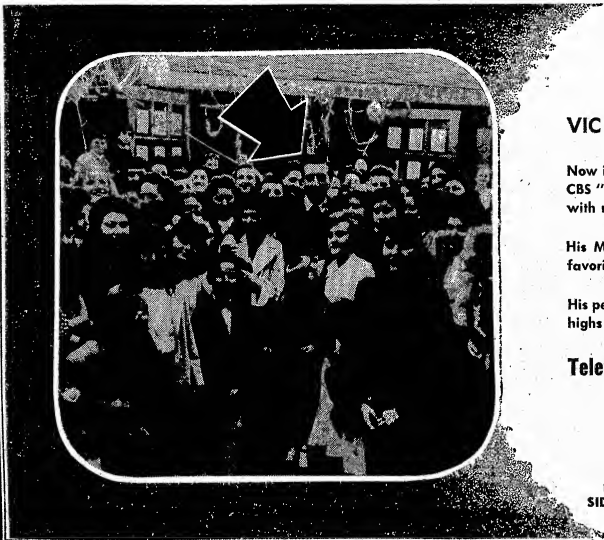
ALLAN FRANK • RICHARD SEFF • ELLEN FENWICK • GERRY LOCK • LAURA WEBER • FLORA CAMPBELL

DAVID P. LEWIS, Director

TELAMUSE PRODUCTIONS, 295 MADISON AVE., NEW YORK

VIC DAMONE'S

20,000,000 Fans Can't Be Wrong! . . . . .



VIC DAMONE

Now in his second year as singing star of Pet Milk's CBS "Saturday Night Serenade," is "must" listening with millions of radio fans from coast-to-coast.

His Mercury Records are among the nation's great favorites.

His personal appearances established new box office highs all over the country.

Television, here's VIC DAMONE.

Personal Management
LOU CAPONE

Press Relations
SIDNEY ASCHER

Direction
WILLIAM MORRIS AGENCY

NBC EVERY FRIDAY AT 8:30

Starting In October

WM. ESTY AGENCY

AND
TO MY BOSS
Tom Luckenbill
MY PRODUCER
Phil Cohan
MUSICAL DIRECTOR
Roy Bargy

THANKS!

AND
TO MY WRITERS
Elon Packard
Stanley Davis
SPECIAL SONGS
Jackie Barnett

THANKS!

Radio's Man of Distinction Has Switched To

CAMELS

CURRENT RELEASE
METRO-GOLDWYN-MAYER'S

"ON AN ISLAND WITH YOU"

Produced by JOE PASTERNAK

Directed by RICHARD THORPE

PERSONAL MANAGEMENT
LOU CLAYTON

MY BOY
Eddie Jackson

DIRECTION
Wm. Morris Agency
BEVERLY HILLS

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. . . and Buffalo expects the best from the planning and executive personnel that has made WBEN the Buffalo radio station "most people listen to most of the time" • Programs are in production and are available • Write for details or call your nearest Petry office.

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The Buffalo Evening News Television Station

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HARRY A. KAPIT, Pres.

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Servicing Television Agencies and Stations for the Past 3 Years

Inquiries Invited

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PUBLIC RELATIONS—Part Time

The man responsible for nation-wide raves regarding his display of showmanship in putting on New York's famous Radio and Business Conferences is now in business for himself. Let him demonstrate his abilities, drive and originality for YOU! Write Joe Beal, Box 025, Variety, 154 W. 46th St., New York 19, N. Y.

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THE CONTINENTAL SYMPHONY

THE VIENNA PHILHARMONIC ORCHESTRA
(Under Contract to CBS-TV)

THE VIENNA CHOIR BOYS
(Wiener Saengerknaben)

THE VATICAN MASTERPIECES

Shorts of Distinction—35mm—TELEVISION—16mm

AMBASSADOR FILMS, INC.

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The Quality and Dependability that Built 18 Years of Radio Leadership

...NOW YOURS IN

PHILCO TELEVISION

FOR 18 years, Philco electronic research has been America's guide to leadership in radio quality and value. Now in television, a great new industry, two decades of Philco research offer you the same promise of quality and lasting satisfaction. *Buy Philco* for a brighter, clearer, steadier television picture. *Buy Philco* for easiest television tuning. *Buy Philco* for the quality that has made it America's favorite for 18 straight years.

Click— there's your picture and sound!

Every Philco Television Receiver has

AUTOMATIC TUNING!

This sensational Philco development makes television tuning simple and easy . . . brings in the picture and sound together, *instantly and perfectly synchronized,* when switching channels. No fumbling with manual controls to "find" the picture and "fish" for the sound!

AMERICA'S TOP VALUE IN QUALITY TELEVISION

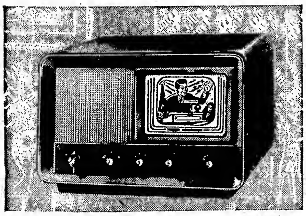
PHILCO 1001 (*above*)

Brings you amazingly sharp, clear, steady pictures on the face of a 10-inch picture tube, and includes every feature developed by 20 years of Philco research to give you better pictures, easier tuning and, above all, *dependable service.* 24 tubes plus 3 rectifiers. Housed in a magnificent cabinet of rich mahogany veneers.

$349.50

Plus $1.75 Federal Tax
Installation Extra

All Philco Television receivers will get any combination of the 12 television channels which will ever serve any locality.



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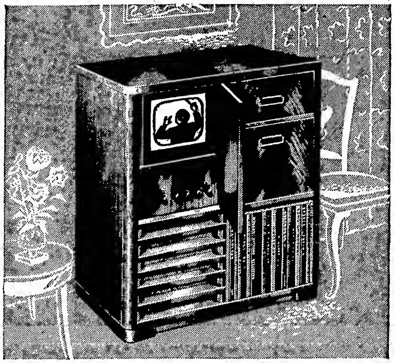

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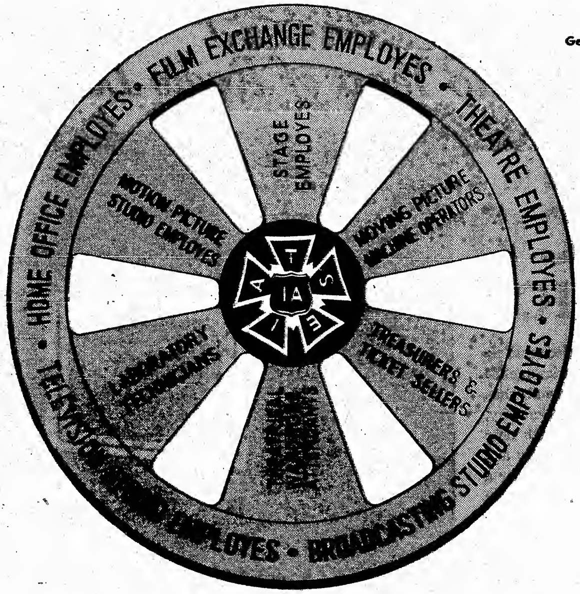

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Previous Commitments Make It Impossible to Accept.

The choice of discriminating women

The man who says
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LISA KIRK—*is many things to many people . . .*

Lisa was the nurse in "Allegro" who introduced and featured the Rodgers and Hammerstein hit song, "The Gentleman Is a Dope."

"Love that soothing Lisa" say fans from coast-to-coast who hear her as guest star on top network radio programs.

At the Copacabana and Versailles, Lisa was glamour personified as she sang her way into the hearts of capacity crowds.

As easy to look at as she is to listen to, televiewers think Lisa is an optical illusion—a gorgeous gal whose voice matches her looks.

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These quotes from the June 24th edition of TELEVISION DAILY tell the Television story in Greater Cleveland and Akron. More people are watching WEWS Television than ever before!

"Nearly 10,000 Sets After Only 6 Months" (Station Estimate 7,100!)

Latest figures from Television Distributors indicate more than 7,000 sets in Northeastern Ohio ... a plus value for WEWS advertisers ... as Television forges ahead on the double!

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The SCRIPPS-HOWARD RADIO STATIONS

- WEWS Television—WEWS-FM, Cleveland, Ohio.
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He who pays the piper...

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and on WATV it's the merry jingle of cash registers when your product reaches the thousands of JUNIOR FROLICS television fans who daily at five line up to follow Uncle Hal's film funnies and cartoons.

WATV channel 13

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"TAKE IT OR LEAVE IT"

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AS HE APPEARS ON

"BREAKFAST IN HOLLYWOOD"

A. B. C.

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"ABC variety program early Sunday evenings, this last one picked up from Washington unveiled a strong video potential in Danny Webb . . . with his comedy."

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"Your Invited"—(WJZ-TV).
Kraft Theatre—(WNBT).
Tele-Varieties—(WNBT).

DANNY WEBB

Thanks to:

Messrs. ROBERT L. COE and HARVEY MARLOWE

the wonderful staff at WPIX, whose splendid cooperation has been a tremendous help.

Directors Sherling Oliver, Ed. Stasheff, Cledge Roberts and their assistants.

Thanks to The Daily News for permission to read their comics to millions of kid and adult followers.

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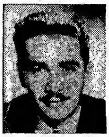

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CBS-TV

Who Was the Top Guy in the Hooperatings, July 21, 1947?

Modesty Prevents My Saying It Was

COLONEL STOOPNAGLE

Radio • Television • Screen • Shorts

P.S. Dear Mr. Hooper:
I love you.
Colonel Stoopnagle.

LET'S LOOK *at the* FACTS *About News Programming for* TELEVISION

There is only one combination—Telenews-INS—that offers *complete* TV news packages embracing five distinctive services that make for the simplest, foolproof programming in television:

- Daily 10-minute newsreels
- Spot news and news photos
- Weekly 20-minute newsreels
- Teletype news for television
- Packaged combinations of above elements

5 Distinctive Services

PLUS...

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All Telenews-INS newsreel clients automatically receive—free of charge—*accumulating* library rights to all film furnished on a daily and weekly basis. This provides a *daily* flow of fresh, up-to-the-minute newsreel footage which client stations can file in their libraries and use at will whenever news events warrant. This vital film library can be used very effectively to illustrate and document daily news events and dispatches.

A TESTED AND ESTABLISHED SUCCESS FROM COAST TO COAST!

More than *two-thirds* of the presently operating TV stations are already carrying various Telenews-INS shows as an integral part of their news programming:

CBS Television Network	DuMont Television Network	Don Lee, Los Angeles
WBAL-TV, Baltimore	WLWT, Cincinnati	WTMJ-TV, Milwaukee
WBEN-TV, Buffalo	KSD-TV, St. Louis	WTTG, Washington
WBKB, Chicago	WMAR-TV, Baltimore	WTVR, Richmond
WBZ-TV, Boston	WPTZ, Philadelphia	WWJ-TV, Detroit
WFIL-TV, Philadelphia	WRGB, Schenectady	WSPD-TV, Toledo
	KTLA, Los Angeles	

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INTERNATIONAL NEWS SERVICE ★ TELENEWS PRODUCTIONS, INC. ★ INTERNATIONAL NEWS PHOTOS

Television Sales Manager Robert H. Reid • 235 East 45th Street New York 17 N.Y.

'Don't Sell Radio Short Yet'

Continued from page 31

of a system of sound broadcasting is the economic one. There are areas throughout the country where, at least for many years, it will be almost physically impossible or financially unprofitable to offer television service. All of these areas, however, are now served by AM broadcasting and can and will be served by FM outlets, or by the high power AM transmitters I mentioned earlier.

Nonetheless, the broadcast picture of the future is that on the television screen. And broadcasting techniques and thinking will have to be geared immediately to the potent new medium.

Certain types of radio programs, I think, will be readily adaptable for television and will be considerably enhanced by the combination of sight and sound. A "Breakfast Club," for example; a Fred Allen or a Fred Waring program will undoubtedly have greater entertainment value in video than in an AM broadcast. Drama will really come into its own with the addition of sight to sound and so will comedy. You'll see the antics that produce those studio-audience laughs which sometimes puzzle you when you merely hear them.

Television undoubtedly will be a powerful stimulus to all other mediums of entertainment. I realize that there are those who are apprehensive of its effect upon the theatre and on motion pictures, but I do not share that apprehension. Rather, by helping to develop new talent and by opening up greater audiences to established talent, video will emphasize and increase their appeal to the public in the older entertainment fields.

For television will, I think, follow the pattern that has characterized all of our advancements in the applied sciences—it will open up new fields of endeavor, achievement, application. The telephone has not put the postoffice out of business, nor did radio eliminate the phonograph, the movie, or the theatre. Television simply means more opportunity for everyone in the entertainment world—for producers, directors, performers, writers, engineers and technicians.

Sponsors

To the advertiser, television offers the greatest conceivable medium for his message. Television's impact will be tremendously greater than that of radio, up to now the most potent of the mass media. To utilize it to its utmost capacity will call forth new advertising techniques which will open up new opportunities in the advertising and merchandising fields. These, in turn, will evoke new advertisers and advertising revenues by which the medium will be supported, as has our current system of network broadcasting.

All of us in that system of broadcasting, networks and independent stations alike, are moving forward steadily in the development and refinement of the video medium. The American Broadcasting Co., for one, will have ABC-owned and operated television stations on the air in New York, Chicago, Detroit, Los Angeles and San Francisco by the end of this year. We are adding TV affiliates steadily. We are already programming to a television network on the eastern seaboard.

Our plans call for the establishment of three regional TV networks—one on the East Coast, one in the Midwest and a third on the Pacific Coast — which eventually will be linked into a coast-to-coast network. We are determined to achieve and to maintain a dominant position in the television-broadcasting picture.

For television, in my belief, will become the catalyst which will accelerate the whole field of communications and of entertainment.

WNAC-TV'S GRID PACTS

Boston, July 27.

WNAC-TV has recently signed exclusive rights to televise 20-night high school football games and 10-day games from Manning Bowl, Lynn.

KLAC Sets Sights On Sept. Preem; Accent To Be on Disk Jockeys

Hollywood, July 27.

KLAC will have its television station in operation by the latter part of September, according to Don Fedderson, v-p and general manager, and will be largely a disk jockey operation, according to present trend at station.

Fedderson stated that station is spending $68,000 on the Mt. Wilson video site, on which construction has already begun, and $15,000 on their TV studio, which is being added to station's present broadcast building. All construction is expected to be completed in from 12 to 16 weeks.

KLAC-TV's technical equipment is all on hand, and engineers are in the east along with program personnel, studying video workings of operation stations.

Four platter spinners at the station, Al Jarvis, Bob McLaughlin, Dick Haynes and Don Otis, are churning tele ideas as applied to records.

Jarvis may use his "Squeeky the Cat," standard broadcast airer, on TV fare, and station feels McLaughlin's "Picture Album" is videoperative. Don Haynes' "Studio Frolics" will be worked into KLAC-TV programming, and Otis reportedly is shaping up an idea of his own.

Meanwhile, Warners is awaiting a decision from the FCC regarding the sale of the Thackery stations, KLAC and KYA, San Francisco. Fedderson would not comment on negotiations between studio and Thackery's, but general feeling is that sale is much more likely to include TV channel if KLAC has its video station in operation.

Raleigh—WGNI at Wilmington has been purchased from General Newspapers, Inc., and formally taken over by the New Hanover Broadcasting Corp., headed by President J. S. Brody of Sumter, S. C. Effective July 7, Brody took over the operation of the station as active manager, succeeding H. A. (Gus) Jones, Gadsden, Ala., who is returning to Gadsden, where he will continue in the employment of General Newspapers.

BMI

First in Television Music

MUSIC IS HEARD AND NOT SEEN. THIS SIMPLE POINT OF VIEW IS THE REASON BMI MAKES NO DISTINCTION BETWEEN THE USE OF ITS MUSIC BY AN AUDIO STATION OR A TELEVISION STATION.

AVAILABILITY AND ASSURANCE

Since 1940 BMI has been television-minded. It grants the unrestricted right to telecasters to perform its music from any source—live, filmed or recorded—with assurance that BMI music, recorded or filmed now, may be used in the future.

From BMI you can get long term performing rights to a vast catalogue of music of every type—*television music today for television's tomorrow.*

SIMPLE LONG TERM LICENSE

The BMI television license runs until March, 1959. Broadcasters are thoroughly familiar with its terms and conditions for it is the same as our audio license. Its cost, similarly, is based on identical percentages of the revenue from net time sales.

FULL SERVICE FOR TELEVISION

BMI's many services to the broadcasting industry have already been adapted to video requirements. In addition, we have created a new Television Service Department to take care of special needs. We are constantly in touch with station and agency personnel so that BMI may keep pace with every phase of the day-to-day progress by the industry.

AN INVITATION

BMI cordially invites inquiries on the subject of *Music in Television*, in its broadest or most specific applications, at any time.

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580 FIFTH AVENUE, NEW YORK 19
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. . . OF THE ENTIRE KANSAS CITY TRADE AREA by the KMBC-KFRM Team!

You can reach your audience most effectively, more completely and more economically with The Team's custom-built coverage.

Your message has a potential audience of 3,659,828 listeners in the rich Heart of America market.

KMBC
of Kansas City
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1st SPONSORED MUSICAL SHOW ON TELEVISION

THE SWIFT SHOW

WNBT

8:30 P.M., Thursdays

Starring

LANNY ROSS

THEATRE

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Associate Producer - TED HUSTON
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Assistant Director - - LOU SPOSA
Technical Director - - WILLIAM STATES
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NBC TELEVISION STAFF

And the Cast

SANDRA GAHLE MARTHA LOGAN

HARRY SIMEONE

AND THE SWIFT ORCHESTRA

Thanks to
MARGARET ETTINGER
And Her Public Relations Staff

Management
WILLIAM MORRIS AGENCY

Daytimers Up in Arms, Mull Congress Appeal Over STA Ban

Washington, July 27.
A substantial area of the country will be blacked out from local voting results on election night next November unless the Federal Communications Commission amends its recent cancellation of all Special Temporary Authorization (STA) for daytime only broadcast stations.

The low-watt daytimers have been able to present special events only by authority of STA's, and in some small town and rural sections they are the only stations which would report local election results.

The wee watters are up in arms against the STA ban, with about a dozen of the approximately 300 already on record at FCC.

Being prevented from handling election results is regarded as a body blow by many of these little outlets which want FCC to make an exception at least for that event. Several stations have indicated that they will carry their problem to Congress. Congress is notably on the side of small business in situations like this, and it is probable that considerable Congressional pressure will be placed on the Commission to alter its stance.

Still anotheer angle is what happens to important non-commercial stations like New York's municipally operated WNYC. This is a daytime station running nights under a Special Service authorization. The next logical step, one radio lawyer points out, would be for FCC to kill off the Special Service authorizations, and put WNYC back in short pants as too young to stay up nights after 6 p.m.

FCC has received a protest to the cancellation from Iowa State College of Agriculture, which says that recently an Iowa college celebrated its 80th anniversary with extensive services featuring speeches by prominent graduates. Iowa State broadcast this event, but under the new rule such an occasion would go without airing. About 10 other daytimers have registered a protest with FCC.

Radio attorneys who attended recent hearings before the Commission on whether or not to continue the STAs feel they have a loud squawk. All argument and testimony was in favor of continuing STAs, with none of the clear channel stations appearing in rebuttal. With all testimony for the authorizations, and none against, the FCC issued its order against the authorizations. Lawyers ask what good are hearings if testimony is not considered. One attorney said the ruling made a "hollow mockery" out of hearings, and said this move was a dangerous precedent.

Boston—Hub's WCOP, cooperating with Boston University's Radio Education Workshop and New England Committee on Radio in Education, has thrown open its studios to students for daily morning classes for six-week period. Representatives from all major Hub stations will act as consultants, briefing students on broadcasting functions and techniques.

KEYD Hits Air in Oct.

Minneapolis, July 27.
Family Broadcasting Corp. announced its new 5,000-watt station, KEYD, will begin broadcasting in October here.

Centrally located studios two doors from RKO-Orpheum theatre are now under construction. AM transmitter will be located in Golden Valley, a surburb. Project will cost $150,000, George S. England, executive director, said. Heading staff of 30 will be Lee L. Whiting, former manager of WDGY.

Mower's WPTR Post

Albany, July 27.
De Witt C. Mower, former western sales manager for Mutual, has been appointed to the staff of WPTR, 10,000 - watter which Schine's Patroon Broadcasting Co. will put on the air soon in Albany.

Mower will work on audience programs. He is forming an independent radio production organization in association with WPTR.

'TELESCRIBER' ON WSPD-TV PREEM

Toledo, July 27.
Hit of WSPD-TV's opening-night show last Wednesday (21) was a "telescriber," invented by the Fort Industry station's staff, which permits writing or drawings to be done "live" on the tele screen without showing the artist's hand or pen or any shadows from either.

Lines or letters appear as if from nowhere and form themselves before the viewers' eyes. Opening-night telelookers were mystified, many thinking it was done with film. Gadget was designed by production director Steve Marvin, art director Jerry Peacock and floor manager Al Ruhfel, and has many uses. It's possible, for instance, to move the paper on which the drawing or writing is appearing, up, down or sideways, smoothly while the telescriber is on the air.

Marvin is planning to use it for a weekly cartoon show, for live commercials, for the station's nightly "coming attractions" segment, and elsewhere. Name "telescriber" is being copyrighted and the gadget itself is to be patented.

500 Sets in Toledo

Toledo, July 27.
When television bowed in at Toledo last Wednesday (21), most of the spectators saw the show from outside the windows of furniture and appliance stores. WSPD-TV, first video station in Toledo and third in Ohio, operated by the Fort Industry Co., will be on the air nightly Monday through Friday, starting at 6:30 p.m. Station has no network commitments.

There are approximately 500 receiving sets in the Toledo area, but it's estimated this number will be increased to about 6,000 by next July 1.

New Tele Business

The first seashore resort hotel to employ television for advertising, the Chalfonte-Haddon Hall, Atlantic City, has inaugurated a spot campaign on WPTZ, Philly, through the W. Wallace Orr agency.

Arrow Stores, Philly haberdashery chain, launches video advertising with a spot campaign over WPTZ, placed by the Harry Feigenbaum agency.

Esslingers, Inc., who sponsor INS news before the Athletics and Phillies games in Shibe Park, Philly, have contracted for a similar format for the coming football season. Through Lamb & Keen, Inc., the brewers have taken 15-minute telecasts of INS news before the Penn football games.

Evans Fur Co. bankrolls the 15-minute "Fashion Quiz" thrice weekly on WBKB, Chicago, starting Aug. 16. Furrier also will participate thrice weekly on WBKB's "Woman's World," beginning Aug. 2. State Advertising, Chicago, is the agency.

WCPO HAS MORE listeners than any other station in the CINCINNATI area!

HERE'S THE PROOF FOR THIS RICH MARKET!

June 1948 HOOPER INDEX	WCPO	NETWORK STATION 'B'	NETWORK STATION 'C'	NETWORK STATION 'D'	STATION 'E'
TOTAL RATED TIME PERIODS	29.0	11.6	18.5	26.1	12.2
Sunday Afternoon 12:00 n. - 6:00 p. m.	61.0	5.3	9.9	13.4	8.9
Saturday Daytime 8:00 a.m. - 6:00 p. m.	48.0	6.0	17.0	13.0	15.0
Evening Sunday thru Saturday 6:00 p. m. - 10:30 p. m.	26.0	12.0	19.5	28.1	10.4
Weekday Afternoons Monday thru Friday 12:00 n. - 6:00 p. m.	24.0	11.0	19.7	30.6	13.2
Weekday Mornings Mon.-Fri. - 8 a.m.-12 n.	19.9	17.8	19.1	26.1	15.2

from C. E. HOOPER LOOK!

Represented by THE BRANHAM CO.

WCPO CINCINNATI'S NEWS STATION

Affiliated with the CINCINNATI POST

Telepix Corporation

Animated Film Service at new low rates

Dress up your live TV show or film commercial with our super-quality three-dimensional "scramble letter" animated titles . . . at unheard-of low prices!

Sound track and photographic facilities for your longer films.

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Mgt.: LOU CLAYTON

GUY LOMBARDO

AND HIS ROYAL CANADIANS

Currently At The

WALDORF-ASTORIA

NEW YORK

DECCA RECORDS

ON THE AIR

ZIV Transcriptions

Exclusive Management

MUSIC CORPORATION OF AMERICA

TV and Music Business

Continued from page 30

rights, or if we set up hair-splitting distinctions as to when music in TV is dramatic rather than non-dramatic in character.

By DR. JOHN G. PEATMAN
(Director, Office of Research)

Will television be as important in the exploitation of popular music as radio has been and is today? Will television largely supplant radio in the exploitation of popular music? These two questions are, I am sure, in the minds of most music publishers, who may wonder what is going to happen to the big-audience talent programs on network radio and to the many disk jockey programs throughout the country. For television has arrived and will come of age in a much shorter time than radio did.

Television's effect on the life of our people will reach down into the nooks and crannies of millions of homes—and within a very short time. At the beginning of this century, when I also began, the visual impact of people and events was quickly spotted across our nation by the motion picture. But, as in the centuries of the stage, we still had together at the local theatre to see this novel medium of mass communication. A quarter of a century later, the impact of people and events began to hit us in the ears, right in our own living rooms. And on the heels of radio came the talking picture. By this bisensory medium, the impact of people and events was extended to both the eye and ear.

What about popular music and television? Will television be as important as radio in the exploitation of popular music? Yes. And eventually television will be even more important, once we have national television networks, permitting artists to carry their songs simultaneously into millions of homes. Television motion pictures may even do the trick before national networks are in operation.

But the role of music on television will be somewhat different from the role of popular music on radio. Music has been the great filler-in of sustaining time for radio. Music may of course prove to be a filler-in for the dead television screen—as an accompaniment to the television station's signal on the screen. In fact, this device is already in use. Instrumental music is now being heard over television channels prior to or as an interlude to the presentation of television programs on the screen. Whether or not popular music becomes an important filler-in for television, the great exploitation value of this medium will come through the effectiveness and prestige of personalities appearing in revues and variety programs, as in NBC-TV's "Texaco Star Theatre." Showmanship will play a dominant role, and the music industry will be in for days of vaudeville and theatre, but with a terrific difference in impact value as compared to the old days. The artists will be seen and heard by millions on television. Popular music will also be exploited over amateur and novelty programs, as for example on programs such as WABD's "Original Amateur Hour."

Music without showmanship will be flat on television, whether live or on film. Apparently many of the present television channels have yet to become acquainted with this fact. Showmanship is essential—photogenic singers, telegenic performers.

What about the recording industry? It will of course continue to turn out platters, but it may also go into the motion picture business and turn out reels. When the top-flight artists, who appeal both to the ear and the eye, record a song, the imprint may go both on a disk and a sound film. Television may even see the emergence of the reel-jockey, competing with his immediate ancestor, the disk jockey.

WCAU-TV LICKS HEAT PROBLEM IN STUDIO

Philadelphia, July 27.

Top brass of the CBS-TV net were in town inspecting the cool-lighting system at the WCAU studios which has given it one of the more comfortable telecasting setups in the industry.

Vice President Jack Von Volkenburg and George Moskovics, of CBS-TV, made the study for the purpose of incorporating the idea in the new Columbia studios in New York.

WCAU engineers have counteracted to a great extent the heat problem by an air-conditioning system geared to the TV lighting. At the station they feel they finally have the heat problem licked. All the lighting is done from grids running along the ceiling, thereby dispensing with cables.

The air-conditioners are in the ceiling above the lights and work on the principle of clearing out the heat as fast as the lights generate it.

PRODUCTION BERTH WANTED
New York or Hollywood, by young radio-tele director. Available Sept. 1, for any interesting assignment, free-lance or staff with station or agency. Top credits all phases. Able to build new shows and hypo old ones. Money secondary to opportunity. Draft-exempt veteran. Box 267, Variety, 154 W. 46th St., New York 19, N. Y.

How much is a **TELEVISION IMPRESSION** *worth?*

FRANKLY, we don't know... and we doubt, at this early stage of commercial operation, whether anyone really knows.

We know that television encompasses many factors which mankind has tried for years to combine in order to make an indelible advertising impression. In television we have sight, sound, animation and the ability to actually demonstrate our products and services. Yet today there is no set yardstick on the value of such a television impression.

That is why, here at WLWT, we are directing all of our efforts toward improving the technique in presenting these television impressions at the lowest possible cost—both for the direct advertising impression as well as the entertainment vehicle necessary to carry this impression to the audience. As a result, we have developed interesting, action-packed programs at an exceedingly low cost, at the same time retaining a high entertainment value.

In producing our rate card, we have torn pages from the history of AM broadcasting as to the trend in listening habits... and we have endeavored to meet the issue head on. It is for that reason that the WLWT rate card includes summer discounts as high as 40 per cent. We feel sure that the number of viewers is less during the summer months than during the winter months. Maybe not 40 per cent less ... maybe more. But we feel in presenting our first rate card that, while there might be some technical errors, the basic concept is correct. Further, we feel that it is a direct approach to a basic problem in endeavoring to establish, as quickly as possible, the true value of a television impression.

We think it is important that agencies—and clients as well—learn now, at relatively low cost, the proper technique in presenting television programs. WLWT offers a large staff of competent technical, programming and merchandising personnel, as well as one of the most modern, completely equipped television stations in the country.

Complete information may be obtained at any of the WLWT offices:

630 Fifth Avenue	Crosley Square	360 N. Michigan
New York 20, N.Y.	Cincinnati 2, Ohio	Chicago 1, Ill.
Circle 6-1750	CHerry 1822	State 0366

On the West Coast, contact Keenan & Eickelberg offices in Los Angeles, San Francisco and Portland, Oregon.

WLWT CINCINNATI

Crosley Broadcasting Corporation

TELEVISION SERVICE OF THE NATION'S STATION

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Lang-Worth Transcriptions
"D'ARTEGA PRESENTS"
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Musical Director for
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Nightly
Spinningly Yours
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CHICAGO

NEW YORK HOLLYWOOD
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Oswald Jacoby in "Cards and Spades"
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WHAT THE SCREEN GUILD SHOW IS TO RADIO... THE N.V.A. SHOW WILL BE TO TELEVISION!

CATHOLIC ACTORS GUILD of America

HOTEL ASTOR

GEORGE BUCK

"The N.V.A. is to be congratulated on the proposed program of presenting television programs with a view of using the proceeds for the poor and indigent of the theatrical profession."
GEORGE BUCK
Executive Secretary

AMERICAN FEDERATION OF RADIO ARTISTS
(BRANCH OF ASSOCIATED ACTORS AND ARTISTES OF AMERICA)
AFFILIATED WITH THE AMERICAN FEDERATION OF LABOR
2 WEST 45TH STREET • NEW YORK 19, N. Y.

"We are deeply sympathetic to the aims of your organization and hope that you will be successful in your efforts to produce this program for this worthy cause."
GEORGE HELLER
National Executive Sec.

Theatre Authority, Inc.
545 FIFTH AVENUE NEW YORK 17

"And here's sincerely hoping that the program goes through because I know added benefits will not only accrue to the performers but to the Club itself."
ALLAN CORRELLI
National Executive Sec.

AGVA
American Guild of Variety Artists
1697 BROADWAY NEW YORK 19, N. Y.

"We also take this opportunity of sending you and your colleagues our best wishes and hope that this enterprise will meet with tremendous success."
DAVE FOX
Assistant National Director

"WE TAKE FROM OUR OWN TO SERVE HUMANITY"
The Jewish Theatrical Guild of America, Inc.
(WILLIAM MORRIS—FOUNDER)
1564 BROADWAY
NEW YORK 19, N. Y.

"I wish you all the luck in the world in this undertaking and hope you will be consummated most happily."
DAVE FERGUSON
Executive Secretary

Negro Actors Guild of America, Inc.

"You certainly have the blessing of the N.A.G.A. and we want especially to be as helpful as we can in any way."
MABLE A. ROANE
Administrative Secretary

NATIONAL VARIETY ARTISTS, Inc.

Present

THE VAUDEVILLE TELE-THEATRE*

"A NIGHT AT THE PALACE"

The Episcopal Actors' Guild of America, Inc.
"The Little Church around the Corner" Headquarters

"On behalf of the officers of the council of The E.A.G.A. I wish to express our very real appreciation for the generous gesture made by N.V.A. in the matter of making the E.A.G.A. a recipient of 10% of the net profits of its contemplated television program."
VINTON FREEDLY
President

for INFORMATION CALL Circle 5-7417 18-19

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DEPARTMENT OF LABOR
ALBANY
NEW YORK OFFICE, NO. 80 CENTRE STREET
EDWARD CORSI
INDUSTRIAL COMMISSIONER

"Your organization has been doing an outstanding job for the past 32 years in caring for the medically indigent and unemployed members of your profession. Your program deserves the full support of the entire community."
EDWARD CORRSI
Industrial Commissioner

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A Business Man Looks at Show Biz

By LAWRENCE PHILLIPS

(The writer came from the industrial sphere to USO-Camp Shows, as executive vice-president, and is now network director for DuMont Television.)

Some of the things I've learned:

If you're wedded to the five day week—don't get into show business;

If you're a 9 to 5 boy;

If you don't want to get there an hour before the curtain goes up and stay until the show is loaded—any day in the week or every day in the week;

If you don't like people— lots of people and all kinds of people, sad and gay, old and young, staid and screwy;

If you haven't got warm sympathy for the other guy and an understanding of what makes him tick and the patience of Job;

If you think you know it all; that it's all done with numbers and the fellow across the desk can only make two and two sound like laughter and tears, and the hopes of youth, and the remembrances of old age, instead of a cold, hard, logical four;

Above all, if you have no patience with the dreams and emotions that stir us all when we take time out to wonder what all this hustle and bustle and living is about;

Don't Get Into Show Business!

But—

If you're willing to give yourself to it body and soul; to labor and sweat towards perfection; to believe that man does not live by bread alone; then get into show business—for its rewards are rich and varied and the profits not only measured in cash.

Sure it's a tough business; a risky business; a cold business. So is all business. It has to be, for only those can provide for others who first can provide for themselves.

It's tough because its product is appraised quickly by its buying public. Success or failure is a matter of minutes or hours—not weeks or months. And it has room only for success.

It's risky because it deals wholly with intangibles—moods, and emotions, and imagination, and mass psychology. And these the analyst fares badly with. The "unknown factor" weighs the dice.

It's cold because its fewer successes must carry its more numerous failures. If it is to survive at all, it must cut its losses and let its profits run.

But it's a business—not a game. The same principles that apply to other businesses apply to show business—only the results are more obvious. But the details! Oh, boy!

Costumes, designs, fabrics, colors, props, lights, leases, scripts, rights, authors, publishers, agents, directors, musicians, guilds, unions, railroads, hotels, insurance, fire regulations, police regulations, accounts, and—last but not least—actors, ethics and morals.

Details? Where do you find any business with such a variety of details and such a challenge to ingenuity, perspicacity, imagination and judgment? In what other business does a suave, personable, innocent-looking guy come and tell you: "I've got an act that is out of this world?" And when you look at it, you find a tired old character that would lay an egg in Keokuk. But he's a nice guy and you never know, maybe some day he will turn up with the answer.

In what business would you find a group of individuals laying $150,000 on the line to bring out a new product, untried, untested, without market research, without customer survey, without sampling, and without test campaigns in restricted markets?—Simply the hunch, or perhaps, inspiration that this is *the* great show; the sure-to-be success of the season; the new twist to the old line that is bound to be stupendous, tremendous, the smash hit of the year!

No. These aren't the details of ordinary business, but they are the details that make show business the magnet that carries show people year after year through the ups and downs that result from these details. The principles are there all right. Careful planning pays off; sound judgment is worth its weight in gold; understanding human nature and the willingness to deal with the other fellow as you would be dealt by, bring their reward; and, best of all, courage to take the plunge when the plan is laid. All these are sound principles of all business and show business has benefited when they have been brought into play.

So, to quote the well-known first line: "There's no business like show business."

'Voice of China' Beamed To Western Countries

Chungking, July 27.

Known round the world for its service in the war years, station XGOY, "Voice of China" in Chungking, is continuing its world service in peacetime by broadcasting programs of Chinese cultural subjects to the western world.

For the past year "The Symphony Hour" has been on the air from XGOY and has resulted in a renewed interest in Chinese broadcasting on the part of listeners abroad. "The Symphony Hour," one of XGOY's several feature programs of western music, is heard on the 19 meter band (15.-170 mc.) and the 41 meter band (7.153 mc.) and is broadcast daily. More than 1,000 letters from listeners all over the world are received monthly.

Ga. Tech's 500G Bldg. for WGST

Atlanta, July 27.

Expansion program of WGST, owned by Georgia School of Technology, moved a step nearer last week when State Board of Regents, operators of station, called for bids for construction of a $500,000 building to house station on Georgia Tech campus. Bids will be received until Aug. 10.

The building, scheduled to be completed by July 1, 1949, will be of brick construction, two stories high, and will contain six studios for AM, FM and television programs. One of the six studios will embrace a 350-seat auditorium, much larger than any Atlanta station now possesses.

WGST at present is building a new FM station at a cost of $150,-000, six miles northeast of Jasper, Ga. This station, to be programmed from Atlanta, is scheduled to be ready for operation by Jan. 1, according to Ben Akerman, ass't mgr. of WGST. It will cover both Atlanta and Chattanooga, Tenn.

WGST, Columbia mouthpiece here for years, will join Mutual chain this fall, when WAGA, now an indie, takes over CBS net locally. WAGA, Storer chain station, gave up its ABC affiliation a year ago, which was taken over by WCON, Atlanta Constitution's new station. Mutual web at present is heard over WATL, which will go independent when net switches its affiliation.

Don Mitchell, recently voted Atlanta's No. 1 disk jockey, has severed his connection with WCON, Atlanta Constitution station, to join commercial staff of WGST.

Werk, Nelson Resign in Cincy

Cincinnati, July 27.

Ben Werk, in charge of WKRC's morning programs from its Farm 55 for several years, resigned last week. He is considering affiliation with a station in central Kentucky.

Lou Nelson, promotional and special events director of WSAI since January of 1946, has exited from radio to become advertising and publicity chief for a finance company with headquarters in Cincy.

IN BALTIMORE

WBAL

and only WBAL

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The Greatest Shows in Radio are on WBAL

1090 Kilocycles • 50,000 Watts

NBC Affiliate

The Greatest Shows in Television are on WBAL-TV

32,600 Watts (Effective Radiated Power)

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THE HONEY DREAMERS

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IN TELEVISION
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American Society of Composers, Authors and Publishers

30 Rockefeller Plaza, New York 20, N. Y.

Progressive Party in Burn Over Webs' Philly Convention Coverage

By JERRY GAGHAN

Philadelphia, July 27.

Progressive Party spokesmen were bitter about the radio coverage given the Philadelphia conclave and were particularly salty over the scant treatment allegedly handed them by CBS during the opening sessions.

Edward R. Frisbie, radio and television director for the National Wallace for President Committee, bitterly assailed the CBS bosses.

"They exercised their so-called editorial and managerial discretion to convince themselves that our convention lacked color." Frisbie said, shortly after the pandemonium that marked the appearance of Candidates Wallace and Taylor with their families, Saturday afternoon.

"NBC gave us the fairest break," Frisbie said. "Each of others were progressively worse. Special events were completely lacking. All the local stations pulled out shamefully, their rooms are empty and there was not an attempt at coverage.

"These are the same people, who are boasting about the job radio did at the other two conventions."

CBS, according to Frisbie, didn't put on a single live program from the convention until the Wallace acceptance speech in Shibe Park, Saturday night.

"That same network gave up hours of time and cancelled valuable commercial programs to show the machine-made demonstration in favor of dark horses and favorite sons at the other conventions," Frisbie said.

Says CBS 'Welched'

"Well, the American people are just as curious about this new party. They want to know what it stands for, who are its leaders, what its delegates have to say. It was a public service to bring this convention to the people, and CBS welched on that public service completely."

Radio coverage the opening night of the convention ran as follows: NBC covered from 9 p.m. until 10:30. ABC came in for the keynote address of Charles P. Howard, Iowa publisher, from 9:30 to 10:30. Mutual came in for keynote at 9:30, but cut it off at 10 p.m.

According to Frisbie, Mutual cut off the convention because of its "Meet the Press" show. "They offered to let me put Sen. Glen Taylor on 'Meet the Press', wanting me to go into competition with my own keynote speaker," Frisbie added.

CBS, according to the log, ran commentator Quincy Howe, from 11:10 to 11:15. Saturday afternoon, three of the networks (ABC, MBS and NBC) stayed with the convention from 2 p.m. until 5 o'clock and after. CBS was still laying off and didn't pick it up until the 10 o'clock acceptance speech in Shibe Park, when all the others were again with it.

If Progressive Party people did a burn, the radio crowd used some fancy expletive (off the air) over the Saturday night mixup in acceptance speech time.

Candidate Henry A. Wallace was scheduled to address the Shibe Park thousands at 10 p.m. and all four nets planned their evenings on that listing.

The nets again pooled for the convention and Mutual was in charge for this one. NBC did the GOP; CBS handled the Demos. At 9:30 Cliff Harris, technical supervisor at WIP in charge of the field setup, got word from the Progressive staff that Wallace couldn't appear until 10:30 as the program was running far behind schedule.

Whether it was planned or not, the delay proved a great break for the Wallace followers. Mutual had to pick up the show anyway, and at that particular moment William Gailmore was making a special pitch for funds. It lasted most of the half hour. $50,000 was collected from the audience.

The long arm of coincidence no doubt, had Mutual sacrifice its Chicago Theatre of the Air (Col. Bertie McCormick's show) in favor of the convention collection.

Coincidence didn't rest well with the WIP and MBS crowd present, who were shortly to hear Gailmor tell the crowd that the reason they had to dig in and contribute was that radio programs had to be paid for. Gailmor later clarified the remark by explaining he meant radio programs after the present one, which was for free.

Physically, none of the nets turned out in the force they displayed at the previous conventions. Although there was plenty of brass around. Davidson Taylor, CBS vice president in charge of public affairs, headed that chain's contingent.

Thomas Velotta, vice president in charge of news for ABC was on the Shibe Park infield with his crew. Bill Brooks, vp in charge of news for NBC, found two conventions too much, and ducked out on this one. Frank McCall, NBC's director of news operations, took over in his stead, with the help of Ann Gillis, Brooks' girl friday.

Philly Boxscore

Here's the recap on network coverage of the Progressive Party convention:

ABC—Eight hours 30 minutes of AM coverage; 26 hours, 30 minutes of TV time; $26,619 in AM commercial program cancellations and $30,000 operating costs.

CBS—Six hours 55 minutes of news programs originated from Philly; 25 hours, four minutes of TV time; cost figures not available.

DuMont—10 hours 15 minutes of TV time, entirely fed by pool; no commercial cancellations; web shared pool costs.

Mutual—Nine hours of AM time; no commercial cancellations; $5,730 in operating costs.

NBC—Nine hours 35 minutes of AM time, including seven hours, five minutes of convention proceedings; estimater $75,000 in costs for cancellations and operation.

NBC To Cover Commies' Convention, So Other Webs Will Go Along

What to do about covering the Communist Party convention in Madison Square Garden next Monday (2) had the networks' news chiefs in a tizzy this week. The CP had requested coverage of all of the webs. But was the party still legal? What with its top echelon under Federal indictment, charged with advocating overthrow of the Government, could the webs justify airing talks by CP Presidential candidate William Z. Foster and other indicted party members?

On Monday (26) the nets were unanimously undecided. ABC and Mutual had told the CP they'd have to know in how many states the party would be on the ballot; both nets had received "ambiguous" replies, and had reiterated their request, but received no answer. It was a case all around, it seemed, of none of the webs being anxious to commit itself unless the others did.

Late Monday (26), however, NBC let it be known that it would give the convention "some" coverage, didn't say how much. Whether this included TV also wasn't immediately indicated. Yesterday (Tues.) ABC announced it would pick up 15 minutes of Foster's keynote address; CBS said it would carry the CP candidate's acceptance speech, "if they nominate somebody." And Mutual said it also would give the Commies "some" coverage.

CBS' Judy Holliday Show

CBS last night (Tues.) auditioned a domestic situation comedy starring Judy Holliday, with Charles Irving in the role of her husband.

Thirty-minute house-built package is being produced by Irving Mansfield, with Ed Downs directing and Sid Zilenka handling the scripting assignment.

Monroe's Fall Status For Camel Still in Doubt

Fate of the Vaughn Monroe CBS show in the fall is still up in the air. It's currently doing summer duty for R. J. Reynolds (Camels) in the Screen Guild Monday night time on CBS, but apparently William Esty agency hasn't decided as yet on whether it returns to a regular fall berth.

Ciggie outfit has bought Jimmy Durante for the fall, which, if Monroe stays, gives it four network programs, others being Screen Guild and Bob Hawk. Camels, however, may decide to cut back to three shows.

Tom Luckenbill, Esty radio veepee, is also undecided as yet whether Hawk, currently heard Thursday nights on NBC, switches places with Screen Guild.

Corwin Back To Radio With '49 Series for CBS

The question of whether Norman Corwin was returning to radio or had decided on a career in films was answered by Corwin himself last week, when he checked in at CBS hdqs. in New York for a several weeks' series of huddles with web execs on his '48-'49 plans.

Corwin, who has been living on the Coast for the past year, where he did a screen treatment of "All the King's Men" for Columbia Pictures, discloses that he's not only returning to radio and CBS, but is projecting an ambitious series for the network's upcoming semester. Plans for the series are being crystallized during his stay here.

On Aug. 18 Corwin leaves for a three-week trip to Europe as part of the One World organization's contingent which will spread out on the Continent to dedicate a series of Fiorello LaGuardia memorials in the capitals and to scan the radio and other cultural horizons.

After his European junket, Corwin returns to the Coast to start work on a film adaptation of his "Mary and the Fairy" radio play, which he'll do with Charles Feldman. As for "King's Men," which deals with the Louisiana political scene, Columbia is apprehensive about it, says Corwin, because of "pressure" from the southern state.

CBS Old-Faithful Cancels Sat. Time

One of the "old faithfuls" on CBS, which over the past decade has been spending approximately $250,000 a year in CBS time for its "Stars Over Hollywood" Saturday matinee show (12:30), has decided to cancel out. Outfit is Bowcy's, the dairy operation, and although the program has consistently paid off with a solid rating (latest is 6.1, topping every other show in the Saturday daytime sweepstakes), the company is reported bowing out because of the current price squeeze.

"Stars" fades after the Sept. 11 broadcast. It's an MCA booking.

CBS' plan is to move up the succeeding shows, "Grand Central Station," "County Fair" and "Give and Take," in order to make the 2 p.m. period available for sponsorship.

HAWAII CHARMS HYAMS

After 13 Years With CBS Musicologist Is Not Returning

Ben Hyams, for 13 years staff musicologist with the CBS program department, has resigned and decided to spend the balance of his life in Hawaii. He went there nearly a year ago on leave of absence for his health but has just elected to waive right of return.

In Honolulu Hyams is directing a Sunday night symphony broadcast and has joined the staff of a local advertising agency, Holst & Cummings.

Present CBS staff musicologist is David Randolph.

How NBC, CBS Fall Schedule Lines Up

The between-season jockeying among sponsors is practically ended, with most of the changes involving bigtime personalities on the NBC and CBS kilocycles. While there will probably be a few additional changes on tap, here's how the NBC-CBS commercial programming picture shapes up for the '48-'49 ride.

	CBS	NBC
Sunday		
6 P.M.	Family Hour (Prudential)	Catholic Hour (Sustaining)
6:30	Pause That Refreshes (Coca-Cola)	Ozzie & Harriet (Int'l Silver)
7:00	Gene Autry (Wrigley)	Jack Benny (Lucky Strike)
7:30	Blondie (Super Suds)	Phil Harris (Rexall)
8:00	Sam Spade (Wildroot)	Edgar Bergen (Standard Brands)
8:30	Man Called X (Frigidaire)	Fred Allen (Ford Dealers)
9:00	Helen Hayes (Electric Cos.)	Man. Merry-Go-Round (Dr. Lyons)
9:30	New Colgate Show	Album of Music (Bayer)
10:00	Strike It Rich (Ludens)	Take It—Leave It (Eversharp)
10:30	For Sale	Horace Heidt (Philip Morris)
Monday		
7:30	Club 15—Ed Murrow (Campbell Soup)	Kaltenborn (Pure Oil—15 Mins.)
8:00	Inner Sanctum (Bromo Seltzer)	Cavalcade of Amer. (DuPont)
8:30	Talent Scouts (Lipton Tea)	Voice of Firestone
9:00	Lux Radio Theatre (Lever)	Telephone Hour (Bell System)
9:30	Lux Radio Theatre	Dr. I. Q. (Mars Candy)
10:00	My Friend Irma (Swan Soap)	Contented Hour (Carnation Co.)
10:30	Screen Guild or Bob Hawk (Camel)	For Sale
Tuesday		
7:30	Club 15—Ed Murrow (Campbell Soup)	Kaltenborn (Pure Oil—15 Mins.)
8:00	Mystery Theatre (Sterling)	Philip Morris Show
8:30	Mr. & Mrs. North (Colgate)	Date With Judy (Tums)
9:00	We, the People (Gulf)	Amos 'n' Andy (Pepsodent)
9:30	Hit the Jackpot (DeSoto)	Fibber & Molly (Johnson Wax)
10:00	For Sale	Bob Hope (Rinso)
10:30	For Sale	People Are Funny (Raleigh)
Wednesday		
7:30	Club 15—Ed Murrow (Campbell Soup)	Kaltenborn (Pure Oil—15 Mins.)
8:00	Mr. Chameleon (Bayer)	Dennis Day (Colgate)
8:30	Dr. Christian (Chesebrough)	Great Gildersleeve (Kraft)
9:00	Your Song & Mine (Borden)	Duffy's Tavern (Bristol-Myers)
9:30	Harvest of Stars (Int'l Harvester)	Mr. D. A. (Bristol-Myers)
10:00	Whistler (Household Finance)	Big Story (Pall Mall)
10:30	For Sale	Curtain Time (Mars)
Thursday		
7:30	Club 15—Ed Murrow (Campbell Soup)	Kaltenborn (Pure Oil—15 Mins.)
8:00	FBI Peace & War (P & G)	Aldrich Family (Gen. Foods)
8:30	Mr. Keen (Whitehall)	Burns & Allen (Maxwell House)
9:00	Suspense (Auto-Lite)	Al Jolson (Kraft)
9:30	Crime Photographer (Toni Co.)	New Show for Sealtest
10:00	Hallmark Playhouse (Hall Bros.)	Bob Hawk or Screen Guild for Camel
10:30	First Nighter (Campana)	Fred Waring (Gen. Electric)
Friday		
7:30	Club 15—Ed Murrow (Campbell Soup)	Kaltenborn (Pure Oil—15 Mins.)
8:00	Mr. Ace & Jane (Gen. Foods)	Cities Service Show
8:30	Jack Carson (Gen. Foods)	Jimmy Durante (Camel)
9:00	Ford Theatre (Ford Co.)	Eddie Cantor (Pabst)
9:30	Ford Theatre	Red Skelton (P & G)
10:00	Everybody Wins (Philip Morris)	Life of Riley (P & G)
10:30	Spotlight Revue (Coca-Cola)	Bill Stern (Colgate—15 Mins.)
Saturday		
7:30	For Sale	Sat. Night Serenade (Pet Milk)
8:00	Sing It Again (For Sale)	H'wood Star Preview (Anacin)
8:30	Sing It Again (For Sale)	Truth Or Conseq. (P & G)
9:00	Morey Amsterdam (For Sale)	Hit Parade (Lucky Strike)
9:30	Pays To Be Ignorant (Co-op)	Can You Top This (Colgate)
10:00	For Sale	Judy Canova (Colgate)
10:30	For Sale	Grand Ole Opry (Prince Albert)

BIG SPENDERS' WEB JOCKEYING

CBS' 'Ring It Again'

With vacationing at its peak, the slump in home listening has hit such a state of doldrums that the telephonic giveaway shows on the networks are finding it tough going reaching contestants. It's particularly true of the weekend shows, such as CBS' "Sing It Again" and Mutual's "Three for the Money," both heard Saturday nights, and to a lesser degree with ABC's Sunday night "Stop the Music," although by 8 p.m. Sundays a large percentage of the weekend vacationers are back home.

It's not just a case of failing to find stay-at-homers who are listening to the radio; worse than that, nobody answers the telephone. It's reported, in the case of "Sing It Again," sometimes it's necessary to put in 10 telephone calls around the country before anyone answers.

Oddity, too, is the type of letters the webs are receiving from listeners. One guy in Florida protested to CBS, in the case of "Sing": "What's the matter you never call a Florida number? You might think we've seceded from the union."

A woman in Fort Worth, Tex., squawked: "How come all this discrimination? You call Dallas and never give Forth Worth a tumble."

Winchell's $1,352,000 K-F Payoff For 90 B'dcasts Makes Him Richest Single

Hollywood, July 20.

The deal Walter Winchell signed with Kaiser-Frazer last week makes him the highest paid single in show business history. For two years, or exactly 90 broadcasts, he will be enriched by $1,352,000. And should the sponsor decide to televise him, that figure will take a considerable hop.

Winchell goes under K-F sponsorship Jan. 2 next after he has washed up his commitment with Andrew Jergens Co., and holds the same Sunday night time. Contract signatured last Thursday (22) by WW and William H. Weintraub, negotiating for the sponsor, calls for $650,000 the first year and $702,000 the second. For the first 45 weeks he will be paid approximately $14,445 per broadcast and that's net to him as there are no deductibles by agent or agency. He gets seven weeks off in the summer and is permitted eight broadcasts from Florida. In fact, Winchell got everything he wanted including complete control of his broadcast material except on items that might be considered on the fringe of libel, at which time attorneys will be called in to pass judgment. Both ABC and Kaiser-Frazer will maintain a hands-off policy as regards censorship and just for safety's sake the sponsor will idemnify both ABC and WW against any possible libel action with an insurance policy of $1,000,000.

Deal was negotiated by Weintraub, head of his own agency, and Winchell in Hollywood. Robert Kintner, executive veepee of ABC, was the third party as Winchell is under direct contract to the network, which guaranteed him $520,000 a year so as to hold its ace program. Kintner was advised of the negotiations by long distance phone.

Owen D. Young On ABC Board

Owen D. Young, retired industrialist and original board chairman of RCA, was elected to the board of directors of ABC yesterday (Tues.), board chairman Edward J. Noble announced. Young becomes the eighth member of the web's board.

Industry tycoon headed RCA's board from its organization in 1919 to 1929, later was chairman of the executive committee of RCA and of the advisory council of NBC. He was veepee of General Electric until 1922, then board chairman until '39, a position which he resumed briefly during the war.

Young's election to the ABC board is seen as adding a solid figure in the field of capital to the web's topranks at a time when the net must scrape up heavy dough to carry out its extensive TV commitments.

This Is wOR

WOR, N. Y., execs noticed how effectively Anne Wagner, phone switchboard operator at the station, pronounced the station call letters in answering calls. She didn't put much accent on that common W but she bore down plenty on the OR.

Result: instructions have gone out to all WOR announcers to speak the call letters on the air "with a rising inflection."

Hooper To Hike Fee For Ratings

C. E. Hooper is calling in the trade press today (Wed.) to unfold plans for incorporating his U. S. Hooperatings (projectables) into his twice-monthly program rating service—at a hike in fee to subscribers—starting next Jan. 1. He'll break the news to subscribers in the "Highlights" accompanying the Pocketpiece to be mailed out this weekend.

Whole project, it's understood, is contingent upon industry acceptance, but it is intimated that Hooper has sampled industry reaction to the proposals sufficiently to be assured of a go-ahead. The projected ratings are expected to be issued only periodically, perhaps semi-annually or quarterly, but certain "continuous features" also will be offered.

Hooper also will release, as added underpinning for his proposals, results of five comprehensive analyses on basic statistics of his operations, such as findings on occupations, incomes, family sizes, etc.

Amount of Hooper's proposed rate hike is under wraps and whether all four networks will go for it is problematical, since CBS has been reported considering letting its Hooper subscription go. It was just a year ago, July 1, 1947, that Hooper doubled his network bills, upping CBS' and NBC's from $9,000 to $18,000 annually, and ABC's and Mutual's from $7,200 to $14,400. He pleaded greatly increased operating costs, saying his operation was running more and more into the red.

'Voice's' Larynx Cost American Tobacco $8,300

Hollywood, July 27.

Frank Sinatra's larynx backfired Friday night (23) and it cost American Tobacco $8,300. With all hands on deck at studio center for commercial film to plug Luckies, swooner called to say he had trouble with throat and asked for week's postponement.

Bill for talent was $8,300 which had to be written off against an $18,000 budget for film.

WANT 'BESTEST FOR MOSTEST'

Regardless of what television holds in store for the program bankroller, right now the sponsor is concerned with solidifying his hold in radio. The average nighttime network sponsor is plunking down from $750,000 to $1,000,000 a year in time and talent (with the Benny—Allen—Hope—etc., bigtime productions representing a $1,500,000-$2,000,000 yearly time-talent nut), and he's primarily concerned with getting maximum results from that kind of an investment.

That's the motivation behind the constant jockeying that's been going on in recent weeks, particularly among the NBC and CBS program clients. The shifting in program schedules (see separate chart) and acquisition of new properties and personalities by such outfits as General Foods, Procter & Gamble, Colgate, etc., are designed to strengthen their position in radio.

It's the reason, for example, why P&G, with radio billings of $20,000,000 a year, has established a firmer beachhead in the comedy sweepstakes by buying Red Skelton. It accounts for the revamping of the Colgate programming roster and its purchase of the Sunday night 9:30 time on CBS, with indications that it will acquire the CBS-built "Our Miss Brooks" situation comedy. It explains the recent General Foods program maneuvers, with its new 60-minute Friday night CBS parlay of Jack Carson and the Goodman Ace "Mr. Ace & Jane" show. It accounts, too, for Camel cigarets going on a spending spree and bringing Jimmy Durante back into the R. J. Reynolds camp.

Further reflecting the "getting-the-bestest-for-the-mostest" attitude of the radio bankroller today has been the wholesale jockeying for new time segments which, for example, changes drastically the complexion of the Friday night rosters on both NBC and Columbia. This reshuffle now finds Eddie Cantor (Pabst), Jimmy Durante and Skelton bracketed in the Friday NBC lineup along with P & G's "Life of Riley" and "Ford Theatre" upping its budget and making a bid to dominate the dramatic field with its Friday night CBS 60-minute show.

Kaiser-Fraser's heavy plunge into radio, with its bankrolling of Walter Winchell, and the Electric Companies' sponsorship of the new Helen Hayes series on CBS are cited as evidence that the so-called heavy goods clients continue to regard radio as a vital and potent medium. This despite wholesale moaning of an alleged slump in radio and show business generally. The top spenders in radio apparently don't share the pessimism.

LADY ESTHER SEEKS TOP-BUDGETED SHOW

Chicago, July 27.

Lady Esther, which dropped "Screen Guild Theatre" last season after sponsoring the series for several years, is again shopping for a radio show. Understood the cosmetic firm is looking for a major program, preferably a star operation on which it could hang a "glamor" advertising campaign. Ruthrauff & Ryan, agency on the account, is beating the Hollywood bushes for a suitable buy.

In giving up "Screen Guild" and relinquishing its potent Monday night time spot on CBS last season, Lady Esther indicated it intended concentrating on space media in future.

Frigidaire Eyes Kyser

Frigidaire Division of General Motors is showing interest in the new Kay Kyser show being projected for the fall.

Kyser, whose Saturday night NBC program has been cancelled by Colgate, is revamping the entire format and building the new show to embrace talent scouting.

U.S. Army Yields to Meredith, Pays Him Off on 'Roll Call's' NBC Fadeout

Burgess Meredith last week took on the U. S. Army, Music Corp. of America, NBC and N. W. Ayer agency single-handed and came out approximately $13,000 richer.

It all started when the NBC production dept., after four broadcasts of the U. S. Army-sponsored Thursday night "Roll Call" show, which Meredith emceed at a reported $1,500 a week, decided that the program needed strengthening. It felt that Meredith, despite his talents, just wasn't the right personality for the show and suggested that he withdraw. Meredith, in turn, pointed to a 13-week contract and insisted that the network fulfill its obligation.

The Ayer agency, which handles the Army account, then stepped in and suggested that the show be moved to the Coast, with Dorothy Lamour to head up a new cast and format. Again Meredith stood his ground and said that either he be paid off or sent out to the Coast along with the show.

By this time the Army itself, it's reported, was getting annoyed and through the auspices of MCA, which handles Meredith, tried to persuade him to bow off and chalk the whole thing up as one of those things.

But Meredith refused; he had nine weeks to go on the contract and insisted on being paid. Everybody concerned decided to call off the whole thing, with the show fading after last Thursday's (22) broadcast. Meredith was paid off.

Tempus Fugits

Hollywood, July 27.

It wasn't so many years ago that the public was reading about FDR's favorite grandchildren, "Sistie and Buzzie." Recent prints carried the news of Sistie's marriage and now the other member of the White house act, Curtis Roosevelt Boettiger, gets into the act via radio.

Latter is learning the ropes as assistant producer of ABC's "Bride and Broom."

Exec 'Inside CBS' To KQV Command

The CBS high command has settled on the executive from within the network's ranks who will take over the management of KQV, San Francisco, but the designee won't be disclosed until the Federal Communication Commissions has okayed the purchase of the station from the Ralph Brunton interests.

The report that the job was going to Arthur Hull Hayes, present gen. mgr. of WCBS, the web's N. Y. release, was described as "away off base," even though Hayes and the missus, while on a recent visit to Frisco, looked the housing situation over. The quest, it was explained, was made in behalf of the intended appointee, since one of the major problems of the network in transferring execs was finding a place for them to live.

Deal on KQV entails acquiring the remaining 55% of the station's stock. Web figures that the FCC approval on the sale of its WTOP, Washington, to the Washington Star, will come through at about the same time.

4 'B'fast' Tryouts In Emcee Sweepstakes

Johnny Olsen, Bill Gargan, Jay Stewart and Jack McElroy, are slated to try out for the emcee spot on "Breakfast in Hollywood," from which Gary Moore has resigned. Each of the four will handle the show for several days during the two weeks starting Monday (2).

Jay Stewart will do the Monday and Tuesday (3) broadcasts and Olsen is flying out to Hollywood Monday (2) to m.c. the next three programs. Gargan and McElroy, who is the announcer on "Bride and Groom," will split the subsequent week's show between them. It will then be decided which of the quartet gets the job permanently.

Olsen's trip will necessitate his withdrawal from his various New York radio stints and the "Doorway to Fame" telecast on WABD for that week.

WOR's Siesta Format

Nighttime Pace Not For Daytimers, Listener Pulse Shows

These are enlightening days around WOR, N. Y. The station recently began taking its own pulse via invitations to listeners to write in their frank comments on the Mutual key's programs.

Some of the results to date:

All daytime programs have been ordered to slow down their pace. Femme dialers complained about the "express train speed" of most shows. They said they didn't get half of what was said; news was read too fast, too, etc. Station execs have concluded that nighttime pace is not for daytimers.

Quiz show emcees have been ordered to cut out asking women contestants if they live alone. Listeners think it's too much of a tipoff to burglars and molesters.

B'casters on FM Spending Spree

Washington, July 27.

FM broadcasters invested more money during the first quarter of this year in transmitters, studio equipment and antennas than did television or AM broadcasters, according to the FM Assn.

FMA declared that FMers purchased $2,854,662 worth of equipment for new station operations, with tele interests spending $1,682,615 and AM broadcasters $1,179,614.

FMA executive director Bill Bailey said: "Manufacturers' sales figures are good evidence that FM is looked upon in the radio industry as radio's future. Of the total broadcast equipment sales reported by the Radio Manufacturers Assn., FM stations accounted for 49.9%, television for 29.4% and AM for 20.7%. These are dollar-volume figures."

Bailey added: "As we view the future of radio we see a three-fold service: FM for sound, replacing AM because it is better; television for visual broadcasts, which might be termed the rotogravure or feature section, and facsimile for the printed word and picture."

B&B'S HAYMES' SHOW FOR RAILROAD CLIENT

Benton & Bowles agency last week cut a 45-minute audition program with a musical comedy idea, starring Dick Haymes, for submission to the Assn. of American Railroads, one of its accounts. Also spotted in the audition were Marion Bell and an orchestra batoned by Al Goodman.

Musical used for the audition was "Roberta" with Haymes doing the m.c. as well as the lead. Format calls for booking male stars for parts beyond Haymes' vocal scope whenever such musicals deem it advisory, with Haymes confined on such occasions to an m.c. role.

Test platter was produced at the Ritz theatre, N. Y., ABC studio. The time of the program, when and if accepted, has not been determined.

SUMMER JOURNAL
With Arlene Francis, Ben Grauer, guests; Hugh James, announcer
15 Mins.; Sun., 9 p.m. (EDT)
JERGENS
ABC, from New York
(Robert W. Orr)

This is strictly filler stuff, with Jergens retaining its franchise on the valuable Sunday night at 9 slot on ABC while Walter Winchell vacations (although Kaiser-Frazer takes possession of WW and the time starting Jan. 2).

Ben Grauer (long identified with the WW program as the announcer) takes over the first five-minute stretch for a capsule roundup of the news (major emphasis last Sunday (25) was on the windup of the Progressive Party convention in Philly) and Arlene Francis devoting the remainder to celeb interviews and show biz chit-chat. Her broadcasts will originate from the Stork Club in New York.

The Grauer treatment is a remote cry from the bangbang editorializing that's projected Winchell as radio's major phenomenon. Grauer does it straight, with restraint; if he has a gripe, the listener would never know it. But as a straight gabber, he's good.

Miss Francis is natural and likeable. Her three-way chatter with playwright Ferenc Molnar and Louis Calhern, currently starring in a revival of Molnar's "The Play's the Thing" on Broadway, offered some diverting off-the-cuff banter although the magyar dramatist was rather difficult to understand betimes.

Hugh James has taken over Grauer's usual announcing chore and handles the commercials effectively. *Ro--.*

JEWISH LIFE
Producer: Irving Lichtenstein
30 Mins.; Sun., 2 p.m. (EDT)
JOSEPH WILNER CLOTHING
WQQW, Washington

Format and fast pace of this newcomer to the local air makes it click as a top drawer program frankly exploiting the current interest in Jewish affairs. In a town which normally gives such strictly racial airers the cold shoulder, this one, the brain child of Irving Lichtenstein, local freelance radio producer and writer, debuted with a sponsor a few months ago and has been steadily building in appeal.

Half-hour show is a dignified presentation of current Jewish news and traditional as well as contemporary Hebrew music and folk tales. Highlight is an interview with a prominent person, generally, but not necessarily, Jewish, and consistently a national figure. Accent is on racial understanding, though pitch along these lines is tactfully implied, rather than openly touted.

Show is along documentary lines, carefully avoiding the pitfalls of the borscht circuit jokes or routines. The dramatic portions, handled by station staffer Reuben Brown (though Lichtenstein, rather than WQQW, owns the show) display, on the whole, restraint, with a minimum of corn and sob stuff.

Format is standard, opening with a short blurb, then, in keeping with this "Blue Book" station policy, a brief commercial. Three musical numbers are used, though not in succession. These, all recorded, cons--- of cantorial music, Hebrew or ---ish folk tune, and current Isr--- -olk melody.

Harry Breger, a national officer in B'nai B'rith and new to radio, does a short roundup of Jewish news of the week and also handles the interview chore, which is unscripted and normally recorded. Breger has a good voice, thorough knowledge of his subject, and a deft way with an interview, though at times he reveals his amateur status. This is not too noticeable, however, and is being ironed out by experience. Interview, which takes five to seven minutes, has featured such names as Golda Myerson, newly-appointed Israel Minister to the Soviet, who was drafted en route to her new post, Harold ("Best Years") Russel, and Herman Edelsberg, Civil Rights Division head of B'nai B'rith's Anti-Defamation League. Interest in interview varies with subject, but opportunity for wide selection keeps level high. Limit of 1½-minute commercial time helps sustain continuity and tempo.

Show, which is currently shopping for outlets in other cities, could be easily adapted almost any place that has enough Jewish population to support it. It would be a natural as a public service for a sponsor or a station. Commercial used here is pitched from that point of view, with name of sponsor and his product mentioned, but not elaborated on. National angle makes it particularly adaptable for use elsewhere. Interesting sidelight is large proportion of non-Jewish mail response to program, and hypoing of sale of cantorial and Jewish folk platters locally. *Lowe.*

MR. CHAMELEON
With Karl Swenson, Dave Arnold, Richard Keith, Mary Jane Higby, Audrey Egan, Ethel Wilson, Alex Scourby, Charles Webster, Grace Valentine; Howard Claney, announcer; Victor Arden, music
Writer: Marie Baumer
Director: Richard Leonard
Producers: Frank and Anne Hummert
30 Mins.; Wed., 8 p.m.
BAYER ASPIRIN
CBS, from New York
(Dancer-Fitzgerald-Sample)

The chameleon, as everyone knows, is a lizard-like creature which can change its color to disguise itself. Mr. Chameleon is a crook-chasing character who employs all sorts of disguises (even that of a charwoman) to fool evildoers and bring them to brook. It's another variation on the private-eye formula, Mr. Chameleon being a first cousin of such w.k. operators as The Whistler, The Shadow and The Green Hornet.

This new Hummert-created series, which took over the "American Melody Hour" billing on CBS last Wednesday (21), ought to do all right in Hooper's stakes. It embodies all the Hummert knowhow, which means it has all the tested, surefire ingredients of slick mystery fare. (Including the standard crime-doesn't-pay disclaimer, inserted to salve that segment of dialers inclined to squawk about crime stuff on the air. In this case, the line is: "the innocent must be protected; the guilty must be punished.") The accent is on suspense; the culprits seem to know in advance that Mr. C. is going to get them, but they figure this time they'll outsmart him. But of course they don't. They never recognize him until too late. In the initialer, "The Case of the Dead Woman's Eyes," he caught up with a couple of swindlers who'd done in a dozen trusting femmes.

Production is Grade A throughout, and the cast, with Karl Swenson in the title part, turns in graphic characterizations.

Bayer (Sterling Drug) plugs are the usual, stressing the claim—which seems a little dubious—that this brand of aspirin tablet, but presumably no other, dissolves in the stomach as speedily as when dropped in a glass of water.

Stanza has so little network competition at the moment that it ought to get away to a flying Hooper. *Doan.*

SERENADE IN RHYTHM
With Ray Norris Quintet, Eleanor and Fernie Quinn
Announcer: Peter MacDonald
30 Mins.; Sat., 6:30 p.m.
Sustaining
CBC, from Vancouver

True jump rhythm is hard to find lately, but giving out with it these days on CBC Trans-Canada net is a little combo which keeps the listener's foot a-tapping and ear glued to the radio.

Combo under Ray Norris' direction has been beating out for about two years in a 15-minute slot, but audience reaction was such that it was extended to half-hour.

The theme, "I Got Rhythm" gives program a good sendoff, as does continuity delivered in a sparkling manner by announcer Ray MacNess.

Despite fact that boys deliver a particular type of music they are able to put enough variety in show to keep listener interest high. For instance, they slipped with great facility from the strictly jazzy "Beanstalking" to a symphonic in jazz of Duke Ellington's "Caravan" with Fernie Quinn doing a class-A job on the oboe. Number was arranged by Phil Nimmons, Juilliard man who likes to get wet in jazz with topnotch results.

In vocal spot is Eleanor Quinn, whose voice far surpasses anything offered by name bands in the way of thrushes. Putting a dash of sex, a dash of rhythm and then mixing all with the tuneful quality of her voice, a sound results which is well coated with sugar.

The combo stays within its own limitations. They don't try for large band effects. They take the music, add a few of their own licks and what happens with the aid of smart ivory-tinkling by Doug Parker, who is the pivot around which group works, is some down-to-earth music which is bound to be picked up by the large Yank nets in the near future. *Allen.*

Shenandoah, Ia. — The new owners of KFNF, Shenandoah, took over management of the station on July 15. Earl Williams, formerly of Lincoln, Neb. and station KFAB, is local manager. Little change is being made in personnel at the station at this time.

COUNTY FAIR
With Win Elliot, emcee; Bill Gale Orch, Bordenaires
Producer-Director: Leonard Carlton
Writer: Robert Quigley
30 Mins.; Wed., 9 p.m.
BORDEN
CBS, from New York
(Kenyon & Eckhardt)

After three years as a Saturday matinee attraction, Borden's "County Fair" moved into the Wednesday night at 9 segment on CBS as the summer replacement for the company's "Your Song and Mine" musical. It has a quality of lightness and breeziness that merits the nighttime showcasing and, since its basic format is along the lines of the q & a giveaway shows (but with a frequent public service-consciousness as an added come-on), it naturally fits into the established pattern of programming today. To the nighttime-only listener, "County Fair" will shape up as a johnny-come-lately in the giveaway sweepstakes. Actually, it established a lot of the features currently riding the kilocycles.

For the initial nighttime presentation (21), emcee Win Elliot turned the show into a satirical playground on the multiple "you-refrigerator-me-and-I'll-automatic-washing-machine-you" shows that are now the vogue. His "Start the Music" byplay for a miniature jackpot payoff and the reverse technique requiring wrong answers was strictly fun-slanted, although those visual antics aimed strictly for studio audiences and too frequently distracting to the home listener should be put on ice for television. *Rose.*

PARTY LINE
With Lockbourne Air Force Band and Glee Club, Party Liners, Etta Wilson, Sgt. Joe Stoughton; Tom Gleba, announcer.
Producer: Ed Sprague
30 Mins., Mon., 9:30 p.m.
ARMY, AIR FORCES
WCOL, Columbus, O.

This folksy show with a strictly personal approach aimed at luring boys to the khaki and the wild blue yonder is the brainchild of Etta Wilson, of the public relations staff at the Army's Fort Hayes and formerly on the Cleveland Press staff for 14 years. Starting as a Saturday a.m. airer last Oct. 11, the program switched to its present nighttime spot on March 29. So far as is known it is the only regular weekly recruiting show on a regional basis in the nation. In winter the string of stations has gone as high as 22, but time schedule shifts have reduced the Ohio statewide network for the summer. Army pays no tolls for its half hour—only line charges and small local production costs.

Main idea of the show is to present an "Army Wife of the Week" or "Army Mother of the Week," who, when interviewed by the Party Liners, relates how happy her husband or son is in the service. On show caught (19) Mrs. Ralph Curry, as Mother of the Week, told how her four sons were getting along in the service, where each one was and what he was doing. This had a direct appeal inasmuch as hundred of local draftees remember taking basic training under one of the Currys at Camp Shelby in 1941.

The program was a remote from the Strand theatre in nearby Delaware. The town turned out and even the mayor was on hand.

The interviewing and News Notes section (veterans' organization election results, lawn fete dates, etc.) are handled by Miss Wilson, Sgt. Joe Stoughton and Tom Gleba, but the going gets confused as the ball is passed back and forth. More rehearsal is needed to tighten up script delivery, cut out awkward pauses and halt stuttering. The idea is to toss the lines airily back and forth to relieve the monotony of solo speech, but often what is tossed is seldom caught very expertly or speedily.

Most penetrating comment on the show is "Throw out everything but the band and it'll be a good program." This is so nearly right. The band, composed of colored soldiers from the air base, is big, brassy and expert. Its dance orchestra, which fills in on occasion, is another story. It is a perfect example of a combo trying to get hep when they haven't got the stuff it takes. Quartet heard on the show was unblended and flatted in the extreme.

Despite this weight of evidence that the production is amateurish and ungainly, the idea is still good and packs considerable appeal. By mentioning local names, persistently sticking to provincial items and letting the band have a generous portion of the show it is an effective audience puller.

From the Production Centres

IN NEW YORK CITY . . .

Speculation is that, if Dewey's elected, his radio adviser will be his Pawling neighbor, Ford Bond. (Of course, Lowell Thomas and Ed Murrow also are neighbors)....Biow agency has the Demo campaign account again, but the Repubs haven't handed out their billing....ABC so cramped for studio space, with WJZ-TV coming on the air in a few days, that the web is leasing a studio from indie WMCA so Studio 3-F in Radio City can be cleared for TV programming. AM stanzas originating in 3-F are being shifted to 3-C....WOR toying with a "Hi, Stranger" stanza tape-recorded by Bill Berns on the Empire State building observation towers. Interviewees would spin a "welcome wheel" giving them 30 choices of a free evening's entertainment.... WSEE, St. Petersburg-Tampa, signed as ABC's 14th TV affiliate.... David Broekman has composed and orchestrated a score for ABC's hour-long upcoming "Communism-U. S. Brand." Marty Andrews will direct the documentary....Cecile Maigret and Anne Bailey, traffic manager and continuity director of WMPS, Memphis, ogling Gotham before heading for the Coast by motor....David Allen (David Ross, Jr.) and Shelly Stuart added to WNYC's news editor-announcer staff ....John Garrison exiting Radio Best mag to freelance.

Larry and Ginger Grey, who have confined most of their activities the past year to commercial jingles, auditioning a Mr. and Mrs. breakfast show for a local indie this week, doing time, weather, simulated plugs all in jingle form....Robert A. White, ex-WOR account exec, named sales manager of American Institute of Food Products, which produces "Ladies Man" (WOR), Ted Husing's "Grocery Hour" (WHN) and the Ella Mason show (WHN)....WOR's "Answer Man" may be expanded to a half-hour cross-the-boarder, annexing an "Answer Lady"....Russel Walker, Jr., checked out of WHN as account exec to join the John E. Pearson station rep outfit....Helen Coule a newcomer in the "Second Mrs. Burton" cast....John W. Hundley, acting director of CBS Shortwave, back at his desk after attending funeral of his mother at Granville, O.

George Petrie, lead in Lever Bros.' "Call the Police," has had his option picked up for remainder of summer run and sponsor is reportedly prepping a show for him for the fall....Miles Shoe Co. auditioning a Red Benson-Arty Malvin half-hour quiz show prepped for WOR airing....Lou Hazam, scripter of NBC's "Living 1948" series, planed to Ann Arbor last week to guest-lecture on documentary radio writing before the Univ. of Michigan speech department's annual conference and reunion.

Ed Kobak back from Pine Orchard with a ruddy vacation glow.... Burt Hilber, "Tele Fashions on Parade" leading man, calling community square dances at Lynbrook, L. I., Saturday nights....Gabbers in a parade to Europe: Ted Malone, H. V. Kaltenborn, Arthur Gaeth.... Al Schacht off on a clowning tour of midwest ball parks....Mary Caparelli of CBS Press became the bride of William Emmett Boltz of Buffalo Sunday (25)....Next issue of Frontpage, N. Y. Newspaper Guild's sheet, will carry a piece by Post radio ed Paul Denis razzing radio's stereotyped portrayal of newsmen....Bill Cullen, returning a similar favor, to sub for John Reed King on nine shows during latter's vacation starting Sunday (1)....Ace Ochs' switch to Coast from CBS-TV to Ward Wheelock delayed by illness. Patti Clayton (Mrs. Ochs), who joins him, replaced on "Sing It Again" by Fran Warren, ex-vocalist with Claude Thornhill orch.

Friends and listeners extending sympathy to Alfred and Dora McCann, whose five-year-old adopted son was found drowned in the family pool at Yonkers last Thursday night (22)....Symphony Sid moves his WMCA mike into the Royal Roost on B'way for Sunday midnight jazz sessions starting Aug. 8....Frank Pulaski, ex-WNYC announcer, now narrating the daily "United Nations Today" program for the UN's radio division.

IN HOLLYWOOD . . .

Andy Halcy got his new AM station in Pasadena on the air last week to supplement his year-old FM operation. Wendell Williams, onetime NBC censor and later producer, is his program director, and Pete Watts, former manager of KYRO, San Diego, runs the station....Tied up at Metro on a picture, Frank Sinatra decided to postpone his six-week layoff from Hit Parade to a later date when he can get away. Beryl Davis and Maestro Axel Stordahl, however, are taking their sabbatical Aug. 7....Ted Bates shutters Aug. 1 so all hands can take their vacation at the same time....John Guedel in Louisville to chat with cigaret sponsor of "People Are Funny"....Singer Kay Starr is getting an ABC buildup with her own show....Joe Bigelow building a half-hour comedy show around Dick and Gene Wesson, nitery zanies. He'll write, direct, produce and have package rights for a fall sale. It's his first radio venture since he departed J. Walter Thompson, where he was v.p. in charge of production.

John Hamm here from New York to work over the replacement list with Jack Runyon in case arbitration hearing decides against Phil Baker on the morality charge. Decision is expected within two weeks ....Wade agency has made no decision yet on Alka Seltzer's strip in the Lum and Abner time, although Bob Dwyer, local manager, has sampled nearly all availables ....Alan Young's manager, Frank Cooper, has turned down "Breakfast in Hollywood" because of other hopeful commitments. He recently recorded his own half-hour show, has picture work coming up and is a possibility, along with Vera Vague, for the Jimmy Durante show....Johnny Murray, who has been "talking it over" on KNX for the past three years, moves over to KFI under sponsorship of independent distributors of 13 national magazines and the mags themselves. His commentary will be confined to contents of the mags with occasional guests from the pages of the periodicals.... Walter Bunker passing his vacation at Tahoe and the Bohemian Grove, where the annual hijinks are now in progress.

IN CHICAGO . . .

Bill Joyce shifting from WHFC to the production staff of WLS.... "Report Uncensored" set for a reprise on WBBM early next year.... Jim Hanlon, now vacationing in the east, replaces Bruce Dennis as flack chief of WGN Aug. 2, when Dennis ups to assistant program director....Baseball game between the Chi Cards gridmen and Radio All Stars brought in $5,500 for the Spastic Children's Center....Harry Elders reelected prez of Chicago AFRA; ditto Ray Jones as exec secretary. Cliff Norton, Dean Reed, and John Gannon were elected veepees along with Eleanor Engle as recording see and Clare Baum, treas..... Commentator Lowell Thomas originates his Aug. 3 newscast from local studios....Marge Fiedler of NBC communications weds Richard Crema Oct. 16....John Harper, chief of Mutual's midwest co-op sales, away on a two-week hike with the Marine Corps....NBC tosses its annual picnic for the help July 29 at Medinah Country club....Morris Thompson, formerly with the Food and Drug Administration, is the newest recruit on WBBM's sales staff.

"Ladies Be Seated" originates at the state fair, Springfield, Ill., week of Aug. 16....Bill Anson, onetime local jock who went west to Los Angeles, would like to switch back to Chi. Anson offered to work out a transfer with Ernie Simon, WJJD's topflight spinner, but Simon negated....Ed Borroff, former ABC veepee in charge of midwest operations, has a hefty bid from one of the bigger station reps....Jack Owens, "Breakfast Club" crooner, will intro his 13-year-old daughter, Mary Ann, to the spotlight when he plays the R---ona Park theatre, Grand Rapids, Mich., July 30-Aug. 1.

RADIO'S PEAK $38,000,000 NET

'Balto. Rule' Heads for U. S. Supreme Court as NAB, ANPA Intervene

Washington, July 27.

The American Newspaper Publishers Association is teaming with the National Association of Broadcasters to buck the free speech and free press gag in Baltimore which resulted last week in five radio stations and a news commentator being cited for contempt of court.

The stations:—WITH, WFBR, WCBM and WBAL, all of Baltimore; and WSID, of Essex, Md.—and James P. Connolly, Jr., news editor and commentator of WITH were cited by the Baltimore Supreme Court for certain broadcasts in connection with the defendant of the double rape and murder case.

The situation is headed for a showdown which may take it to the U. S. Supreme Court. Support of the newspaper industry is just what the broadcasters want, since it will help to prove that broadcasters are in the same position as the press, and rate the same protection under the First Amendment. NAB prexy Justin Miller has reached out for such support ever since he has headed the broadcasters.

ANPA moved in via the action of Elisha Hanson, association general counsel, who announced he was asking the ANPA board for authority to file a petition with the Maryland Court of Appeals attacking legality of the Baltimore court code.

Hanson predicted that he would get such an okay, and asserted flatly that the Baltimore Code was "absolutely in conflict" with U. S. Supreme Court decisions on freedom of the press.

The Hanson action was greeted with this statement by Justin Miller: "We of the National Assn. of Broadcasters are gratified that the American Newspaper Publishers Assn. has joined the fight against abridgment of freedom of speech and press in Maryland.

"The prompt action of the ANPA to such a threat to the fundamental liberties of radio and press adds to our assurance that justice will be done in this matter. The NAB is pleased that even so unfortunate an affair, with its overtones of Constitutional violation, has made it possible for this association and the ANPA again to make common cause. It emphasizes once again that the basic freedoms are really indivisible."

NAB stepped promptly in the Baltimore situation following the citations last Tuesday afternoon (20) by sending Don Petty, NAB general counsel, to Baltimore to consult with the station operators. At that time, Justin Miller commented:

"The Supreme Court of the United States already has indicated in several decisions that the old English rule with regard to contempt, as practiced in Baltimore, does not have proper application under the Constitution of the United States."

The Baltimore rule, established in 1939 by the Supreme Court of that city, forbids broadcast or publication of statements an accused man makes after his arrest. It also makes it improper to comment on a prisoner's conduct, to tell what evidence the police have discovered, or to discuss the accused man's past criminal record. The prisoner's picture, taken while he is under arrest, may not be published without his permission. The rule is invoked for the first time in the Baltimore contempt case.

The Hard Way

How to be a radio writer-director-producer for 13 weeks on $260:

Melvin Baily, clerk in the mailroom at Mutual's N. Y. headquarters before the war, decided he wanted to be a radio producer. Later, in the Army, he started saving his money. Back in the mailroom after the war, he continued saving, started attending night classes on radio at N. Y. Univ., and talked to people like Wyllis Cooper, whose "Quiet Please" stanza he admired.

Last week Baily, now 21, took his $260 bankroll and bought 15 minutes weekly for 13 weeks on WGYN, FM indie, to showcase his talents. Preem of his series was aired Monday (26), at 10 p.m., with an N. Y. U. student cast enacting a dramatic fantasy—written, directed and produced by Baily.

P.S.—This week Baily was promoted to an apprenticeship in Mutual's program department.

'49 Study'll Be A Humdinger: Feltis

White Sulphur Spgs., July 27.

Broadcast Measurement Bureau prexy Hugh Feltis, again hitting the regional-meeting trail as advance agent for BMB's March, 1949, survey, told the Fourth District NAB meeting here today (Tues.) that the forthcoming study will be far-and-away more useful than the 1946 No. 1 measurement.

For, he noted, in addition to measuring scores of new stations plus FM and television audiences for the first time, the survey most importantly will supplement stations' total weekly audience, figures with daily audience totals. Daily frequency-of-listening already has been sampled via test ballots, Feltis reported, and indications are that BMB will report this information as a station's daily audience.

This data, he pointed out, will make total weekly audience figures "more meaningful. It answers the needs of the small and medium station which believes that although as many families in its market may listen to a distant station as to the local station in the course of a week, more of the families listen to the local station than to the distant station on the average day."

Experimental ballots have shown, he said, that "one station's average daily audience may be almost as large as its weekly audience, showing that almost every family that listens to the station listens to it almost every day. Another station may have a far greater weekly than average audience, indicating a large turnover of listeners from day to day and less duplication of listeners from one day to the next." Each type of station, he noted, may be preferred by different advertisers.

Stang, Murray Paid Off Despite 'Albert' Fold

Although the CBS situation comedy sustainer "It's Always Albert" faded last Friday (22) after a four-week run, the network found itself saddled with eight-week contracts for both Arnold Stang and Jan Murray, who were co-featured in the program.

Stang was down for $400 a week and Murray for $250. CBS was obliged to pay them off for the remaining four weeks. It's the first of the summer comedy casualties.

Don Wilson Returns To 'Variety' Radio-TV Staff

Don Wilson has rejoined VARIETY after a year's sabbatical. He will resume his duties as national radio and television representative with a roving assignment.

Wilson left yesterday (Tuesday) for a three-week tour of midwest stations, headquartering in Chicago.

LOWER TAXES REFLECTED IN '47

Washington, July 27.

The year 1947 was the fattest in the history of broadcasting, with stations and nets earning $38,000,000 after taxes, according to figures just released by the U. S. Department of Commerce.

This compared with $37,000,000 in 1946 and $25,000,000 each in 1945 and 1944.

Actually the corporate profits before taxes were not tops. That peak was hit in 1944 with $72,000,000. In 1945, the figure was $67,000,000 and in 1946 and 1947 was only $63,000,000 annually.

What made 1947 so big was the lower state and federal taxes. Last year was also the biggest in business done. Station time sales grossed $378,000,000, compared with $357,000,000 in 1946; $327,000,000 in 1945; and $307,000,000 in 1944. However, since many more stations have been coming on the air since the end of the war, indications are that the take per station is on the way down.

Broadcasting stockholders received $13,000,000 in dividends last year, the same as the previous year, bettering the $12,000,000 for 1944, and the $10,000,000 for 1945. At the end of last year, the broadcasting companies held in bank $25,000,000 in undistributed profits, a new record. This was up from the $24,000,000 of 1946 and the $15,000,000 of 1945.

The broadcasting industry, according to Government figures, contributed $226,000,000 to the national income, as against $212,000,000 for 1946 and $116,000,000 for 1945. The broadcasters, last year, paid out $157,000,000 in wages and salaries to an average of 40,000 full time employees over the nation. This brought the station workers an average of $3,925 apiece. In 1946, wages and salaries of $143,000,000 went to about 36,000 full time employees, an average of $3,972. Thus, there is an indication that salaries in broadcasting may be on the way down.

Armstrong Accuses RCA, NBC of Lifting His Basic FM Patents

Radio Corp. of America and its subsidiary, NBC, were named defendants in an infringement suit brought last week in Wilmington, Del., federal court by Dr. Edwin H. Armstrong. The action charges the defendants with infringement of five of Dr. Armstrong's basic FM patents and also alleges that RCA has been attempting to effect a monopoly in the licensing of radio patents.

In filing the suit, Dr. Armstrong asked treble damages and a temporary injunction pending trial of the case. In a statement issued last week, Dr. Armstrong said that both RCA and NBC "were given the first opportunity to put the new invention into use but declined to do so." He added that as a result it became necessary for him as a private indivdual to construct his own station at Alpine, N. J., at a cost of "several hundred thousand dollars."

Even after his station was operating and demonstrating FM's "superior service," Dr. Armstrong charged that both RCA and NBC "continued to show lack of interest in improving the public's radio facilities, and it was left to the small independent broadcasters to carry on in the pioneering of FM." He now estimates that there are "nearly 600 FM stations on the air in the U. S. and set production is in the millions per year."

Once FM's success was assured by the efforts of others, Dr. Armstrong claims that RCA did an about face on the virtues of FM, and "not only began manufacturing FM equipment on a large scale, but offered to license others to produce an 'RCA' brand of FM." Plaintiff's legal battery is Cravath, Swaine & Moore, as well as Byerly, Townsend & Watson and William Prickett of Wilmington.

FCC Wants To Question Webs On Their 'Sales Rep' Pitch To Affiliates

Brotherly Love

H. V. Kaltenborn tells it himself. When he arrived in Philly for the GOP convention he received a guest card from the exclusive Union League Club inviting him to use its facilities. He didn't get around to the club during the Repub meet, but did drop in while the Demos were in session. The club's clerk informed him his courtesy card was issued for the GOP convention. Well, he asked, where could he pick up one for Demo confab?

Clerk drew himself up stiffly and replied: "We aren't issuing any for the Democratic convention."

Cowan Gives TD Control of Show

Lou Cowan Productions is dropping the Tommy Dorsey disk jockey show from its list, with the maestro himself buying up the package, in a move which has two interpretations in trade circles. One is that the show isn't doing so well and Cowan decided to shake it; the other that Dorsey is merely exercising an option in the original agreement that, if the show was successful after one year, he could buy control of it. Sum involved in the transaction isn't known.

Staff of the stanza, including one of Cowan's top salesmen, will be moved over to Dorsey's N. Y. offices. Al Hollander, Cowan exec, will continue to supervise the show as a favor to TD.

Hollander says the transcribed hour-long, cross-the-board show is currently on between 135 and 150 stations, and more than 50 have already renewed for a second year, although most of their non-cancellable 52-week contracts won't expire until Sept. 8. Show is still on Radio Luxembourg also, according to Hollander, and deal is still cooking for it to go on the Australian radio.

Another report is that many stations have beefed about the 52-week non-cancellable clause and aren't renewing because they don't want to be tied down to another full year's commitment. It's reported almost certain that WMCA, N. Y., on which the show first hit the air, won't renew it. This stems, it's said, however, not so much from dissatisfaction with the stanza as from a change in programming concept at this indie. Heavy accent on disk jockey shows is reportedly being tossed out the window, with Duke Ellington's as well as TD's disking session slated for axing.

Barber, Stricken in Pitt., Cancels Olympics Trip

Pittsburgh, July 27.

Red Barber won't cover the Olympics for CBS. He was felled last Friday (23), while playing golf here, by an intestinal attack and is under treatment at the Presbyterian Hospital. He was supposed to take off for London yesterday (26).

He's sore about the untimely ailment and feels he has let CBS down, but everybody at CBS from board chairman Bill Paley and prexy Frank Stanton on down have been phoning him to assure him all's well.

(Stephen Laird, of the web's London staff and a hurdler on the '36 U. S. Olympic team, will cover the games, assisted by John Derr, Barber's assistant.)

Barber's illness, at first was very seriously regarded, but he's now on the road to recovery.

Washington, July 27.

The major radio and television networks, are being called on the carpet by the FCC to answer some questions regarding their relations with their affiliates. Hearing has been set for Oct. 25. Summons went out quietly, at the request of the National Assn. of Radio Station Representatives, a group organized last year to fight the inroads of network spot sales.

FCC is concerned, it's said, with possible violations of network regulations via tie-in agreements between the webs and their outlets for the sale of national spot advertising and other commercial time.

Since there is a possibility of extension of such practices to FM and television, the Commission said the hearing would consider:

1. Nature, scope and effect of present practices and agreements for the representation of broadcast licensees for the sale of national spot advertising;

2. Whether any contract, arrangement or understanding between broadcast licensee and network with which the licensee is an affiliate, by which the net secures any rights, exclusive or non-exclusive, to represent the licensee in the sale of national spot or any other advertising or commercial time over facilities of such licensee when not engaged in chain broadcasting are in violation;

3. If such is not against regulations, whether the making of these arrangements with nets by licensees are in any way contrary to the public interest and amendments should be made.

NARSR and ABC, plus CBS, NBC, Mutual and DuMont were made parties to the hearing. Others wishing to participate must file notice with the FCC by Sept. 30.

At the same time it issued the hearing call, FCC sent a letter to ABC stating it had received a number of complaints alleging ABC was making affiliates take all available commercial net programs under threat of losing affiliation. The letter added that responsible persons, including net prexy Mark Woods, had discussed this policy openly at several meetings during 1947.

Stations programming local shows when ABC had a net stanza available have been sharply told to change their policy, FCC said it was informed. The commission pointed out that this was not the picture the net had presented to it as its policy, and asked ABC to submit a complete statement of policy immediately.

The question was brought up during renewals of affiliation with WING, Dayton; KPRO, Riverside, Cal., and WJW, Cleveland, the letter reported.

ABC Denies Coercion

In New York yesterday (Tues.) an ABC top-level exec denied the web had in any way coerced affiliates to take web feeds on station time, but he frankly admitted that the net had had occasion recently to "remind the stations that they're network affiliates and that we can't run a network when many of them refuse to clear network option time."

He said that many stations had been getting "capricious" in the matter and that at one point last year, when the web was booking a good deal of new commercials, so many stations were "asking us to let them do delayed playbacks, at times like 11 or 11:30 at night, or a week later, or just refusing to clear time, that it did seem necessary to point out to them that they had certain obligations to us."

D'Arcy, Agcy. Founder, Dies

St. Louis, July 27.

William C. D'Arcy, 74, who founded the D'Arcy Advertising Co. in 1906 and was president of the firm from that date to 1945, died July 21.

His agency is best known to radio as the pilot of the gigantic Coca-Cola account.

U. S. Dept. of Agriculture Plans Use of Tele as Educ'l Medium

Washington, July 27.

The Dept. of Agriculture plans an exploratory study of the use of television as a means of bringing to farm and city people the benefits of agricultural and home economics research. The study will be made under the Research and Marketing Act, with the Radio Service in charge.

Television may be very effective in encouraging the use and greater consumption of agricultural products, the department said. One phase of the study will seek to determine what kinds of information and types of programs will be feasible, and the adaptability of films, still pictures, demonstrations and other educational techniques to television.

A listener survey on reaction to different types of programs and presentations is contemplated. Investigations, at first, will be on programs designed for the general tele audience, but with the extension of tele service and receivers into rural areas, investigations will be conducted on programs of direct service to farm people, shippers, processors, merchandisers and others.

The department will seek the cooperation of tele networks and stations, State extension services, and other public and private agencies in this project.

Tele in '49 To Hit Chi Maturity

Chicago, July 27.

Promotional parlay here this, fall will, if properly spaced, boom the sale of sets and see Chicago video off to a mature year in 1949. Hypos will come via the bows of two net affiliates, ABC's WENR-TV and NBC's WNAQ, plus the Electrical Living Show, Sept. 18-26.

WENR-TV is set for a late August or early September teeoff, with WNAQ fanfaring shortly after. Electrical Living Show, with the accent on tele, expects to draw 250,000. More than 75% of booth space already has been sold.

Final impetus for the year will arrive with completion of the Chi-New York co-ax cable in December. Possibility of a black market developing in tele sets already is seen in some quarters.

TV STILL GRID POSER FOR CHI CARDINALS

Chicago, July 27.

To be or not to be televised is the poser still facing Ray Bennigsen, chief of the Chi Cardinals pro grid team, and George Halas, prexy of the Bears. Both emphasize that their main concern is not with immediate income from tele rights but with the larger problem of whether video will bring long-range benefits to their clubs.

Halas and Bennigsen will huddle tomorrow (28) to work out their final answer. If they okay tele, they will insist on acceptance as a combined package of 12 games, six by the Bears and six by the Cards.

Ultimate decision is eagerly awaited by local telecasters.

American Tobacco's 10G Grid Sked in Ill.

Chicago, July 27.

University of Illinois trustees last week (22) okayed American Tobacco's bid through N. W. Ayer for exclusive tele rights to five home games of Illini gridmen. Contract calls for $2,000 per game and does not include film rights.

Games will be microwaved between Memorial Stadium, Champaign, Ill., and Danville, Ill., where co-ax will feed to St. Louis and Chicago. Kickoff is Sept. 25, with Kansas State as foe.

Des Moines — Arthur Vogel, member of the football team of Drake University, from 1943 through 1946, has joined KRNT as a staff announcer and color man of the play-by-play sports team with Al Couppee.

GENE AUTRY INTO TV FOR WRIGLEY RIVAL

Chicago, July 27.

Gene Autry, whose CBS airer is bankrolled by Wrigley gum, will be viewed on local tele receivers under the aegis of a rival chicler, Leaf Gum. Latter will sponsor 12 episodes of an old Autry film serial, "The Phantom Empire," on WBKB.

Serial will hit national tele for Leaf, if it pulls an audience on WBKB showings. Turner Adv., Chicago, is the agency.

Dick Goggin to Coast On ABC's TV Programs

Dick Goggin checked out of ABC's N. Y. headquarters Friday afternoon (23) on his way to the Coast to set up office as TV program manager for the web in Hollywood and begin assembling a staff for a fall programming teeoff.

Expectations are that by the end of the year the Coast end of ABC's TV operations will have annexed a staff of 50 in programming and 70 for engineering. (KECA-TV, Los Angeles, is due to hit the air by November and KGO-TV, San Francisco, the following month.)

Goggin will report to Don Searle, the web's Coast topper, and work closely with J. Donald Wilson, AM program manager in Hollywood. Until there's a coast-to-coast co-ax or relay, blueprints call for filming of most of ABC's N. Y. TV originations for air shipment to Coast affiliates. Programs, of course, also will be built and produced at that end and filmed for eastern outlets.

ABC is taking over the old Don Lee plant originally built for NBC. Under lease to RKO, plant when vacated by Don Lee was to have been taken over by studio for executive offices, but Howard Hughes decided to let it go because of the added overhead.

Understood that ABC will use Melrose Avenue studio for its television operation departments now sheltered at NBC.

Barbara DeMott's TV Program Prod. Agency

New television package agency has been started by Barbara DeMott in association with the Max Richards talent office. Agency is currently working on a variety of shows, including dramatic serials, variety programs, how-to-do-it shows, one on contract bridge, etc.

Miss DeMott's husband, John DeMott, incidentally, is production designer for WCBS-TV, N. Y.

Rheingold Beer In Tele Splurge

Rheingold Beer is turning to television for the first time to plug its annual "Miss Rheingold" contest. Brewery has pacted with four New York stations to run a pair of five-minute films for a total of 13 times on each, with the films presenting the six contestants for the "Miss Rheingold 1949" title.

Despite the fact that its strictly an eastern outfit, the brewery firm has allocated a total ad budget for the coming year of over $2,000,000, which equals that spent by many national advertisers. Greater part of this will reportedly go into TV and radio spots, in a switch from Rheingold's usual reliance on newspaper and magazine copy to carry its message.

Brewery will spend over $10,000 for time charges on the four stations, including WABD (DuMont), WCBS-TV (CBS), WJZ-TV (ABC) and WPIX (Daily News). Total budget for the show, including production costs on the film, was not released by either the sponsor or the Foote, Cone & Belding ad agency.

Possibility that the TV audience might tire of seeing the two films, which will be run an average of six-and-a-half times each on the four stations, starting Aug. 9, was scotched by FC&B tele veepee Ralph B. Austrian. Pulchritudinous appearance of the contestants, who will be introduced to the public by emcee Tom Shirley, he said, will make them welcome in TV homes.

Inside Stuff—Radio

Bangup campaign to raise coin for the Central Polio hospital being built in Greensboro, N. C., is being waged by the WBIG, Greensboro, staff via Bob Jones' show on the station. Given added impetus by the current polio outbreak in the state, the CBS affiliate's fund appeal was kicked off with a $25,000 goal, but has already passed $31,000 and is now aiming at $40,000.

WBIG's "Everything," a weekly published by the staff, is devoting its entire issues to listing thousands of names of donors. This week's edition has eight pages of names. Contributions have been received from tourists passing through Greensboro and from dialers as far away as Portland, Me., and Dallas. Several groups of workers have donated a day's pay. Contributions of food, clothing, jewelry, etc.—even live rabbits and a cocker spaniel pup—are being auctioned off.

In Raleigh, WNAO and WNAO-FM last week went all out to entertain children being kept at home because of the polio epidemic. For "the duration" the stations are block programming the three-hour period from 2 to 5 p.m. with juve entertainment, including a telephone quiz, variety show, story session and disk jockey stanza complete with "mystery melody" contest. Group of Raleigh's civic leaders is serving as an advisory committee to help Dudley Tichenor, WNAO manager, program the period.

WOR, N. Y., is readying a set of albums for use by university classes studying how radio programs are conceived and put together. Two Mutual shows originated at WOR, "Juvenile Jury" and "Twenty Questions," probably will be used as examples.

The disks, which will run at least two half-hours in length and be available to colleges and universities for the asking, will incorporate simulated conferences and rehearsals as well as narrated explanations of the problems met in building air shows.

G. L. (Jerry) Taylor, veepee in charge of tele at KMBC, Kansas City, has been blanketing industry circles with a brochure ballyhooing his St. Mary's Glacier Lodge in the Colorado Rockies as an ideal retreat for "tired radio men." The spot is described as highly inviting—for certain people. Some of the "tired fellow broadcasters" to whom the literature has been addressed have noted with more than a little chagrin that while Taylor's accompanying letter underlines, "You, too, are invited," the enclosed rate card plainly states: "Restricted Clientele."

Paul A. Porter, former chairman of the Federal Communications Commission, and Judge Samuel Rosenman, counsel for CBS during the recent hearings on Frisco video channels, have been aiding President Truman prepare his proposed price control and rationing program. In addition both have helped with Pres. Truman's speeches.

Rosenman was a guest on the Presidential yacht past weekend while Pres. Truman worked on his message to Congress. Rosenman formerly helped to "ghost" speeches of FDR and Porter is a former publicity director for the Democratic National Committee.

Three-way tieup between N. Y. indie WOV, the French Broadcasting System (Radiodiffusion Francaise) and Italian radio for spreading of down-to-earth better understanding between U.S.A. and western European countries is in the works.

WOV's Arnold Hartley and RDF's Pierre Crenesse and Ed Gruskin are huddling to work out arrangements for swapping transcriptions. WOV has a large foreign-language audience.

Television Reviews

TELEVISION FASHIONS ON PARADE
With Adelaide Hawley, commentator
Director: Ray Nelson
30 Mins.; Fri., 8 p.m.
PROCTER & GAMBLE
WABD, New York
(Benton & Bowles)

Procter & Gamble has a property here that should do a crack merchandising job for it, when and if the program adopts a continuity-frame which would not only tie the show into a coherent and cohesive pattern but give it snap, fluidity and specific character. The account is also faced with the problem of integrating its commercials but that's something which will require far less strain and ingenuity than the other task.

"Parade" is P & G's first dip into television. The program, basically, is solid fare for the medium; the feminine pulchritude that goes with the fashion display is invariably topnotch, the settings reflect good taste and Adelaide Hawley's descriptive commentary is adroitly documented and engagingly delivered. the late Florenz Ziegfeld's fame largely rested on the fact that he proved that clothes-horsing could be made an important facet of show business if properly integrated with entertainment. In television the fashion show, if it is to have staying power, will likely have to abide by some variation of this principle.

In the six months "Parade" has been on as a sustainer the producers have had to wrestle with two elusive elements. One is a continuity idea that would not only be appropriate to the program but smartly tie the ingredients together. The other involves the choice and apt inclusion of entertainment bits, so as to break up the inescapable monotony of parading mannequins and collaterally inject a change of pace. Neither angle showed signs of a solution on P & G's initial consort with the program last Friday night (23) but it's pretty much of a safe bet that before the 13-week cycle is passed the account and the agency concerned will, out of their combined fund of radio know-how, come up with satisfactory solutions.

The two P&G products currently assigned to the show are Ivory Snow and Prell. The commercials have eye and sales appeal but the integration is way off base. For instance, the soapsuds pitch, though cleverly contrived as a unit by itself, fades in without a word or sign of introduction. The viewer is treated to the incongruity of falling snow immediately following a scene of bright sunshine and summer attire. The Prell commercial fares much more effectively from the integration viewpoint, and on top of that is attractively projected. *Odec.*

QUIZZING THE NEWS
With Allen Prescott, emcee; panel of experts
Producer: Robert Brenner
30 Mins., Thurs. 9 P. M.
ABC-TV, from New York

Almost since its inception, television has proved a happy hunting ground for the artist, cartoonist, sketcher, illustrator and anybody facile enough with pencil and charcoal to make a recognizable picture. "Quizzing the News," which made its debut over the ABC-TV last Thursday (22) evening, proved a sort of combination "Information, Please" and the graphic arts.

Opening show (22) offered an attractive panel of experts and, for competition's sake, teamed them. Thus Grover Whalen and author Merle Miller were pitted against Eleanor Pollock, editor of Cue, and Robert Lawrence, conductor and musical authority.

In some ways, the charade angle of the illustrated quiz made it even harder than the oral posers of "Info." For instance, the opener-teaser was a sketch of a man tied up. As an added clue a gun was put on him. This was said to be related to a news event. To give you a rough idea of what it takes to be an expert—the answer was "John L. Lewis and his coal miners hamstrung by the Judge Goldsborough decisions."

Just how far the pictures can lead one astray was evidenced by another query which stumped the panel. The experts were shown three pictures of doors each bearing the initials "D.D.S." This was supposed to be clue No. 1 and you had to identify the man who was the hero of the All-Star game this year. The experts didn't know it but the three dentists' doors were intended to mean "Yankee."

For the second clue they were shown the position the fellow played on the field, with the red herring advice that "he didn't win it this way." Third clue was a picture of a bat. The answer was Yankee Rookie Pitcher Raschi, who came through with a double in the baseball classic.

The experts were scored, getting three points for guessing the answer on the first clue, two for the second and one for the third and last clue. The Whalen-Miller team won by 12 points to 10 on the opening telecast. Although in fairness to Miss Pollock, it should be stated she was exceptionally quick.

Show has an audience participation gimmick. There is a picture of a notable completely disguised with false hair, mustachios, eyeglasses, etc. There were two clues given. If viewers can identify the personality, they are asked to write in. Along with that to compete the viewer must supply three drawings, or an idea for three drawings for the next quiz show, and also take a picture of someone in the news and completely disguise it. Best offerings submitted win a room-to-room Motorola TV set. *Gagh.*

Tele Follow-Up

Television came up with a couple more potential stars in CBS' "Toast of the Town" Sunday (25) night in the persons of Jane Kean and Jan Murray. Both are already established vaude and nitery names but they demonstrated that their top peak may yet be found in the TV medium. As such, they'll join personalities like Kyle MacDonnell, a featured singer in the current Broadway revue, "Make Mine Manhattan," but a star in her own right on her NBC-TV show.

Miss Kean, former lead in "Call Me Mister," was standout in her group of impersonations and comedy songs. A blonde looker, her expressive face is especially well-suited to TV closeups and she socked across that requisite rapport with home viewers. Murray was on for a full 15 minutes of the hour-long show with some very funny bits which had the studio audience yocking as much as the home audience must have laughed. As with most nitery emcees, the strain to avoid blueish patter was easily apparent but Murray carried it off okay. With the rival "Texaco Star Theatre" on NBC-TV on the prowl for suitable emcees, Murray's a cinch to get a bid—and for more pay, too.

Other acts, including double-talker Al Kelley, terpers Son and Sonny, Golden Gate Quartet, and Duval the Magician were good. Production, plus columnist Ed Sullivan's emcee work, still left plenty to be desired. Way the six-girl June Taylor line often danced out of camera range indicated either more rehearsal is required, or else the line should be dispensed with. Director Roland Gillett also evidenced indecision in his shot-calling, utilizing an almost worthless long shot too often and switching from a medium to a closeup with little apparent reason.

"Texaco Star Theatre's" surefire vaudeo formula is a simple gimmick—just load the show with performers who can provide a steady stream of laughs plus some fast acts in-between to give the listeners' diaphragms a rest.

Last Tuesday's (20) layout provided a prime example of the success of this formula. A comedy emcee who knows how to pace a show, plus two other zanies, along with the opening act of the Whirlwinds, the skating act; the Chandra Kaly dancers for an artistic touch, and Sharkey the Seal resulted in a smooth and fast session. It's a difficult pace to maintain inasmuch as there may not be as many top comedy acts around at all times.

Henny Youngman's fast chatter cued a smart pace for the layout. He punched across good lines at a fast clip to keep audience attention occupied. The same speed was continued by Jack Carter, a brash and likable zany, who excited abdominal glee both in the gag line or impressions. Jean Carroll completed the buffoon triumvirate with a similarly top display of japeries.

The Whirlwinds in the opening spot provided a fine warmer-upper and Sharkey the Seal's antics are as effective in this medium as they've always been in theatres. The sole retard of this session was the inability of the cameras to effectively pick up the wide sweep of motion needed to capture the full value of dance acts. The Chandra Kaly dancers, consequently, were not as effective as they might have been.

TV'S 'PICTURE EDITORIAL' POSER

Westinghouse Seeks Pitt's Channel 8 For Stratovision in New FCC Hearings

Washington, July 27.

The television channel reallocation and redistribution hearings resumed yesterday (26), with Westinghouse urging the FCC to allocate channel 8 to Pittsburgh and allow them to experiment with stratovision on that channel.

E. T. Morris, Stratovision manager, said the proposal was made at this time because "experimental flights show that the major technical problems in the stratovision broadcasting system have been solved."

The question of weather interference was brought up. One engineer testified that he did not believe weather would affect Stratovision with planes flying at 25,000 feet where only thunderheads are encountered. He pointed out that "aerial video" was not restricted to a flight schedule, such as airlines use, and therefore would be an easier operation. If one field was about to be weathered in, the plane could take off for another field and still reach its objective.

Channel 8 was requested because it would cause less interference to a station on the same frequency and also to stations on adjacent channels. A radius of 250 miles has been proven, Westinghouse said. A Westinghouse man told VARIETY that it would be possible with Stratovision for light airplanes to carry programs of nine network across country between New York and Hollywood. System is just projected at this time.

ABC testified on tropospheric effect, asking the Commission to revise its tele rules to regulate and limit the permissible radiated power of stations.

Still to be heard are television Broadcasters Assn., DuMont, CBS and NBC. Attorneys estimated the hearing could be completed in three days. TBA will probably request the commission to drop this whole proceeding from the record in view of the September hearings on high frequency television.

Kintner Projected As ABC's Topkick in TV Administrative Setup

Trade is noting emergence of Robert E. Kintner, ABC's exec veepee, as the top figure in that web's rapidly materializing television setup, in much the same way as Frank Mullen was identified as topkick of NBC's TV operations before his recent departure. Whereas important announcements and pronouncements on ABC's AM operations have always come from prexy Mark Woods, all major disclosures on the net's video expansion now are being issued by Kintner.

Also, it's learned that while Charles (Bud) Barry until recently carried the title of veepee in charge of programs "and television," he is now over only the programming side of the TV picture and Paul Mowrey, director of television, reports directly to Kintner except on programming matters. Fred Thrower is veepee over sales for TV as well as AM; Murray Grabhorn is v.p. over AM and TV owned-and-operated stations; Tom Velotta is veepee over news and special events for both TV and AM, and so on—all reporting to Kintner.

While Kintner all along has been the top-level operating executive of the web, his new position as top spokesman for ABC-TV suggests that he will be projected into executive limelight much more conspiciously in the days to come than he has been in the past.

Whether this development presages some kind of realignment in ABC's upper echleon as the dual AM-TV operation expands, however, hasn't been indicated.

Frieda Takes Over

Washington, July 27.

FCC Commissioner Frieda B. Hennock sat in on her first hearing yesterday (26) when the television channel reallocation and redistribution hearings resumed. Miss Hennock was chic in a navy outfit. She removed her hat during the sessions and seemed self-conscious on the rostrum.

The entire Commission, with the exception of Robert Jones, were present in tribute to the first woman Commissioner. The hearing was so dry and technical that Miss Hennock's first session was uninteresting, although she attempted to seem engrossed in the exhibits, hiding her yawns.

DuMont Scoffs At $33,000,000 Sale

Persistent trade reports that the Crosley Broadcasting Corp. had purchased a majority stock interest in DuMont Television for $33,000,000 were denied this week by top executives of both companies. They emphasized that the only tie-in between the two companies is a cross-licensing agreement under which Crosley makes use of DuMont tele patents in the manufacture of receiver sets.

According to Commander Mortimer Loewi, exec assistant to DuMont prez Allen B. DuMont, stock control in his organization is not for sale. He pointed out that any organization might buy stock across the counter, but declared there aren't enough shares available to permit an outside outfit to take over control. "Why should DuMont sell out now, after 15 years of struggle, when television is just showing signs that it might pay off soon?" Loewi said.

He stressed that DuMont's refusal to sell is not a question of price, quoting Dr. DuMont as declaring that he's "having too much fun" running the organization to pull out at this time. It's noted, meanwhile, that any sale of a controlling interest in DuMont would have to take into consideration Paramount's holdings in the company. Par owns all the B stock, plus an undisclosed number of A shares, which gives it a reported 40% interest in the organization.

THOMAS TO WOIC AS GENERAL MANAGER

Eugene S. Thomas, sales manager of WOR, N. Y., for the past 10 years, is returning to his former home in Washington, D. C., this Fall to become general manager of WOR's D. C. television station, WOIC. Appointment, announced yesterday (Tues.) by Theodore C. Streibert, WOR prexy, is effective Sept. 1.

WOIC is slated to put its test pattern on the air Sept. 1 and to begin programming Oct. 1.

Thomas, who is prexy of the Sales Executives Club of N. Y. and a past prez of the N. Y. Advertising Club, has been with WOR since 1934. He lived in Washington for 23 years, during which time he was successively a reporter on the Washington Herald and the Daily News and a feature writer on the Washington Star. At another period he managed the Atwater Kent national radio auditions.

Blodgett's Philco Post

Philadelphia, July 27.

Robert Blodgett, former manager of product design in the accessory division, has been appointed television product manager for the Philco Corp.

Blodgett joined Philco in 1936

IT ALL DEPENDS WHO CALLS SHOTS

By DICK DOAN

Showdown is inevitable, as television's coverage of news and special events progresses, on question of whether newsmen or program directors shall have final say-so on the way such TV shows are done. It's inevitable, too, that the medium soon must determine how it is going to avoid criticism that it editorializes via its camera angles, choice of shots, etc.

While coverage of the recent political conventions brought neither of these questions to a head, it pointed both up in the minds of many concerned. It's generally acknowledged that tele is so novel at this point that viewers will forgive it most of its sins and slipups. And it's generally felt that a formula for smooth-working coordination between commentators and camera directors will have to be evolved before long.

But the twin problems of editorializing and say-so, linked up in the minds of the newsmen because they feel they are better qualified than directors to judge news and to play it impartially, are looming up more and more in shoptalk.

Harried Time In Philly

Operation of the TV pool at the Republican and Democratic powwows highlighted the two problems in several ways:

The TV pool director (the assignment was rotated, day to day, between the networks) sat before monitors showing what five different cameras were picking up and called the "takes" for the pool feed. In a separate booth, with only a monitor of what was going on the air and no way of telling what scenes were coming up next or of cueing the director, sat the pool commentator. The director, concentrating on the visual pickup, and wearing inter-com earphones and mike to direct the cameras, couldn't follow the commentator. Result was that the gabber had a harried time of it, racing to keep up with the camera switches and often finding himself midway through a remark about something showing on the screen when a different shot flashed into view. He was left to try to squeeze in his commentary, catch as catch can.

The director, concentrating on visual effectiveness and variety in contrast to static pickups, couldn't be blamed for constantly shifting camera angles and views. For viewers, one of the most enlivening aspects of the TV coverage was the camera's intimate, prying eye, wandering over the hall and spotting delegates, spectators and others, sleeping, reading papers, etc. Nevertheless, this camera ambling often distracted from the proceedings. It was almost as if, in effect, TV wasn't paying any more attention to the speakers than the delegates, even though the aural pickup remained at the rostrum. It was possible, as far as viewers were concerned, for TV virtually to nullify the effect of a speaker's remarks by switching to shots of the gallery or floor during a speech. (A woman prominent in politics cracked at one point during the Demo convention that she felt a Republican must be directing the TV pickups.)

Still another means of editorializing observers noted, was the use of unflattering closeups. In one case, comment was aroused by the use of extreme closeup shots in an interview of a prominent legislator whose complexion is unattractive, even in makeup.

Newspapers, magazines and newsreels have never had to worry particularly about impartiality in their selection of pictures. But TV, presumed like radio to do a straightaway reporting job and beholden to the FCC if it doesn't, is seen as being in need immediately of some rules of practice which will safeguard it from viewers' beefs in news and special events coverage.

Field Day for TV Camera 'Studies' At Progressive Party Convention

Philadelphia, July 27.

The Television pool gave the Progressive Party virtually the same inquisitive attention it had spent upon the Republicans and the Democrats.

The TV setup was coverage formula by this time and followed the identical pattern it established in the earlier meetings. Video found in the Wallace adherents a rich field for individual investigation.

Younger and more vociferous than their elders with the more established political faiths, the Wallace delegates were also vastly more spectacular.

The television cameras caught it all, the beardless youths, the girls in the batik blouses, peasant skirts and sandals, the self-appointed saviors of the country with a hundred and more nostrums—the cameras picked up everyone of them.

The pool used WPTZ equipment at Shibe Park to cover the Wallace acceptance speech. At a meeting of the TV networks it was agreed that WPTZ technicians and equipment would handle the entire telecasting of the giant rally.

The WPTZ setup is used regularly to cover the home games of the Phillies and Athletics ball clubs. Immediately following the Athletics-Detroit game, Saturday afternoon, WPTZ began setting up new camera positions on the playing field, microphones and pool hookups.

According to Adolph Schneider, coordinator of tele and news for NBC, every word and gesture of the Progressive Party's candidates was carried to the same stations that covered the earlier confab.

In addition to the lighting Shibe Park employs for its night ball games, the newsreel and video men had an additional 1,400,000 watts in floodlights on the field, placed by Charley Ross, New York lighting expert, engaged by the Progressives.

Ross said Shibe Park required three times as much lighting as the hall. Much of the lighting was for the use of the newsreel boys. Of all the units who worked all three conventions, the news photogs remained most nearly the same. There were 35 men covering the Progressives' show, a difference of about 10 less than at the first two conventions.

Gosch's 'General Store' 5G Package for Ives

"General Store," situation comedy with music, to star Burl Ives, is being readied as a filmed tele show by Martin Gosch. It'll be budgeted at about $5,000 and will be submitted to agencies in presentation form.

Hiram Sherman has been set as m.c. of a dramatic series built around the Neighborhood Playhouse drama workshop in New York, also being produced by Gosch. Ruth Adams Knight will script the series.

Mull 'TV Only' Writers Guild

Whether to set up a new Television Writers Guild or continue to handle the video medium through its special television committee will be one of the questions considered today (Wed.) at a meeting of the Authors League of America council. There has been some agitation in favor of forming a new guild, but the expense of such a project may be a deterring factor.

The problem of handling the video writing field has two aspects. As yet, there is relatively little scripting done directly for tele. There are few staff TV writers and, with the medium still in its infancy, not many originals authored directly for it. Much of the dramatic material for video is adapted from stage plays and short stories, particularly the former.

Thus, the Authors League problem is still largely a matter of trying to control the sale of TV rights to material originally written for other media. The League television committee is working on this, chiefly by trying to educate the organization's membership to lease single-performance rights to their material, instead of selling it outright. An effort is also being made to raise the general level of prices for video rights to written material.

When enough staff writers are employed in TV, and enough original material is bought, the League will presumably have to organize a new Guild to represent the scripters. Meantime, the video committee, including representatives from the Dramatists Guild, Screen Writers Guild, Radio Writers Guild and Authors Guild, may continue to deal with the situation.

AUDIENCE SEES PLAY LIVE AND ON TELE

Ann Arbor, July 27.

The audience at a three-set dramatic show at the Lydia Mendelssohn theatre at Michigan Univ. last Saturday (24) also saw the play simultaneously by television. The performance was picked up by a mobile unit from station WWJ-TV, Detroit, sent by coaxial cable to the college's carrillon tower and transmitted by microwave 40 miles to Detroit. The WWJ telecast was picked up by a special antenna erected at a local TV store and piped to various receivers in the theatre auditorium. It's believed such a stunt has been done only once or twice before.

Setup for the demonstration was worked out by Garnet Garrison, associate professor of speech at the college; Harry Bannister, WWJ-TV general manager, and Thomas Riley, production manager of the station. The play used for the occasion was an original drama, "Walls of Glass," by Vance Simonds and Patricia Merritt.

Liquor Control Board Modifies 10-Yr. Law, OK's TV for Detroit Bars

Detroit, July 27.

So long as patrons continue to watch TV shows in an orderly fashion, no attempt will be made to regulate or exclude the sets from bars, the Liquor Control Commission ruled Friday (23).

In reality the action was modifying a 10-year-old policy outlawing films in bars.

Meeting with officials of the Police Chiefs Assn. and enforcement officers from various communities, the commission announced it had no case on record of any disturbance in a bar in connection with a TV broadcast.

The policy on TV may be altered, Commission Harry Henderson said, if the size of pictures is increased so greatly that they attract uncontrollable crowds inside or outside the bars. "But we will meet that problem if and when it comes," he said.

Luckman Mulls TV Danny Thomas Show

Chicago, July 27.

Charles Luckman, Lever Bros. topper, has Danny Thomas in mind for a possible television series.

Pair will huddle sometime in August with video uppermost for mulling.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is based on information gathered from disk-spinners across the nation and is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2, and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country.

WEEK ENDING JULY 17

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	Pub.		New York: Paul Brenner—WAAT	New York: Tedd Lawrence—WHN	Chi.: Rosemary Wayne—WJJD	L. A.: Don Otis—KLAC	Miami: Hal Murray—WKAT	Louisville: Jerry Brown—WGRC	San Ant.: Alec Chesser—KITE	D.C.: Ed Gallaher—WTOP	Phil.: Joe Grady—WPEN	Det.: Fran Pettay—WJR	Port. Ore.: Bill Sawyer—KWJJ	N. O.: Fred Jackson—WWEZ	Ind.: Paul Roberts—WFBM	Cleve.: Johnny Rose—WHK	Cincy: Nelson King—WCKY	Mpls.: Jack Thayer—WLOL	Memphis: Bill Gordon—WHHM	Seattle: Bill Griffiths—KOL	K.C.: Bob Kennedy—WHB	Boston: Bob Elliott—WHDH	Syracuse: Ed Murphy—WSYR	Dallas: Ray Perkins—KFC	Pitt.: Andre Zinkand—WWSW	S. F.: Les Malloy—KYA	TOTAL POINTS
1	3	12	D. Day-B. Clark	Columbia	Love Somebody	Kramer-W.	ASCAP	5			2		2	1	4		3	3	9	9	3		3		6			1	8	6	6	105
2	1	10	Kay Kyser	Columbia	Woody Woodpecker	Leeds	ASCAP			3			1		2		5				1				2	1	5		1		1	88
3	2	18	K. Griffin-J. Wayne	Rondo	You Can't Be True, Dear	Biltmore	ASCAP	4	2			3	9		1		4						7			6	1		3		2	79
4	7	4	Mel Blanc-Sportsmen	Capitol	Woody Woodpecker	Leeds	ASCAP				1			4				1		3		4	4	5					4	2		71
5	4	9	Pied Pipers	Capitol	My Happiness	Blasco	ASCAP							6	3		1			1				2				2		1		61
6	27	17	Gordon Jenkins	Decca	Maybe You'll Be There	Triangle	ASCAP	10							10	1		5	2		2		5	1			4					59
7	9	7	Al Trace	Regent	You Call Everybody Darling	Mayfair	ASCAP	9	1	1					6			8				2		7	8		6			4		58
8	13	24	Dick Haymes	Decca	Little White Lies	BVC	ASCAP	2	9				3				6								3	2	3	8				52
9A	6	8	Art Mooney	M-G-M	Bluebird of Happiness	T. B. Harms	ASCAP	1										7	4	7		5		4				6				43
9B	10	9	Jon-Sondra Steele	Damon	My Happiness	Blasco	ASCAP	7				5	4													3	2		2			43
11	25	2	Margaret Whiting	Capitol	Tree in a Meadow	Shapiro-B.	ASCAP								9	5		2				3			9			3				35
12A	8	17	King Cole	Capitol	Nature Boy	Burke-VH	ASCAP	6							5						4		8			5					5	33
12B	11	9	Ella Fitzgerald	Decca	My Happiness	Blasco	ASCAP															1			1				6		3	33
14	13	7	Patti Page	Mercury	Confess	Oxford	ASCAP		8								2	4	1		10											30
15	5	9	Spike Jones	Victor	Wm. Tell Overture	Tune-Town	BMI					2	5									9		10	7	10		5				29
16	22	4	Pee Wee Hunt	Capitol	12th Street Rag	Shapiro-B.	ASCAP						7	2				9		4							10					29
17	..	15	Andrews Sisters	Decca	Toolie Oolie Doolie	C. K. Harris	ASCAP								7											4			7		7	19
18A	28	23	Perry Como	Victor	Because	Chappell	ASCAP						8				9							3		7						17
18B	..	4	Ray McKinley	Victor	Put 'Em in a Box	Remick	ASCAP				5											6			5							17
20A	26	7	Perry Como	Victor	It Only Happens	Berlin	ASCAP		3												7						7					16
20B	16	7	Doris Day	Columbia	It's Magic	Witmark	ASCAP			2											5	10										16
20C	42	4	Frankie Laine	Mercury	Put 'Em in a Box	Remick	ASCAP		5			1																				16
23	51	3	Perry Como	Victor	Rambling Rose	Laurel	ASCAP							3									10							7		13
24	20	7	Vaughn Monroe	Victor	Maharajah of Magidor	Mutual	ASCAP					8								2												12
25A	..	4	Dick Haymes	Decca	It's Magic	Witmark	ASCAP				3																8					11
25B	..	1	Anne Vincent	London	You Call Everybody Darling	Mayfair	ASCAP																1						10			11
27	30	8	Sportsmen	Capitol	You Can't Be True, Dear	Biltmore	ASCAP																									10
28A	14	5	Toni Harper	Columbia	Candy Store Blues	Leeds	ASCAP		8												6											9
28B	..	1	Dick Haymes	Decca	Every Day I Love You	Harms	ASCAP									2																9
28C	..	2	Monica Lewis	Decca	Tree in a Meadow	Shapiro-B	ASCAP																2									9
31A	47	5	Andrews Sis-D. Kaye	Decca	Woody Woodpecker	Leeds	ASCAP	3																								8
31B	..	3	Blue Barron	M-G-M	You Were Only Foolin'	World	ASCAP												3													8
31C	..	2	Tony Martin	Victor	It's Magic	Witmark	ASCAP						6		8																	8
31D	..	2	Mills Bros	Decca	Confess	Oxford	ASCAP									3																8
31E	..	1	Frank Sinatra	Columbia	Just for Now	Advance	ASCAP												5		9											8
31F	46	2	3 Suns	Victor	Just for Now	Advance	ASCAP																							3		8
37A	..	1	Paul Fennelly	London	Tree in a Meadow	Shapiro-B.	ASCAP			4																						7
37B	..	4	Sammy Kaye	Victor	Tell Me a Story	Laurel	ASCAP											6													9	7
37C	..	2	Vaughn Monroe	Victor	Cool Water	Cross-W	ASCAP												9	6												7
37D	24	3	Ray Noble	Columbia	Most Unusual Day	Robbins	ASCAP							8														7				7
41A	.	1	Tommy Dorsey	Victor	Let Me Call You Sweetheart	Shapiro-B.	ASCAP							5																		6
41B	49	2	Arthur Godfrey	Columbia	Turkish Delight	Shapiro-B.	ASCAP													5												6
41C	..	1	Guy Lombardo	Decca	Steppin' Out With My Baby	Berlin	ASCAP																							5		6
44A	..	1	Tex Beneke	Victor	Meadowlands	Leeds	ASCAP				9	9		10																		5
44B	..	1	Doris Day	Columbia	Put 'Em in a Box	Remick	ASCAP										8									9						5
44C	23	4	Louis Jordan	Decca	Run, Joe, Run	Review	BMI		6																							5
47A	..	1	King Cole Trio	Capitol	I've Got a Way With Women	United	ASCAP				7																					4
47B	52	2	Primo Scala	London	Underneath the Arches	Robbins	ASCAP			7																						4
47C	35	2	Frank Sinatra	Columbia	Everybody Loves Somebody	Sinatra	ASCAP									7																4
50A	..	1	Jimmy Dorsey	M-G-M	Confess	Oxford	ASCAP																							8		3
50B	..	3	Patti Page	Mercury	Tomorrow Night	Bourne	ASCAP												8													3
52	..	7	Emil Cote	Columbia	Tea Leaves	Morris	ASCAP																9									2

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Big Public Interest Behind Col.'s New Long-Playing Recording

There's been a marked public interest manifested in Columbia Records' new LP (long playing) record. Advance stories in the national mags were capped by a large advertising campaign by Philco and Columbia in the dailies heralding the new micro-groove platters and the special $29 attachment which is necessary to reproduce the disks. Another $2 usually covers the serviceman's fee for attaching the separate reproducer to any phonograph (and even the possible utilization of the speaker of an ordinary radio for such purposes).

While revolutionary, the appeal of the LP platters, which permit an entire symphony or score to be compressed on one 12-inch disk (as much as 45 minutes' playing time), has sparked interest among disk buyers. The economic factor is also important, because of the comparable savings.

In addition there is the element of space-saving, requiring much less room for comparative reproductions on the orthodox 78 rpm platters. Col's LP disks play at 33 revolutions per minute.

Philco is allied with Col in the new venture in that the former is merchandising the separate reproducing machines ($29 retail). Additionally, Philco is merchandising a combo radio-phono set which has two tone-arms; one for the orthodox records, and the other—at the reduced 33 rpm, of course—for the LP platters.

Demand for the special stylus has already hastened Col into rushing through a separate tone-arm which can be attached to elaborate machines like the Capehart, which plays at both 78 and 33 rpm. The Capehart's tone-arm, however, is too heavy for the sensitive microgroove disks, but this supplementary stylus will be capable of attachment, on an inexpensive swivel arrangement, for usage within the elaborate and costly combination machines already on the market.

The 40-60% saving in space for records, which will be of the unbreakable type, is also said to have a comparable economic savings in cost. For example, an elaborate symphony costing around $13 can be bought on LP for $3.50-$4.50.

MCA to Expand On Bands in Eng.

Music Corp. of America is planning to expand its London office, now under Jimmy McHugh, Jr., and for the first time since it established a beachhead in England intends to go into the bandhandling field in that country. Larry Barnett, head of MCA's band division, leaves New York for London next Sunday (1) on a four-week trip. Now in N. Y. after a long swing through U. S. MCA offices, Barnett will spend three months in the east when he returns.

In addition to setting up a band-booking branch with McHugh in London, which will, of course, be confined to the handling of British bands only since the British Musicians Union bars the entry of U. S. orchestras, Barnett will also lay the groundwork for expansion of act-booking.

Finishing in London, Barnett will go into France, Sweden, and Switzerland to size up the entertainment booking situation in those countries. It's possible that during, or as a result of his stay in Paris, MCA will open a branch office in that city.

BANJOISTS UNION WANTS MODERN RECOGNITION

Minneapolis, July 27.

Approximately 750 members of the American Guild of Banjoists, Mandolinists and Guitarists, in convention here, decided on a publicity campaign to acquaint the public with the fact that the instruments "are not just a hillbilly monopoly."

One of convention's features was a concert that included music ranging from a symphonic arrangement to a banjo arrangement of "Twelfth Street Rag."

Terpery Op Asks Lift Of AFM's 'Unfair' Tag To Resume Name Bands

Hollywood, July 27.

Joe Zucca, operator of Meadowbrook ballroom, Culver City, has asked American Federation of Musicians' Local 47 to lift blacklist applied by union five months ago when terpalace used non-union men for short, ill-fated policy helmed by Harry Schooler. Zucca has told local he wants to restore nameband policy used for years at site, providing he can get a cleanbill, and Schooler will not be in on the deal.

Local told Zucca that spot is on national "unfair" slate of AFM, hence his plea will have to be answered by James C. Petrillo, to whom 47 execs have sent Zucca's request.

Excelsior Publications of Hollywood assigned "I'm Lost" by Otis Rene to Mills Music.

Tops of the Tops

Retail Disk Seller
"You Can't Be True, Dear"

Retail Sheet Music Seller
"You Can't Be True, Dear"

"Most Requested" Disk
"Love Somebody"

Seller on Coin Machines
"Woody Woodpecker"

British Best Seller
"Galway Bay"

Kenton Concerts Draw $209,156

Hollywood, July 27.

Stan Kenton band pulled out of home-base here after a month restup yesterday (26) and tonight opens five-day stand at Lagoon ballroom, Salt Lake, thus starting new season on the road that will see orchestra essaying probably more jazz concert dates than crew's record-setting 41 of last season.

Between last Feb. 8 and June 30, Kenton grossed $209,156 from those 41 bashes. Of that amount he pocketed $125,490. His biggest

(Continued on Page 92)

5-Day-Week Idea for Local 802 Draws Fire of Band Bookers in Election Fite

Dogfight between parties aiming at the reigns of New York local 802, following the December elections, is even drawing band-booking agencies into the squabble. It seems that the legislation being promised voters if one or the other party is helped to win has caught the attention of bookers. For example, the Unity group, which is battling tooth and nail to oust the incumbent Blue Ticket, has promised to try for a five-day week for musicians in New York.

This has so disturbed agency men that executives of at least one major outfit is discussing the problem with leaders it has under contract. These maestros are being urged to get into the fight in behalf of the Blues, and to see to it, if they can, that their men do the same on the theory that a five-day week would, even in good times, go a long way toward scuttling a lot of work now available, and musicians themselves would suffer more in the final accounting.

James C. Petrillo and his AFM executive board is also keeping a close watch on the shenanigans between the Blues and the Unityites. In this election year, it's pointed out, he can hardly allow the battle between the two factions to reach the point where it can erupt into national proportions as could have happened two weeks ago when fist fights broke out during a membership meeting.

Red Ingle, Spike Jones Hit by AFM'S Rule On Comedy-Tooter Scales

Hollywood, July 27.

American Federation of Musicians has dusted off an old union by-law and notified local bands that its tenets hereafter must be heeded. Rule is that sidemen who put on comedy routines in niteries must be paid extra—25% above scale wherever they work.

Local 47 here has specifically notified Red Ingle that when he takes his next nitery date, at the Zamboanga here in August, he must tilt pay of his men.

Union believes that when musicians caper in comedy routines they are putting on a show additional to the sheer music-making called for in scale contracts and also are saving the management salaries of straight acts, hence should get more coin.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities, and showing comparative sales rating for this and last week.

Week Ending July 24

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Liberty Music Shop)	Chicago—(Hudson-Ross)	Detroit—(Grinnell's)	Kansas City—(Jenkins Music Co.)	Los Angeles—(Denel's Mus. Shop)	San Francisco—(Sherman-Clay)	Boston—(Boston Music Co.)	St. Louis—(S. S. Kresge Co.)	Seattle—(Sherman-Clay)	Minneapolis—(Don Leary)	Omaha—(Schmoeller & Moeller)	Indianapolis—(Pearson)	TOTAL POINTS
1	2	K. GRIFFIN-J. WAYNE (Rondo) "You Can't Be True Dear"	3	..	5	2	1	2	1	4	2	2	2	..	86
2	1	KAY KYSER (Columbia) "Woody Woodpecker"	2	..	6	1	..	..	2	1	5	..	3	..	57
3	3	DICK HAYMES (Decca) "Little White Lies"	5	..	..	4	5	4	..	5	3	5	6	..	51
4	6	DORIS DAY-B. CLARK (Col.) "Love Somebody"	..	..	2	7	6	5	4	6	..	10	..	2	46
5	7	PEE WEE HUNT (Capitol) "12th St. Rag"	..	1	1	..	..	..	7	2	..	..	4	..	40
6	8	PIED PIPERS (Capitol) "My Happiness"	1	..	3	..	..	6	..	..	..	4	..	8	33
7	5	BLANC-SPORTSMEN (Capitol) "Woody Woodpecker"	..	..	..	..	3	1	..	..	..	1	..	..	28
8	11	AL TRACE (Regent) "You Call Everybody Darling"	6	2	..	..	..	..	6	3	..	..	..	..	27
9	11	GORDON JENKINS (Decca) "Maybe You'll Be There"	4	10	..	..	..	..	5	..	..	9	..	1	26
10	4	SPIKE JONES (Victor) "William Tell Overture"	..	4	10	5	..	8	..	..	6	..	10	..	23
11	15	VAUGHN MONROE (Victor) "Maharajah of Magador"	..	..	..	..	..	3	..	..	8	..	8	4	21
12A	7	JON-SONDRA STEELE (Damon) "My Happiness"	..	..	..	3	..	..	10	10	..	..	1	..	20
12B	11	DORIS DAY (Columbia) "It's Magic"	..	3	..	..	..	..	..	..	1	..	9	..	20
13	12	DICK HAYMES (Decca) "It's Magic"	..	..	..	10	2	..	3	..	..	..	..	..	18
14A	15	TEX BENEKE (Victor) "St. Louis Blues March"	..	5	..	..	..	9	..	8	7	..	..	..	15
14B	9	ELLA FITZGERALD (Decca) "My Happiness"	..	7	..	..	7	..	..	..	4	..	..	..	15
15	13	KING COLE (Capitol) "Nature Boy"	..	..	..	..	4	7	..	..	..	..	..	..	11
16A	15	KING'S WAY SYMPH. (London) "Fiddle Faddle"	..	..	..	..	..	..	..	..	..	..	..	3	8
16B	..	VAUGHN MONROE (Victor) "Cool Water"	..	6	8	..	..	..	..	..	..	..	..	..	8
16C	..	ANNE VINCENT (Mercury) "You Call Everybody Darling"	..	..	..	..	..	..	..	..	..	13	..	..	8
17A	16	ART MOONEY "Bluebird of Happiness"	..	9	..	..	..	..	..	..	..	8	..	9	7
17B	16	TOMMY DORSEY (Victor) "Mississippi Mud"	..	..	4	..	..	..	..	..	..	..	..	..	7
17C	..	RAY McKINLEY (Victor) "You Came Long Way from St. L."	..	..	7	..	8	..	..	..	..	..	..	..	7
17D	..	FRANKIE LAINE (Mercury) "Put 'Em in a Box"	..	..	..	8	..	..	..	..	..	..	7	..	7
18A	10	PATTI PAGE (Mercury) "Confess"	..	..	..	..	9	..	..	..	..	7	..	..	6
18B	..	PEGGY LEE (Capitol) "Caramba, It's the Samba"	..	..	..	..	..	..	..	..	..	..	5	..	6
18C	..	VIC DAMONE (Mercury) "Haunted Heart"	..	..	..	..	..	..	..	..	..	..	..	5	6

FIVE TOP ALBUMS	1	2	3	4	5
	SONG HITS OF OUR TIMES (7 Albums) Decca	PROGRESSIVE JAZZ Stan Kenton Capitol	BOOGIE-WOOGIE (Vol. 2) Freddie Slack Capitol	EMPEROR WALTZ Bing Crosby Decca	ALBUM NO. 3 Al Jolson Decca

BBC Music Strike Off; Arbitration On

London, July 27.

Strike of the British Broadcasting Corp.'s musicians, due to take effect the end of this week, has been called off pending arbitration.

London, July 27.

Premier Attlee has asked the Ministry of Labor to immediately prepare a special report on all aspects of the threatened strike of broadcasting musicians due to take effect July 31.

This follows the Minister of Labor's offer to mediate in the dispute in the hope of preventing strike action. Both the BBC and the Musicians' Union answered this offer with a "Door is still open" statement, but neither has shown any willingness as yet to modify their stand. This means that from Aug. 1, the BBC will be partially forced off the air. Within the next few days, the corporation will announce its plans for the regrouping and reorganization of all its programs and services.

Newspapers here are just beginning to bring the radio crisis home to the public, and the union has been busy issuing press announcements that all their members are solidly behind the action. This is not true.

ASCAP IN HOLLAND ROYALTY AGREEMENT

American Society of Composers, Authors and Publishers has completed an arrangement with BUMA, of the Netherlands, under which the two countries will exchange performance earnings. For years, Holland and ASCAP have had no sort of deal, and U. S. music was in the public domain within its borders. Agreement calls for the deal to start as of Jan. 1 last, including a lump retroactive payment covering a period prior to that date.

Agreement was worked out by Herman Finklestein, ASCAP resident attorney, who made a side trip to Holland from Brussels, where he attended the Berne copyright convention last month.

Silver, Davis to Europe

Recording ban and general inactivity in the music business caused songwriter-publisher Abner Silver to sail last week on a two-month European vacation. Accompanying him are songsmith Benny Davis and his wife.

While abroad Silver and Davis expect to visit London, Paris, the Riviera and Switzerland.

Jocks, Jukes and Disks

By Ben Bodec

Johnnie Johnson—"Ah, But It Happens," "Judaline" (M-G-M). A couple of light ditties that gain much from Johnson's singular commercial touch. His ease of phrasing and grace with a melody stand as models for the balladeer fraternity. Sonny Burke's background does handsomely by the catchy lilt of "Happens" and the Crew Chiefs perk up the underside's rhythm.

Helen Forrest—"Ain't Doin' Bad Doin' Nothing," "Help Yourself to My Heart" (M-G-M). "Help," a so-so torcher, has the benefit of about the best thing in expressive vocalizing that Miss Forrest has etched under this label. Talent outs in a big way through the slow rhythm drive of the "Ain't Doin' Bad" blues. With the right exploitation breaks, this blend of velvety phrasing and subtle s.a. could glide up into a special.

Freddy Martin Orch—"The New Moon," "Shangri-La" (Victor). "Moon" is clothed with a typically Martin brand of suave harmony, but it's the instrumental mate that earns the platter more than passing note. Up-and-coming Barclay Allen, now on his own, weaves into "Shangri-La" a swell batch of his keyboard wizardry, with the brass imparting a tantalizing riff.

Margaret Whiting — "There's Something About Midnight," "Look for the Silver Lining" (Capitol). There isn't much to get excited about in Miss Whiting's treatment of "Midnight," but she does inject a bright spark into the attached oldie. Beat and phrasing bears the stamp of her personality. Frank DeVol's support is tiptop on both counts.

Martha Tilton—"Where Flamingos Fly," "On the Waterfall" (Capitol). Pairing of these same tunes by various recording artists suggests an odd coincidence. However, Miss Tilton's style and voicing add up to an appeal which makes her platter a solid candidate for this "natural history" sweepstakes.

Vaughn Monroe—"There's Music in the Land," "Every Day I Love You" (Victor). A flavorsome bit of back-to-backing from the Sammy Cahn-Jule Styne score of "Two Guys from Texas." "Music," with its lush harmony, rates a notch or two above the arrangement of "Day," even though the latter is rich in sparkling tempo.

Sportsmen and Mel Blanc—"Woody Woodpecker," "I'd Love to Live in Loveland" (Capitol). Blanc's version of the novelty could prolong its popularity appreciably. Capitol entry, because of its imagination and humor, should have quite an appeal for the small fry. The crash effects at the finish, simulating a tree's demolition by the woodpeck's frantic billwork, may in most instances miss the mark. The Sportsmen, who background for Blanc, take over the coupling by themselves for a smooth job of barbershop harmony.

Jack Smith and the Clark Sisters—"You Call Everybody Darling," "Cuckoo Waltz" (Capitol). Smith and the Sisters have apparently become this label's favorite bandwagon-hopping combination. With a harmonic group maintaining the beat, both tunes come through in persuasive fashion.

Gordon MacRae—"Win or Lose," "At Your Command" (Capitol). A deuce that fits in snugly with the baritone's flair for this heavy heart-throb type of ditty. While he does build "Win" into a convincing case of breast-beating, the melodic side of his laryngeal equipment finds a more ingratiating springboard in the revival of the Barris-Crosby-Tobias composition. The platter should get extra attention at the counter as well as extra spinning from the jocks and the jukes.

Platter Pointers

Johnny Mercer and Pied Pipers (Capitol) whip up a snappy assortment of rhythm with "Love That Boy" and put an attractive shine on the oldie, "Louisville Lou." Included in an amusing dash of dialog . . . **Shep Fields Orch** (Musicraft) has an exciting variation on exotic harmony in "Moon Mist" and the chances are that it will garner more favor than the reverse side's "Where Flamingos Fly," also a decidedly commercial work . . . **Tex Beneke** (Victor) quavers a likeable version out of "Hankerin'" and the band puts over "I Don't Care if It Rains All Night" with plenty of toe-tapping appeal.

My Favorite Five

By IRA COOK
(KFAC, Los Angeles)

"I Let a Song Go Out of My Heart" (Duke Ellington).

"Lover, Come Back to Me" (Mildred Bailey).

"Nice Work, If You Can Get It" (Tommy Dorsey, Edythe Wright).

"Holiday for Strings" (David Rose).

"Smoke Gets in Your Eyes" (Artie Shaw-Gramercy Five).

Eddy Howard Aims To Recapture Old Disks Made for Jurgens, Olsen

Chicago, July 20.

Eddy Howard has submitted a bid for a long string of unreleased Majestic masters and pressings to the receivers for the financially troubled Majestic Record Corp. Howard in the past couple months has had to stand by and watch Decca and Columbia Records reissue disks he made as vocalist with the George Olsen and Dick Jurgens bands, to take advantage of his currently greater popularity. He'd much rather fulfill demands for his talent with disks of his own. Majestic hasn't pressed a record in some time.

Legalites here don't see much hope for Howard's bid to acquire his own material. If the receivers okay his move, it then must be approved by Chi Federal Judge Phillip Sullivan and then passed upon by the creditors.

Among the unreleased recordings made by Howard and tied up in the company's legal difficulties are many current pops and some for the immediate future. If they're not marketed now they never will be since the tunes, mostly pops, will be dead. Among them are "Boy From Texas, Girl from Tennessee," Shapiro-Bernstein's current plug, "Flower Seller," "Love To Live In Loveland," "Bella Bella Marie," Leeds Music's forthcoming plug, "Slow Boat To China,' "Little Girl" and "Put 'Em In a Box," both of latter current, and many others.

Music Notes

Chicago

Desi Arnaz opens two weeks at the Oriental theatre Sept. 9 . Al Fiore, of Harmonicats, weds Marion Miofsky here Aug 8 . . Billy Bishop reprises at Bismarck hotel Aug. 10 . . Hal Derwin, at Muehlebach hotel, K. C., shifts to Carnival Club, Minneapolis, late August . . Frankie Carle to Orpheum theatre, Omaha, Sept. 10, then week at Riverside theatre, Milwaukee, Sept. 23 . . Stan Myers, BMI chief here, in N. Y. for huddle . . Jay Burkhardt orchestra inked to GAC contract . . Louis Jordan into Regal theatre Sept. 3, following stand at Northside Rag Doll . . Sonny Dunham at Claridge hotel, Memphis, Friday (30) for three weeks . . Bert Braun heading Bobby Mellin office here . . Buddy Hisey into Neil House, Columbus, Aug. 9, for five-weeks . . Elliot Lawrence opens two weeks at Peabody hotel, Memphis, Aug. 2. Chuck Foster follows Sept. 27-Oct. 31 . Phil Maxwell, who handles the Chicago Tribune's Chicagoland Music Festival, penned "Wheels A'Rollin'" as the theme song for Railroad Fair . . Jerry Murad, Harmonicats' maestro, publishing a tome, "How to Play the Harmonica" . . Ray Anthony starts indefinite run at Deshler-Wallick hotel, Columbus, Sept. 27.

Hollywood

General Artists Corp. packaging Frankie Laine and Ike Carpenter band for coast one-niters in October. Will ask ballrooms $1,750 per night against 60% . . King Cole Trio booked for six-days at Kono Club, El Cerrito, commencing Aug. 17 at flat $4,500 . . Spike Jones playing Cal Neva Lodge, starting Aug. 27 . . Frankie Masters inked for five months at Stevens hotel, Chicago, starting Nov. 17. He plans disbanding the Local 17. He he currently is batoning at Aragon ballroom and will form a purely Chi local 10 crew for the Windy City stand

Kansas City

Don Tiff, former Tower theatre orch leader, now has his band at the Broadmoor hotel, Colorado Springs, Colo. He's due to play there through September. Bob McGrew band currently is playing the dining room of the hotel . . . Jerry Biesen at the organ and Vera Clair and her marimba booked into the Tropics, Hotel Phillips, for its ninth birthday celebration . . . Mickey Bride band playing a few resident dates at the Pla-Mor ballroom . . . Kenny White crew on the bandstand at Fairyland Park . . . Dwight Fiske holding forth with the Bill Snyder band in El Casbah of the Bellerive hotel . . . Jon and Sondra Steele of "My Happiness" fame currently playing the Cal-Neva Lodge, Lake Tahoe . . . Myra Taylor, singer and composer, out of the Playhouse after a long run here and into the Pad Club, Springfield, Ill.

Band Reviews

DICK JURGENS ORCHESTRA
With Jimmy Castle, Al Galento, Jack Eaton
Astor Hotel, N. Y.

No better testimony to the commercial rise of Dick Jurgens' band could perhaps be cited than the fact the Astor flagged the combination for a five-week stand within three months after closing at a competitive spot, the Pennsylvania, where it had made its New York bow in a dance booking. Band seems to have started at the Roof with lots of favorable regard, and the stay should not only prove quite a click at the cash register but do much to intrench Jurgens' welcome hereabouts.

Versatility, imagination and a sharp feel for giving the customers what they want appear to be the qualities that activate the Jurgens organization. It combines the characteristics of a very danceable band with that of a group that can tee off into a zany novelty without breaking up the joint. Ensemble vocal numbers are as a rule tastefully pitched and the aggregation is as handy with a Latin-American tune as it is with sentimental ditty, or a rhythm number.

The personable maestro employs none of the jumping-jack tactics frequent in the trade. His is the manner of a sound musician always in command of the book and the stage management and capable of making it all look smooth and precise.

Jack Eaton partly carries the romantic facet of the vocal department with a full-bodied baritone. On occasion Jimmy Castle doubles from sax to sell a ballad, while Al Galante shows up as solid guy under a novelty. *Odec.*

SONNY KIPPE ORCH (7)
Tavern-on-the-Green, N. Y.

Makeup of this combo is along the conventional lines of dining-spot society dance bands. Aggregation of piano, bass, drums, accordion and three horns plays competently, and gives out with danceable and listenable rhythms. Combo, led by Sonny Kippe on accordion, makes a good appearance and fits neatly into such pop-priced eateries as Tavern-on-the-Green.

Kippe has a broad repertory with accent on old and pop favorites. For the rhumbaddicts, band also furnishes south-of-the-border tunes in acceptable style. Arrangements are standard and don't furnish much material for comment one way or another. *Herm.*

FRANKIE MASTERS ORCH.
With Phylis Myles, Tommy Traynor, Bob Parker
Aragon B.R., Santa Monica, Cal.

Frankie Masters' newly formed crew brought in the largest opening week b.o. terpalace has had since the war. Masters' new band, formed six weeks ago, is made up largely of radio sidemen who have no programs during the summer months. Outfit runs the gamut from sweet to Spike Jones "Old Black Magic" replete with wigs and pistols.

Masters is using five saxes, three trumpets; one doubling on french horn, two trombones, bass, piano and drums. Crew is sparked by fine dance arrangements which keep the patrons smiling and viewers happy. Brass is well handled in large hall permitting customers freedom of speech.

Phylis Myles handles ballads very competently, dueting a few numbers with the maestro. Tommy Traynor measures the "beat" tunes squarely. Bob Parker registers well on his first band vocalizing chore. Masters also uses his vocalists and part of band in the formation of the Swing Masters in keeping the night's offering largely vocal. *Free.*

ERNIE HECKSHER ORCH (11)
Muehlebach Hotel, Kansas City

Ernie Hecksher is virtually a newcomer in the midwest, but the band is fairly well known on the Coast, especially around Frisco. Outfit more than holds its own musically in the Terrace Grill of the Muehlebach and, for the first time in town, band's biz is fair enough. It couldn't be much better during the sultry summer without a top name crew.

Band is heavy on the sweet side and drums up a good dancing beat. Brace of pianos, three violins, three reeds, one trumpet, drums and string bass is the instrumentation. Library is well sprinkled with standards, pops and Latin tunes, and now and then the crew turns to unusual arrangements on faves such as "Jalousie" and "Sleepy Time Gal." Hecksher fronts the crew from the keyboard; he also works on electro-harp doubling from the ivories.

Vocal work is handled by Harry Dupraw, of the saxes, who baritones ballads in smooth fashion.

Following its date here the Hecksher band heads for Saratoga, N. Y., and will play other midwest dates before trekking back to the Coast in the early winter. *Quin.*

AL TRACE ORCH (9)
With Jackie Van
Blackhawk, Chicago

About 15 years ago Al Trace was writing and playing songs that had wide circulation and popularity—that is, among the hillbilly and corn lovers. Now, throughout the country his tunes and type of songs are the current style. What they are is the simplest basic melody with an accented beat.

All of Trace's men double, mainly in the comedy vein, which is an inherent part of each show. Skits and comedy songs are the major part of each set, with members of the band seemingly taking off, in an unrehearsed manner, in some bit of foolery. None of it is loud, but it's all corn and clean, which registers well in this family spot. The whole orch participates in such favorites as "Mortgage Man," "Dr. Jekyll and Mr. Hyde," and others of the same ilk.

After musical intro of "Sweet Words and Music," Frankie Raymond, sax, steps down to do "Turkey in the Straw" with tin flute. Vincent Eckholm, trumpet man, gets more saccharine than Clyde McCoy can on "Sugar Blues" after which the entire group gets miniature instruments and does the story of the "Toy Town Band."

Bob Vincent, male vocalist, gets a big hand with singing of Trace's No. 1 hit, "You Call Everybody Darling," but doesn't get the same response as he crowds the mike to get sentimental with the "Whiffenpoof Song."

Red Maddox, drummer, does a fine drunk with request for more "Black Coffee" and femme singer Jackie Van goes through three oldies, "Zing, Went the Strings of My Heart," "29 Palms," and "Tic-Toc-Ta," which she embellishes with pic stars interpretation. Neat looker could do with more pops, especially on the bounce side, which she puts across well.

Dance numbers are well arranged by Johnny Alladin, pianist, who scores mainly for the sax section, but produces steady beat tempos. Much of the credit is due to the fact that band men have been together for many years. *Zabe.*

Fire Singes Can. Ballroom

Regina, Sask., July 27.

Damage estimated at $4,500 was done to the Trianon ballroom here last week by a fire which started in the refrigerator unit of a refreshment stand.

Overheated electric motor was blamed.

VARIETY 10 Best Sellers on Coin-Machines

Week of July 24

No.	Song	Artist	Label
1.	WOODY WOODPECKER SONG (9) (Leeds)	Kay Kyser	Columbia
		Mel Blanc-Sportsmen	Capitol
2.	YOU CALL EVERYBODY DARLING (4) (Mayfair)	Al Trace	Regent
3.	YOU CAN'T BE TRUE DEAR (16) (Biltmore)	Griffin-Wayne	Rondo
4.	IT'S MAGIC (5) (Witmark)	Dick Haymes	Decca
		Doris Day	Columbia
5.	MY HAPPINESS (11) (Blasco)	Jon & Sondra Steele	Damon
		Pied Pipers	Capitol
6.	LOVE SOMEBODY (6) (Kramer-W.)	D. Day-B. Clark	Columbia
7.	WM. TELL OVERTURE (8) (Tune Town)	Spike Jones	Victor
8.	LITTLE WHITE LIES (20) (BVC)	Dick Haymes	Decca
		Tommy Dorsey	Victor
9.	TOOLIE OOLIE DOOLIE (14) (Chas. K. Harris)	Andrews Sisters	Decca
		Vaughn Horton	Continental
10.	MAYBE YOU'LL BE THERE (1) (BVC)	Gordon Jenkins	Decca

Coming Up

Song	Artist	Label
RUN, JOE, RUN (Preview)	Louis Jordan	Decca
PUT 'EM IN BOX (Remick)	King Cole	Capitol
BLUEBIRD OF HAPPINESS (T. B. Harms)	Art Mooney	M-G-M
TREE IN MEADOW (Shapiro-B)	Margaret Whiting	Capitol
MAHARAJAH OF MAGIDOR (Mutual)	Vaughn Monroe	Victor
TEA LEAVES (Morris)	Emil Cote	Columbia
	Ella Fitzgerald	Decca
BLUE SHADOWS (Santly-Joy)	Bing Crosby	Decca
BABY DON'T BE MAD (Paramount)	Frankie Laine	Mercury
HAUNTED HEART (Williamson)	Jo Stafford	Capitol
	Perry Como	Victor
TELL ME A STORY (Laurel)	Sammy Kaye	Victor
	Ames Bros	Decca
12TH STREET RAG (Shapiro-B)	Pee Wee Hunt	Capitol
DICKEY BIRD SONG (Robbins)	Freddy Martin	Victor
	Larry Clinton	Decca
CONFESS (Oxford)	Patti Page	Mercury
	Jimmy Dorsey	M-G-M

[Figures in parentheses indicate number of weeks song has been in the Top 10.]

Philly's Robin Hood Dell Foldo May Have to Adjust 27G Salary Claims

Philadelphia, July 27.

Frederic R. Mann, who was named president of the Robin Hood Dell Corp., following the collapse of the outdoor concert season here a week ago, will meet tomorrow with members of the executive board of Local 77, American Federation of Musicians, to iron out pay difficulties.

The orchestra musicians have a total claim against the Dell of $27,000 in wages for the unexpired three weeks of the summer season, which ended abruptly July 24, when the organization ran into financial difficulties.

Mann said that the management of C. David Hocker had drawn contracts with the musicians in such a way as to make this claim possible. The new Dell president, who is head of the Seaboard Container Corp., is also a member of Local 77. He will try to work out a compromise with the musicians union over the contested wages.

The new president took office last Thursday (22) following the resignation of Henry E. Gerstley, and one of his first official acts was to effect the resignation of Hocker, who is also vice-president of the Davidson Agency, New York artists representatives.

The feud between Hocker and Mann is a long-standing one that has provided some extra excitement for local musical circles. Hocker, one-time "boy wonder" manager, had Mann deposed as vice-president of the Dell in 1945. Hocker, who became general manager of the al fresco concert series in 1941, had remained in that post until Mann asked for his resignation last week.

The new president has ordered an independent audit of the Dell's books for the last three years. The audit will cover the Dell operations since he was deposed as first vice-president, Mann said.

To bring the Dell within the pocketbook range of more Philadelphians, Mann said he planned to reduce prices next season.

Rondo Hopes to Repeat 'True' With New Dubbing

Chicago, July 27.

Rondo Records, will try to repeat its initial success with Ken Griffin's "You Can't Be True." It has dubbed duo singing of Marian Spelman and Johnny Knapp into Griffin's organ work on "Cuckoo Waltz" and "Every Little Movement."

Rondo is doing voice insertions on all Griffin selections. Knapp sings on two other Griffin sides, "If I Had You" and "Brown Jug Polka."

Jukebox-Maker Turns To Running Own String And Gets Dynamited

Columbus, July 27.

An explosion tore out part of a wall at the Young Distributing Co., makers and distributors of juke boxes, early Sunday morning (18). A stick of dynamite laid on a window ledge caused the blast, which broke windows in nearby homes. Detectives believe the blast a threat against the concern for its change in policy in dealing out its music machines.

Firm began delivering its own machines directly to business places a week before, instead of placing them through operators. Operators consequently were left out in the cold. Company also operates in Cleveland and Cincinnati and is owned by James R. Young, of Cleveland.

No further incidents have occurred since to support officials' initial fears of a jukebox gang war.

Eddie Oliver orchestra is at the St. Anthony Hotel, San Antonio. Steve Kisley crew, there the past four months moved to the Baker Hotel, Dallas.

British Best Sheet Sellers

(Week ending July 22)

London, July 23.

Galway Bay	Box & Cox
Heartbreaker	Leeds
Ballerina	Maurice
Four Leaf Clover	F.D.&H
Time May Change	Connelly
Nature Boy	Morris
Golden Earrings	Victoria
Toolie Oolie	Southern
Dream of Olwen	Wright
Near You	Wood
After All	Cinephonic
Laroo Laroo	Dash

Second 12

My Achin' Heart	Connelly
Teresa	Leeds
Society	Kassner
Serenade of Bells	Morris
Tree in Meadow	Connelly
Civilization	Morris
I'd Give Million	Connelly
Reflections on Water	Maurice
Miranda	Kassner
Silver Wedding Waltz	Unit
You Do	Chappell
Ask Anyone	Feldman

Name Bands Back To Panther Room

Chicago, July 27.

Panther Room, Sherman hotel, Chicago, which dropped its name band policy some time ago, will resume the use of major bands in October. For months the Panther Room operated with name singers backed by small jazz combos, small groups in tandem, and other acts along that line, while band agencies did everything they could to open the spot up again to top combos.

In the boom days of the band business, the Sherman was a key booking, carrying great prestige. Currently, the Panther Room is undergoing a remodelling, which will be completed in plenty of time for the October debut. Meanwhile, every major booking outfit in the country is endeavoring to sell its best names for the periods that are open.

Publicity-Conscious Batoneers, Who Rap Band Biz, Draw Ire of Agencies

Lecuona Band Set For San Juan Nitery

Lecuona Cuban Boys band has been booked for a two-week stand at the Escambro beach club, San Juan, Puerto Rico, starting Saturday (31). Band takes off in a chartered plane tomorrow.

Agent Lenny Green, who's accompanying them, will line up some Puerto Rico theatre dates after the club stint.

Top Bands Booked For Ohio's Largest Dancery; Larry Clinton Preems

Cleveland, July 27.

Built to accommodate 5,000 dancers, the Dance Theatre became the biggest open-air ballroom in Ohio, if not the midwest when it was opened by Larry Clinton's band last week in the nearby town of Elyria, O.

Unique dance pavilion covering 13½ acres was erected by Albert W. Jewell, former theatre operator, as the nucleus of a proposed amusement park. In addition to having an 88 by 128-foot floor of concrete with a synthetic surface, it has a domed theatre stage 25 by 46 feet, rigging for scenery, dressing rooms and equipment for the showing of films.

Finishing touches are still being put on the grounds and a film projection booth. There weren't enough seating facilities for dancers at the preview but promoter claims he will have enough chairs and refreshment tables to handle about 4,500 people for spot's official premiere tomorrow (Wed.)

Ray Anthony's orchestra came in Monday (26) for the flag-raising and a one-week engagement. Dean Hudson has been inked for Aug. 2-8, Sonny Dunham Aug. 9-15 and Tony Pastor for an early September date.

Bandleaders, who go into long detail in newspaper and magazine interviews over the collapse of the band business, are drawing the ire of band agency executives. In the past few months there have been repeated instances of maestros playing various key cities who have, as a means of saying something fresh and newsworthy to help get their names in local papers, pointed out that . . . modern youngsters are no longer music conscious . . . that the band business has come apart at the seams . . . that it no longer occupies a place of glamor in the minds of teen-agers, etc.

Agency execs burn every time such an interview comes to their attention. They feel that the band business, similar to other industries, is feeling the pinch of inflation, and that there's no reason to believe it has tobogganed into the depths for good. And, they point out, bandleaders who give such interviews are doing additional damage to the business by rubbing off more of the glamor that has already become faded by postwar economic conditions.

Mercury to Put Accent On Disk Jockey Platters

Chicago, July 27.

Mercury Records has rescheduled its disk release dates with accent on disk jockeys. From now on d.j.'s will receive platters three weeks before retail outlets. Furthermore twice monthly shipments will be cut down to once in the same period to reduce shipping costs. Diskery is also working out a deal with gift certificates whereby platter turners will give out script instead of albums, and record shops will get full credit from the factory. Method reduces shipping costs and breakage.

Jimmy Hillard, v.p. in charge of artists and tunes, starts midwest tour this week to hypo platter promotion.

THORNTON PIN-UP GIRLS

Name RICHARD HIMBER and his Orchestra

FAVORITE FOR 1948

Thornton Pin-Up Girls—always being chosen "Miss This" or "Miss That"—hit on something new—they chose Fred Astaire as the "Mister" to be stranded on a desert island with! And dancing with Fred calls for "topflight" music—so they chose Richard Himber and his orchestra their "Favorite." As a bevy of Thornton Pin-Uptuous beauties look on, Mrs. Walter Thornton presents a statuette of the "Goddess of the Dance" to Mr. Himber at the Biltmore Hotel in New York.

"Get a Pin-Up Girl," the Walter Thornton Models' favorite song, is played by Richard Himber and his orchestra, heard nightly from the Cascade Room of the Biltmore Hotel in New York and aired on NBC and CBS networks, Coast-to-Coast.

Top Name Bands Inflating Themselves Right Out of the College Market

Bloomington, Ind., July 27.

The big name band is inflating itself right out of the college dance picture where a steady string of boxoffice deficits are driving social organizations into taking on cheaper local or campus bands. Lyman Smith, contact man with the agencies at Indiana University, says the other schools around the midwest are finding it tough going also to keep out of the red ink with high-priced name outfits.

"Back before the war," says Smith, "You could get a name band for anywhere from $800 to $1,500. Now it takes from $1,500 to $2,000 for just an average band and the topnotchers run as high as $3,000. The kind of prices you have to charge with an overhead like that is too steep for most students."

Only in traditional "must" affairs are name bands drawing enough to show the sponsors a profit.

In the last year Del Courtney, Sam Donahue, Blue Barron, Ray Eberle, Gene Krupa, Tony Pastor and Ted Weems played the Indiana campus and only two dances broke even or made any money. The remainder lost anywhere from $400 to $1,200. As a result dance sponsors are giving nearby combinations jobs which formerly went to name bands, operating on the theory that even if the cheaper band won't draw as well, it still won't lose them money.

Concerts are paying their way but still are not setting any records. Norman Grantz's Jazz at the Philharmonic filled only 2,600 seats out of a 7,572 capacity and Carmen Cavallero pulled about the same. Reliable Fred Waring established himself and the Pennsylvanians as a big favorite, however, by drawing 7,100 when he appeared on the concert series.

Pianist Soothes Meat Buyers Until Mpls. AFM Head Cleaves Stunt

Minneapolis, July 27.

Local meat market called off its stunt providing piano music to sooth the savage breasts of customers, irked by high prices, when George Murk, American Federation of Musicians' head here, notified the establishment that the butchers' union would be requested to call out its members there if the store persisted in employing a non-union pianist.

Planist in question was Eugene Young, youth who had gotten publicity in consequence of winning a $2,200 scholarship on the Cedric Adams WCCO "Carney Carnival," radio talent-hunt show. Before being dismissed at Murk's insistence, Young worked on an elevated platform and dispensed classical music along with boogie-woogie. He'll not be replaced by a union musician even though the store management says that "psychological effect on customers was good." Spot got lots of gratis publicity and many pats on back.

Scoggins in New Post

Dallas, July 27.

Chick Scoggins, formerly Texas representative of Mus-Art Corp., which has now merged with General Amusement Corp., has been named representative of the McConkey Music Corp. for Texas, Oklahoma, Louisiana, Mississippi and Arkansas, with headquarters in Dallas.

Organization has offices in London, New York, Chicago, Hollywood, Kansas City and Cleveland handling dance bands and night club acts.

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I'M IN LOVE—CAN'T YOU TELL
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All Material Available

Words and Music by
BERNIE WAYNE
AND
BEN RALEIGH
YOU WALK BY
CAVALIER MUSIC
1619 B'way, New York 19

Songs with Largest Radio Audience

Thirty songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast Over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

Survey Week of July 16-22, 1948

A Fella With an Umbrella—†"Easter Parade"	Feist
A Tree In the Meadow	Shapiro-B
Baby Don't Be Mad at Me	Paramount
Baby Face	Remick
Best Things In Life Are Free	Crawford
Beyond the Sea	Chappell
Blue Shadows On the Trail—†"Melody Time"	Santly-Joy
Haunted Heart—*"Inside U.S.A."	Williamson
I May Be Wrong	Advanced
I Went Down To Virginia	Jefferson
Only Happens Dance With You—†"Easter Parade"	Berlin
It's a Most Unusual Day	Robbins
It's Magic—†"Romance On High Seas"	Witmark
Just For Now	Advanced
Little Girl	Leeds
Little White Lies	BVC
Love Of My Life—†"The Pirate"	T. B. Harms
Love Somebody	Kramer-W
My Fair Lady	United
My Happiness	Blasco
Nature Boy	Burke-VH
Now Is the Hour	Leeds
P. S. I Love You	LaSalle
Put 'Em In a Box—†"Romance On High Seas"	Remick
Rhode Island Is Famous For You—*"Inside U.S.A."	Crawford
Serenade (Music Played On a Heartstring)	Duchess
Toolie Oolie Doolie	C. K. Harris
Woody Woodpecker	Leeds
You Can't Be True Dear	Biltmore
Yours	Marks

The remaining 21 songs of the week, based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast Over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

A Bed Of Roses	Johnstone-M
A Boy From Texas	Shapiro-B
Better Luck Next Time—†"Easter Parade"	Feist
Chillicothe, Ohio	Mellin
Confess	Oxford
Dolores	Famous
Ev'ry Day I Love You	Harms
I'd Give a Million Tomorrows	Oxford
It's You Or No One	Remick
Judaline—†"Date With Judy"	Robbins
Just Because	Leeds
Maybe You'll Be There	Triangle
Nobody But You	Duchess
Rambling Rose	Laurel
Spring Came	Republic
Steppin' Out With My Baby—†"Easter Parade"	Berlin
Take It Away	Pemora
Tell Me a Story	Laurel
Time and Time Again	London
You Call Everybody Darling	Mayfair
You Were Meant For Me	Miller

* *Legit Musical.* † *Filmusical.*

Anti-ASCAP

Continued from page 1

attorney, Herman Finkelstein. Big legal names of the calibre of John W. Davis, Judge Joseph M. Proskauer, a member of the Simpson, Thacher & Bartlett law firm (which represents Paramount), have been brought up. The need for strategic public relations in high governmental places is also accented anew.

Meantime, the film company attorneys interested in ASCAP—notably the Paramount, Metro, Warner Bros. and 20th-Fox groups—have been invited to sit in on the masterminding.

There is no question but that Judge Leibell's lengthy and intelligently written opinion is a bombshell for the entire amusement industry, to a greater or lesser extent. His knowledgeability of show business litigation, as evidenced in the past, is so expert, that even the pro-ASCAPers concede his negative opinion should not be taken lightly.

Article 3 the 'Killer'

That Article 3 is really the "killer" for the Society. Instead of ruling on the seat tax issue, which was challenged by Harry Brandt's Independent Theatre Owners of America, the plaintiff in this major test case, Judge Leibell went out of his way to conclude his findings to the effect the entire ASCAP structure was generally in violation of the Sherman act; a combination of copyright owners acting in restraint of trade, etc.

It is therefore not a simple issue of whether theatre owners may be compelled to pay license fees to film producers, as an alternative to the seat-tax; but that the entire ASCAP system may be challenged. To showmen—and that includes the Theatre Owners of America—that is inconceivable, of course, in view of the manifold test cases ever since Nathan Burkan first helped found the Society with that historic Victor Herbert test case. Since then there have been a number of test cases, up to the U. S. Supreme Court several times.

The current issue, however, is somewhat beclouded in that ASCAP is functioning under a U. S. Supreme Court consent decree.

There is awareness of the new American trend to combat anything or any organization which fixes prices, acts in concert, and the like.

Of the notable music users, quite obviously a group like the broadcasters would be least likely to want to deal with individual copyright owners, and rather prefer to license all its rights from a central source like ASCAP. But there are other music users, running the gamut from dancehalls to niteries, who have always rebelled at the music licensing system, not to mention the theatre owners.

Sundry phases of the present issue are covered in the Pictures dept on Page 5).

Kenton's Concerts

Continued from page 39

gross was that $26,000 in Hollywood Bowl June 12.

On only seven of the 41 concerts did band lose coin. The losers and grosses were: Syracuse, N. Y., $1,972; Johnson City, Tenn., $1,645; Joplin, Mo., $1,725; Decatur, Ill., $1,429; Wichita Falls, Tex., $1,205; Coos Bay, Ore., $1,100; Boise, $1,870.

As disclosed in VARIETY two weeks ago, Kenton this fall will play 32 concerts under aegis of Norman Granz, although batoneer cannot, under terms of agreement, bill himself as the promoter and he will not appear on dates. He'll merely act publicly as the advance flack.

These dates will all be played in large towns as Kenton is convinced that small towns cannot support bashes. He points out that his few losing engagements last year all were played in tank towns. He'll still play the whistle stops, but will dish dansapation.

This year Kenton also will be carrying two libraries. The stuff he dispenses at concerts will not be tried out in hoofing halls, and his dance book selections will not be sprayed at bashes.

Kenton pooh-poohs random reports he'll part with General Artists Corp. when pact ends shortly.

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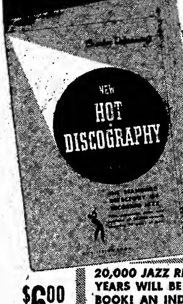

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RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities, and showing comparative sales rating for this and last week.

Week Ending July 24

National Rating This wk.	Last wk.	Title and Publisher	New York, G. Schirmer, Inc.	Chicago, Lyon & Healy	Detroit, Grinnell's	Kansas City, Jenkins Music Co.	Los Angeles, Morse M. Preeman	San Francisco, Pac. Coast Music Co.	Boston, H. N. Homeyer	Indianapolis, Pearson's	St. Louis, S. L. Music Supply Co.	Seattle, Capitol Music Co.	San Antonio, Southern Music Co.	Minneapolis, Schmidt Music Co.	TOTAL POINTS
1	1	"You Can't Be True" (Biltmore)	2	2	1	2	1	3	1	7	1	1	1	1	109
2	2	"Woody Woodpecker" (Leeds)	1	3	4	1	2	2	3	4	3	3	3	2	101
3	3	"My Happiness" (Blasco)	3	1	2	3	3	1	8	1	2	2	2	4	100
4	10	"Tree in the Meadow" (Shapiro)	6	5	..	7	8	6	4	8	..	6	5	10	45
5	5	"Toolie Oolie Doolie" (C.K. Harris)	5	..	..	8	7	5	7	..	7	4	6	6	44
6	4	"Little White Lies" (BVC)	..	9	5	4	6	4	..	9	8	10	7	..	37
7A	..	"It's Magic" (Witmark)	4	6	..	10	5	..	9	..	..	..	4	..	28
7B	13	"You Call Everybody Darling" (M)	..	4	8	..	..	..	5	..	5	..	8	8	28
7C	6	"Nature Boy" (Burke-VH)	7	..	7	6	..	7	..	..	6	..	..	5	28
8	7	"Put 'Em in a Box" (Remick)	..	..	..	..	..	..	..	2	9	9	9	3	23
9	8	"Haunted Heart" (Williamson)	..	..	10	5	10	9	..	..	..	5	10	..	17
10	14	"Love Somebody" (Kramer-W)	..	10	3	..	..	..	..	6	..	..	..	9	16
11	12	"Maybe You'll Be There" (BVC)	..	..	..	..	..	..	..	3	4	..	..	..	15
12	11	"Tea Leaves" (Morris)	..	..	..	..	..	..	2	..	..	8	..	..	12
13	..	"Cuckoo Waltz" (C. Fisher)	..	..	..	..	4	..	..	..	..	..	..	..	7

Bands at Hotel B.O.'s

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Guy Lombardo	Waldorf (400; $2)	7	2,935	21,700
Skitch Henderson	Pennsylvania (500; $1-$1.50)	3	1,205	3,950
Ray Eberle*	New Yorker (400; $1-$1.50)	11	1,020	14,705
Dick Jurgens	Astor (700; $1-$1.50)	2	2,475	5,990

* *New Yorker, ice show.*

Chicago

George Olson (Beachwalk, Edgewater Beach; $1.50-$2.50 min.). Rain three nights cut grosses to 8,500.

Benny Strong (Boulevard Room, Stevens, 650; $3.50 min.-$1 cover). Warm weather melted ice revue take to 3,300.

Florian ZaBach (Empire Room, Palmer House, 550; $3.50 min.$1 cover). Holding up well against heat spell. Neat 3,600.

Los Angeles

Frankie Laine, Shep Fields (Ambassador, 900; $1.50-$2). Very strong 2,980 tabs.

Jan Garber (Biltmore; 900; $1-$1.50). Good 2,700 covers.

Location Jobs, Not in Hotels

(Chicago)

Marty Gould (Chez Paree, 500; $3.50 min.). Danny Thomas sock 6,000.

Henry King (Trianon; $1-$1.15 adm.). King's final week here; closed with light 7,000. George Winslow switches back.

Al Trace (Blackhawk, 500; $2.50 min.). Railroad Fair out-of-towners making this a headquarters; fond 3,000.

George Winslow (Aragon; $1-$1.15 adm.). Closed fairly strong with 10,000.

(Los Angeles)

Buddy Rich, Helen Forrest (Palladium B., Hollywood, 3rd wk.). Sickly 7,100 callers.

Frankie Masters (Aragon B., Santa Monica, 2nd wk.). Good 7,000 tabs.

Sterling Answers $15,000 Suit Vs. Jimmy Wakeley

Sterling Records last week answered a $15,000 damage suit brought against it in N. Y. federal court by film cowboy Jimmy Wakeley with a general denial that it had wrongfully reproduced four of his masters which he had cut for the defunct American Recording Corp.

Waxery claimed that it had purchased the quartet of platters from ARC's trustee in bankruptcy. Company also asserted that a Los Angeles court had authorized the trustee on July 10, 1947, to countenance the deal.

RAMBLING ROSE

By JOE BURKE and JOE McCARTHY, JR.

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Music by . . . JIMMY McHUGH

ROBBINS

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I'd Give A Million Tomorrows

(For Just One Yesterday)

OXFORD MUSIC CORPORATION

1619 Broadway, New York

Inside Orchestras—Music

Recent reissue by London Records (the U. S. counterpart of the British Decca firm) of two 16-year-old George Formby disks recalls Jack Hylton's battle with E. R. (Ted) Lewis, board chairman of the English recording company, about utilizing Formby on wax. Lewis balked that "Formby may be OK as a visual comedian but never on wax," and refused; so Hylton, to prove his point, waxed "Chinese Laundry Blues" and "Vododeo" as being by the Hylton orchestra, "vocal chorus by George Formby". This was a technicality Lewis couldn't regulate, in view of Hylton's contract with Decca of London. Eventually, of course, Formby clicked to the degree he was given the stellar billing he deserved and the label changed to "with the Jack Hylton orchestra." Thereafter he made many more platters, under his own recognizance and featuring his own specialties.

Manie Sachs, director of artists and repertoire for Columbia Records, played host to some 60 music and band agency men on a day's outing last week. Gang left N.Y. at 8 a.m. in a chartered bus and drove to the Green Valley Country Club, outside Philadelphia, where Sachs staged a golf tournament, then to Frank Palumbo's C & R Club, Philadelphia, for dinner, and thence to the Ike Williams-Beau Jack fight at Shibe Park. After the fight the group went back to Palumbo's Click Club, then home. There were golf tourney prizes of a television set (won by Paul Barry, Morris Music), golf clubs, etc. Green Valley clubhouse, incidentally, was formerly Sachs' home. His father owned it and the land which the course occupies. It was the second straight year Sachs staged such a junket.

RCA-Victor has already begun to make modifications in the application of its plan to have a committee of eight executives listen to and decide the merits of new songs submitted for recording by publishers. According to pubs who took new material to Victor's New York office Monday (19), the day of the week reserved for them, they were told by Victor's Jack Hallstrom that from now on pubs can drop tunes at the disker's office on any day they choose and do not necessarily have to appear personally on Monday to demonstrate them or explain their exploitation aims on a particular melody. It seems that in confining contacts with pubs to Monday, Victor's men haven't enough time to give all song men the correct attention.

"Tenement Symphony," dormant since 1941 when it was just another tune in Metro's "The Big Store" (Marx Brothers) is due for a plug ride. Tune, written by Hal Borne and Sid Keller, is being done nightly at Slapsy Maxie's by Tony Martin. Splurge will come on a soon-to-be-released disking by Martin. Singer, who introduced it in picture, relearned the tune in England during his recent Palladium date, in answer to many requests. Number caught quickly and Martin etched it for HMV, RCA-Victor British label, with the backing of a 30-piece band. "Symphony" covers both sides of a 12-incher, which will be released shortly and is due for heavy exploitation. Feist publishes.

Ohio Automatic Phonograph Owners Assn. has tagged the Connie Haines-Alan Dale version of "Darktown Strutters Ball" as its "hit tune" for August, which puts the platter in 3,000 jukes. Dale's "Tea Leaves," also Signature, got the same group's designation for June.

Vita Cuts June Loss To $1,000; Avoids Chapter 10

Chicago, July 27.

Vitacoustic Records, Chi indie, last week filed a financial report with referee in Chi federal district court, which disclosed that company has cut loss in operation to $1,000 for the last month. Over prior three months outfit lost $10,000.

Creditors committee also gave the statement the double-o and referee, who previously stated that if company could not operate at a profit he would ask for a bankruptcy action, indicated that improved position of the diskery would not make such action necessary.

Vita is negotiating with several artists and record companies to sell masters. Among those interested in getting back pressings are Joan Edwards and Leo Diamond.

Fox Sued by Jordan On 'Beat the Ban' Tune

Harry Fox, agent and trustee for the Music Publishers Protective Assn., was named defendant in a novel suit filed in N. Y. federal court last week by songwriter Thomas Jordan. Plaintiff claims that in November, 1947, he and Jimmy Franklin wrote a song, "They All Recorded to Beat the Ban."

Subsequently, Jordan charged, Franklin obtained control of the tune through Royal Music Publishing Co. of Hollywood which is alleged to have no corporate entity. Meanwhile, Jordan asks the court for a temporary restraining order preventing Fox from paying royalties to Royal or Franklin until a declaration of his rights are made as half owner in the piece.

LUND RESIGNS IN CLEVE.

Cleveland, July 27.

Howie Lund, key disk jockey at WJMO, has resigned from the staff for an indefinite period.

Bud Weddell has replaced him on the lush-sponsored six-afternoon stanza from 3:30 to 5 and on the hour-long evening stanza from 7:05 to 8. Weddell also takes over the Sunday hour-long Top 10 Tunes show.

Gene Carroll adds a half-hour of the Lund show to his trick, taking on the 3 to 3:30 stanza.

Details of the Lund resignation have not been disclosed.

Midwest Ballroomers In Sept. Chi Confab

Chicago, July 27.

Midwestern Ballroom Operators' Assn. will hold its annual convention in Chicago Sept. 21-22. For the first time, the operators are inviting executives of band-booking agencies to speak at the gathering, which will take up economic problems of the field.

Howard Sinnott, General Artists Corp. one-night booker, is among those invited to talk.

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Loew's, Warners, N.Y. Latin Quarter Won't 'Lend' Talent to Tele Shows

Two New York theatre circuits and one major nitery have forbidden performers working its shows to double into television. The Loew and Warner circuits together with the Latin Quarter has written into its contract a clause forbidding acts playing there to work any video shows while playing for them.

Other theatres and niteries are studying similar moves, and net result is likely to stymie source of acts for such shows as the Texaco Star Theatre (NBC) and "Toast of the Town" (CBS), both of which rely to some extent on acts current in N. Y. spots.

The Paramount circuit and the Roxy theatre have as yet taken no action in the matter. Paramount is still undecided while Sammy Rauch, Roxy booker, feels that if one of his topliners contributes only a briefie to a video show, it will serve as a trailer. He's doubtful that he would permit any act playing for him to do his entire stint for video.

The Loew circuit is said to have asked its attorneys to insert the television provision to clause III of its contract after Ed Sullivan got Lena Horne and Paul Winchell, both in the current Capitol, N. Y., to go on his "Toast" show several weeks ago. Clause III forbids acts from appearing at cafes and benefits club dates while playing a vaude theatre.

Lou Walters, operator of the Latin Quarter, inserted the tele clause some weeks ago. He nixed appearance of Landre and Verma, who opened at the LQ Sunday (25), on the Texaco show last night (Tues.).

Lovely Lady of Song

JANE JOHNSON

America's Foremost Marimbist

GEORGE GUEST

Icer's H.O. in Ft. Wayne; Comedy Team Injured

Fort Wayne, July 27.

"Holiday on Ice", which played here for six nights, (July 16-21) had so many turnaways show was held over for two additional nights (22-23) in the Zollner Stadium, outdoor arena.

Fred Holly and Bob Day, comedy team with the show, were hurt during act Saturday night (17) but returned to cast Monday evening.

Det. Niteries Hit By Worst Summer Slump; Bowery Cuts Prices

Detroit, July 27.

Frank Barbaro, Bowery proprietor, has started a one-man war against high prices. He's out to woo back customers by returning to prewar tariffs.

Most bistros are in doldrums. Shows have been cut. Cafe Burgandy has put in a music group for the summer, likewise the Town Pump. Only spot spending any coin is the Club 509, and they're packing them in nightly.

Barbaro argues "maybe if we have the courage to cut prices, the butcher, the baker and others will learn that something has to be done to ease the strain on the public pocketbook and follow suit."

He slashed food and drinks prices 25% starting Monday (26), also door charges. Other operators are watching results before following his idea.

Callahan Sells Interest In Ky. Nitery for 100G

Cincinnati, July 27.

Thomas J. Callahan reportedly received $100,000 for his interests in the Latin Quarter, nitery near Newport, Ky., which he sold last week to the Licking Realty Co., which operates the spot.

Callahan, who came here from Chicago several years ago, is succeeded as manager by George S. Gebhart, on the club's staff for 15 years, and his place as prexy passed to Ernest Brady, former veepee.

Continuing its floorshow and dance policy, club now has Radio Ramblers, Johnny Bachemin, Martingales, June Taylor Girls and Verne Vorwerck's orch.

Autry's Rodeo Sock 70G In 6 Days at Salt Lake

Salt Lake City, July 27.

Gene Autry's rodeo recovered from a mild start to jackpot with a solid gross of $70,000 on six-day stand.

Autry's cowpokes were the first such outfit to get socko b.o. here this year.

Hollenden H., Cleve., Lining Up Name Acts

Vogue room of the Hollenden hotel, Cleveland, is lining up series of name shows. Already pacted are the Ink Spots starting Aug. 5; Joey Adams, Tony Canzoneri and Mark Plant, Aug. 19, and Belle Baker starting Sept. 2.

Harry Kilby of General Artists Corp. is booking the spot.

Maxine Sullivan's London Ovation

London, July 27.

U. S. acts continue to dominate London variety houses. Casino bill which opened Monday (26) has two American imports which received top ovations. Maxine Sullivan, Negro singer, had to deliver eight numbers before audience would let her off stage. Senor Wences, holding over, scored another hit of bill. Campagnons de la Chanson also clicked.

The Palladium, opposition house, has Jack Benny as topper.

Femme Aerialist Faints Atop Pole at A.C. Pier; Rescued by Fireman

Atlantic City, July 27.

While a crowd of some 3,000 watched, Joseph Hackney, 50-year old city fireman, climbed to the top of a 150-foot pole and rescued Marion Foster, aerialist, who was clinging to the narrow pole in a semi-conscious condition Thursday afternoon (22) at the end of Steel Pier.

The accident was attributed to a shift in the rigging supporting the high mast which caused her to strike her head and almost fall. Miss Foster, only partly conscious, had already slipped out of a foot strap, Hackney said, when he reached her. When he arrived to her side after the long climb she fainted. At the hospital doctors said that it would be several days before she would be able to resume her act.

Last year she suffered a similar experience at the pier when a high wind caused the tall mast to sway so much that she fainted. She was brought down after being supported by her companion in the act until help arrived.

Nitery Trailer for Book By Lee Mortimer-Jack Lait

A nitery trailer for Jack Lait and Lee Mortimer's new book, "New York—Confidential;" was the party given by Lou Walters at his Latin Quarter, N. Y., for Mortimer. Latter is the N. Y. Mirror's nitery and film critic, and Lait, of course, is editor-in-chief of the Mirror. Lait was not present at the Tuesday night (20) all-star turnout which was a two-ply deal: a send-off for the book and a personal tribute to Mortimer who, as one of the prominents on the saloon beat, is congenitally "pro" niteries.

This cafe switch on literary teas and cocktaileries was put to good use by Mortimer who had prominent booksellers and buyers of department and book stores as his guests. Jackie Miles doubled from the Roxy as emcee, and guest entertainers like Cab Calloway, Jan Murray, Vivian Blaine, Chandra Kaly, Eddie Davis, Henny Youngman (who came over from his own opening that night at the Riviera, in Jersey), Nancy Donovan and others did stints as part of the salute to Mortimer. This was on top of the regular LQ revue headed by Ina Ray Hutton, Willie Shore and Cross & Dunn.

Sophie Tucker and Joey Adams, as cafe performers, have sold their autobiogs from the saloons they worked for charity purposes, but it is unlikely Mortimer will ditto with "New York—Confidential."

Incidentally, the film rights have been sold to an independent producer.

Chi Casino Reopening

Chicago, July 27.

New Casino, Chicago, formerly the Latin Quarter, which folded six months ago, will reopen Labor Day with name band policy.

Spot, taken over at auction by Arthur Blumenthal, will operate similar to Click, Philadelphia.

3A's Reinstate Segal, But Blame AGVA Deal as Cause of Ousting

Jack Segal, booker of mountain spots, was restored to membership in Associated Agents of America last week. Decision was made after Hymie Goldstein, prexy of agent group, learned that American Guild of Variety Artists had given Segal a waiver on the five-mile limit in resort contracts, which nullified the cause of ousting several weeks ago.

Goldstein, however, blames the situation on AGVA, claiming it issued the waiver without consulting AAA or other agent groups involved in mountain bookings. Goldstein claims the union grant was made "under the table" and also charges AGVA with failing to comply with Clause Nine in modus operandi of mountain bookings as laid out last year. That stipulated that all acts playing such dates be roomed and boarded at place of employment, or when such is unavailable, they must be housed and fed within five miles of places of employment at the expense of the employer. In Segal's case the union waived this, which aroused pyrotechnics among other bookermembers of AAA.

"AGVA's suspiciously high-handed dealings with Segal has embarrassed us no end and we mean to have a showdown on the matter pronto," said Goldstein. "They have violated their code of ethics in not notifying us of the Segal relax, instead of arbitrarily granting him special privileges without placing the matter before the AAA. That's required under the rules. If the 4A's committee running AGVA has decided to amend them they are required to notify us. That was not done."

Prior to AAA's lifting of Segal's suspension, the latter brought suit against the agent group for illegal dismissal. Suit has since been withdrawn.

Judy Canova Loses Suit To Null Lyons Agcy. Pact

Los Angeles, July 27.

Judy Canova's suit to break her contract with the Arthur Lyons agency was tossed out of L.A. superior court when Judge Clarence Hanson sustained a demurrer by Lyons' attorneys.

It was the second time the actress' suit was taken off the calendar.

Coast AGVA Organizing Little Theatres Using Mellers, Olio Acts

Los Angeles, July 27.

Little Theatre outfits playing in this area have been notified by Florine Bale that their talent will be organized within 10 days by the American Guild of Variety Artists. Among the legit companies, some of them established for years, are "The Blackguard," "The Drunkard," "Turnabout Theatre" and "Under the Gaslights."

Through an agreement with Actors Equity covering this division of jurisdiction, AGVA will draw up future contracts with so-called legit shows in this territory. Miss Bale announced that AGVA regulations will not be "so severe that anyone will be driven out of business." Usually AGVA covers performers in vaudeville and night clubs.

Saranac Lake

By Happy Benway

Saranac, N. Y., July 27.

Eddie and Lucille Roberts, mentalists, in to visit Carl Kessler (The Amazing Mr. Ballantine) and put on a show for the gang at the Rogers.

Bill (Decca) Lalis, after 18 months in infirmary, upped for meals.

Eugene Reed, legit actress, in for rest and observation.

The Henry Mayers in for annual vacash at their Lake Flower camp.

John S. McCusker will summer here while ogling Alice Dudley, who's doing nicely at the Rogers.

Medical department of the Rogers has added Dr. John Fenger to its staff of specialists.

Betty (Par) Blessing, who took 15 months to beat the rap, leaves the Rogers soon to resume as secretary to Dr. Edgar Mayer in N.Y.C. He was formerly medical head of the old NVA Sanatorium.

Margaret Dougherty, ex-nitery entertainer and Edna Hagan, legit actress, in for checkup and okayed to return to work.

Dr. Harold Rodner, Will Rogers Fund exec, accompanied by Sam Shain (20th-Fox), Ed Serlin, and Jimmy Sileo in to take shots of the patients for film short to be used in drive for funds for Will Rogers Memorial hospital.

Benny Ressler and frau left for N. Y. C. for an extended stay, while Jack Hirsch returned to the colony after spending 10-day furlough in Boston.

Eric Groething, former Rogersite, planed in from N. Y. to help sister, Ines (Loew's) Groething, celebrate receipt of all-clear and back to work papers.

Mary Lou Weaver checked in for rest and observation.

Tony and Christine Mandracchia in from N.Y.C. to bedside Tom (IATES) Curry, who expects discharge soon.

Mary Klimick in visiting sister, Lee (Loew's) Klimick, who's progressing nicely.

Write to those who are ill.

Willie Shore, current at the Latin Quarter, N. Y., pacted for the Carnival, Minneapolis, Sept. 16, and the Beverly Hills Country Club, Newport, Ky., Sept. 22.

Frank Libuse starts at the Lake Tahoe, Crystal Bay, Nev., tomorrow (Thurs.).

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Toronto Tootlers Join Supper Club Ops To Combat 'Must' on Dancing Ukase

Toronto, July 27.

Musical Protective Assn. has lined up legal counter-action to combat decision of the Liquor Control Commission to ban all live music in bistros unless 20% of the floor space is given over to dancing. Surprise move saw Commission inspectors walking in to advise night spot proprietors of the new regulation, with notice that, otherwise, musicians and singers would have to be dismissed.

Apart from fact that customers in the smaller spots, including lounges of the big hotels, do not want to dance and would not be in these smaller quarters if they did, the new ruling sees the dismissal of trios, solo pianists and singers who provided an unobtrusive background for customers who only want to talk and dine.

Bonifaces, meanwhile, have notified the Commission that several of these small musical units and singers have been on the payroll for lengthy periods and that most are still under contract for a year or more; that, according to the MPA, all such musicians are union members. Proprietors have also notified the Commission that the entertainers cannot be fired, because they are under contract; that it would be unprofitable to operate if one-fifth of the floor space were devoted to dancing. Commission has promised not to take any immediate action until the musicians union's legal department submits their brief of protest.

Ohio Liquor Chief Asks Ops to Blow Whistle On Shady Deals of Agents

Sandusky, O., July 27.

Tavern and nitery operators in the Sandusky area were urged by Don T. Geyer, state liquor control enforcement chief, to "tell all" if they have knowledge of irregularities in enforcing action by state officials. Geyer promised liquor retailers that they would not be cited for past violations of the state liquor code, and would retain their permits, if they gave this information. Geyer's action came after an investigation of statements that slot-machine sellers were controlling some liquor licenses in Sandusky. He urged dealers to file all information they possessed on possible collusion between enforcement officials and gambling device operators.

The Top Hat nitery lost an appeal from the liquor department, which had refused to renew its license on the grounds that the listed owners were "fronting" for actual owners who allegedly have police records.

Beckman & Pransky Up on AGVA Carpet

Al Beckman and Johnny Pransky, resort bookers, are being brought up on a series of charges by the American Guild of Variety Artists. Charges include breach of contract with Rex Webber for dates in several mountain hotels; booking acts to a free performance that was not cleared by AGVA nor Theatre Authority; and having two unfranchised agents working for them. Hearing is set for tomorrow (29).

Main charge to be considered by the union is the free-act booking. It's claimed that they solicited acts to appear at Yankee Stadium testimonial to Bill Robinson. When AGVA objected, only one paid act was used. If the bookers are found guilty, they may have their franchise suspended.

Beckman & Pransky declared that there's no truth to the charges. All acts working for them get contracts as per union instructions, and none was issued to Webber. As for the unfranchised agents charge, those believed to be agents by AGVA are secretaries and are not empowered to submit acts or sign contracts.

Toy and Wing into the Shanghai Club, San Francisco, Friday (30).

Nazzaro Seeks to Enjoin Negro Team's London Date

London, July 27.

London court last week issued a temporary injunction to Nat Nazzaro, N. Y. talent manager, against Moke and Doke (Rivers & Brown), the Negro comedy team. Nazzaro through his British attorneys, Lesser & Fairbanks, stated that the team was under contract to him, and had gone to London without his knowledge and consent.

Court stated that it was unwilling to grant a permanent injunction inasmuch as it would deprive the performers of their livelihood. Temporary injunction expires Thursday (28), when hearing on permanent injunction will be held.

U. S. Name Acts Hike Grosses In Aussie Vauders

Tivoli circuit, Australia, having hit top grosses with booking of Chico Marx and Ben Blue, is making an all-out drive to get top U.S. names for its theatres. Latest to be signed is Gil Lamb, who is set to open at the Tivoli, Melbourne, Aug. 23, and will play the circuit's houses in Sydney and elsewhere. The loop is negotiating for other top American names.

The monetary restrictions in Australia are not particularly severe inasmuch as an act is able to take £1,000 out of the country. At current quotations, a performer is able to leave with about $3,250.

Boxoffice magnetism of U.S. acts is such that Blue during his recent stand at the Tivoli, Sydney, was surrounded by one of the poorest support bills there in a long time, but nonetheless did terrific business. He's likely to play there again before returning to the U.S. Circuit is trying to have him extend his stay in that country and also make a tour of New Zealand.

Showbusiness generally is good in Aussie. Vaude houses are doing very well, while legit business depends on the attraction. The Old Vic troupe playing Sydney is attracting sellout houses. However, "Marinka" failed to click in Melbourne and withdrawn after seven weeks.

ADAMS, NEWARK, SEEKS NEW POLICY; BANDS NSG

The vaude industry is watching with interest the developments at the Adams theatre, Newark. This house is currently mulling a change in policy because of the failure of band packages to pay off in many instances.

House is currently shopping around for a new format. Whether it will be a straight vaude policy with as many as 10 acts per bill, a line production, or a name personality format is still to be set.

Adams management figures that according to last season, there were only a handful of bandshows that earned their salt. They figure that they'll have to get new type presentation if they're to remain in business.

The house closed June 17, cancelling shows for July and August. Reopening is slated for Labor Day.

Aldrich Ankling Sherman

Mickey Aldrich has resigned as booker with the Edward Sherman agency, N. Y., effective end of August. Future plans haven't been formulated as yet. His book will be taken over by Lawrence Golde in addition to current chores.

Aldrich had been with the Sherman agency on and off since 1940.

STONE'S CHEZ DEBUT

Harvey Stone has been set for the Chez Paree, Chicago, starting Oct. 29, his first date at that cafe. Prior to that, he goes into the Lake Tahoe, Crystal Bay, Nev., Aug. 13, and follows with El Rancho, Las Vegas.

Frankenstein Takes Cut

Indicative of how bookers feel about salary hoists these days is accentuated by incident in a mountain booker's office last week. A dance team who had been working many summers for agency asked for an increase because of being lowest paid act on the books.

Booker excitedly called in partner and shouted "Look! We built up a monster."

Walters Fronting Syndicate Angling For 3 H'wood Spots

Lou Walters, of the Latin Quarter, N. Y., left for Hollywood yesterday (Tues.) as representative of a syndicate seeking to take over Earl Carroll's, Slapsie Maxie's and the Florentine Gardens there.

Should the syndicate acquire trio of cafes, according to Walters, they will operate them with policies that would not conflict with each other. Otherwise, the least profitable would be shuttered.

E. M. Loew, Walters' partner in the Latin Quarter operation and head of a New England chain of theatres, is interested in the venture.

Walter has long been eager to operate a Coast nitery. During the war he acquired a plot on which he was to build a theatre-restaurant. However, high building costs delayed that venture.

It's figured the Florentine Gardens will be easiest to acquire because of its recent failure. Other cafe operators, including Monte Proser, of N. Y. Copacabana, is said to be interested in that spot. Mrs. Jesse Schuyler is now in control of Earl Carroll's. Long a partner in that cafe, she was willed additional shares by the late showman. Walters figures a deal can be made for Slapsie Maxie's as well, inasmuch as many nightclubs can be bought at the right price.

Atlantic City Hotels, Niteries Do Turnaway On Balmy Weekend

Atlantic City, July 27.

It was a record breaking weekend here, with the resort packed and niteries turning them away Saturday and Sunday nights.

Night spots offered mid-season shows, not the tops that come with an open town, but good, and whether they were in the $6 minimum class or no minimum, they jammed them in. Spot check at 500 club, Babette's and Harlem club, sepia spot, verified capacity biz.

Spots off shore, in suburban Somers Point where a number of them draw from arid Ocean City, also were jammed. Visitors were estimated at more than 300,000.

LIONS CONVENTIONEERS BOOM HOTEL, NITERY BIZ

Lions' convention in New York might have been perfect for nitery owners—if they didn't have so much activity planned. The Lions' parade Monday (26) on Fifth avenue ran overtime and precluded any business cafes and clubs might have gotten. Show being lined up for them at Madison Square Garden tonight (Wed.) will again cut into bistro biz.

Conventioneers gave niteries a terrific lift Sunday (25) when they jammed east side as well as Broadway spots.

Confabs such as the Lions, according to nitery operators, are the best for them. Members are generally business men who seek entertainment. However, the full schedule lined up for them makes it unlikely they'll have much time for nocturnal festivities.

Hotels are the greater beneficiaries. Inns are booked to near-capacity with the estimated 25,000 attending the convention. Meet, which opened Monday, winds up tomorrow (Thurs.).

The Colstons have been signed for the Palladium, London, Sept. 27. Elsa & Waldo go into that house Aug. 2.

Versatile Acts With New Material Hypo Can Map Career in Television

Sophie Tucker Due Back In U.S. After Concert Tour

London, July 27.

Sophie Tucker will sail for the U. S. Aug. 14 on the Queen Elizabeth following completion of a concert tour. Miss Tucker by Aug. 8 will have done 13 concerts in 15 days. She'll play Blackpool, Scotland, Newcastle, Manchester, Leicester, Sheffield and Bournemouth. She did six weeks in the Casino, London, before going on tour.

Soph will take a brief rest before opening at the Chez Paree, Chicago, Sept. 3. She goes into the Latin Quarter, N. Y., Oct. 31, until early January and will go to Florida afterwards.

Mixed Drinks Ban Annoys Atlanta Cafes

Atlanta, July 27.

Temporary mixed drink drouth that last week threatened existence of Atlanta nite spots has abated.

Dry Spell was brought on by opinions of John I. Kelley, solicitor of Fulton County Criminal Court, and Atlanta City Attorney Jack Savage that sale of mixed drinks in Atlanta is illegal.

Panicked niteries and supper clubs suspended sale of mixed drinks while spokesman for Atlanta Hotel Assn. stated that enforcement of law would result in closing of dine and dance rooms operated by hotels in city.

Kelley and Savage both stated that Georgia liquor laws specifically bar sale of mixed drinks. Kelley declared:

"The only legal way to sell liquor (in Fulton County) is in an unbroken package."

This rule applies to private clubs as well as hotels and supper clubs, he said.

Up to the present time no citizen has come forward to file an accusation against any of the bar operators charging them with violating the liquor laws.

Under the law, the solicitor, who is charged with the prosecution of such cases, cannot draw an accusation. The making of an accusation is a job for some citizen or the police, Kelley pointed out.

So, the mixed drink status has returned to quo insofar as the restaurants, supper clubs and hotels are concerned. The private clubs, which never did pay any attention to the law, are still ignoring it.

AGVA, AFM RENEW INTERCHANGE PACT

Reaffirmation of an agreement between the American Guild of Variety Artists and the American Federation of Musicians was made this week on the question of whether a musician-singer must belong to both unions. At conference between AGVA and AFM execs. Monday (26) it was ruled that AGVA has right to solicit for membership any musician who sings or dances. Sidemen who stick to musicking need belong to the AFM only.

Question arose when Ina Ray Hutton, singer-bandleader at the Latin Quarter, N. Y., queried Local 802 execs on course of action after she had been approached to join AGVA. Conference between both unions was subsequently set up and officials dusted off the old decision which was agreed on some years back.

Radio's Giveaway Shows Still Invading Vauders

The giveaway craze of radio is spreading into vauders. "Winner Take All" has been booked for Strand theatre, N. Y., starting Aug. 27. Bill Cullen and the regular radio cast will participate in it.

Radio's top passerouter, "Stop the Music," opens at the Capitol, N. Y., tomorrow (Thurs.) Prizes up to $5,000 will be awarded for guessing mystery melody.

Despite prevailing belief that acts will wear themselves out with one television appearance, most turns can be repeated so long as they bring new material with each show, according to video bookers. Top comedy acts, it's said, have sufficient material to last an hour or more, and if they parcel out their brighter bits in small doses and acquire added material as they go along, there's little reason why they cannot be shown on tele indefinitely.

The four-week stand of Milton Berle on the Texaco Star Theatre is a prime illustration. He'll probably return to the show in the fall as emcee for a protracted run. Harry Richman's two appearances on show is similarly cited and Georgie Price, who was on it last week, is set to repeat Aug. 3.

In the case of top comics, it's seen that a good first appearance whets the appetite of tele-viewers for more. With several successive clicks, tele can develop its own stars who will be able to register for long-runs so long as new material is added.

It's felt that the same applies to singers. It's a comparatively simple matter for a warbler to add new songs weekly. Problem is more difficult with dancers, but since most terpers have routines of 15 minutes duration, the hoofers can do three shots before augmenting stint with new routines.

One-Shoters

The one-shoters are considered the highly specialized turns who have spent their entire careers perfecting a single routine. Novelty and acrobatic acts are in this category. At that, most can be repeated at least twice during the year.

Tele bookers will even take talent that's been shown on competing shows. For example, Martin and Lewis, who appeared on Ed Sullivan's "Toast of the Town," are slated for Aug. 3 on Texaco Star Theatre. Jackie Miles will also be given a date on that show. The Whirlwinds, on last night's (Tues.) Texaco program, have made several appearances on various video stations.

The tele bookers say essential factor in booking shows is the amount of quality material a turn has. If there's enough to last indefinitely, the chances are he'll get a chance to show it all on as many shows as necessary.

Louisville Solon Nixes Kid Am Shows On Saloon Circuit

Louisville, July 27.

Saloon operators were warned last week that their licenses may be forfeited if they present children in amateur night performances. Exploitation of children to promote sale of liquor must stop according to local alcohol beverage administrator, Lawrence Duncan. He said 10 night spots were trying to hypo biz with amateur vaude, some of the performers being as young as six years of age. One spot put on a direct-mail campaign plugging talent from Uni. of Louisville Music School, from a private music school, and from three private dancing schools.

Duncan said he was not opposed to the amateur shows as such, but would not allow youngsters to perform where alcoholic beverages are sold.

AGVA Rep Asks VHCS To Rescind Piermont Ouster

Further protest to replacement of Benny Piermont as head booker of Veterans Hospital Camp Shows, was made last week by Harry Dunn, American Guild of Variety Artists delegate to Associated Actors and Artistes of America. During the war, Dunn served as AGVA representative to USO-Camp Shows.

Dunn in a letter to Abe Lastfogel, VHCS president, declared that as AGVA rep to USO he disagreed with VHCS' move of replacing an able booker.

Piermont is being succeeded by Phil Lampkin, former Army special services officer.

Night Club Reviews

Le Ruban Bleu, N. Y.

King Odom Quartet, Naomi Stevens, Edo Lubich, Louise Howard, Normann Paris Trio, Lee Mele; $4 minimum.

Tony Mele has a good show this layout and his son, Lee Mele, who is debuting as emcee, does an adequate job of introducing the various turns of which Naomi Stevens, personable songstress, and Edo Lubich, singing guitarist, are under New Acts.

Socko holdover is the King Odom Quartet with their stylized harmonics to self-instrumental accompaniment. Colored combo are in the Ink Spots-Mills Bros.-King Cole idiom, and, with a good recording or two, which time and Petrillo may solve, should break through importantly. They bespeak class without being too much so. Their showmanship is innately expert as they whip up "Four-Leaf Clover," "Sad Eyes, Glad Eyes," Stephen Foster's "Kentucky Babe," "Basin Street Blues," "Shadrack" and other spirituals, and the like. Two of the quartet are straight singers, including Odom, but the string bass and guitarist likewise join in the vocal-harmonies, the former particularly registering with his basso.

The other standout is Louise Howard, a real personality among the intime songstresses. A looker who evidences close tutelage in her chores, she manifests fine showmanship and pace changing with special material such as the "Whiffenpoof Song" done via a variegated assortment of impressions; a satire on Elizabethan folk singers; a "Cocktails for Two" conceit, which permits for some good fun, and a fetching stew routine, plus "Don't Let It Get You Down" for the opener, etc.

Besides being an attractive chirper, with a particularly fetching pair of optics which show to good advantage in an intimate room of this type, Miss Howard wisely segues more and more from straight songaloging to impressionistic and comedy numbers. She has been around, notably at No. 1 Fifth Ave. and Spivy's Roof, but somehow shows to peak impression at this East 56th street class spot.

The Normann Paris Trio continues with their expert instrumentation for interludes and general accomps. Biz OK. New maitre d' is George, vice Carlo who ventured into his own Encore cafe. *Abel.*

Ciro's, Hollywood

Hollywood, July 21.
King Cole Trio, Phil Ohman Orch (14); cover $2.50 weekdays, $3.50 Saturdays.

This booking is a little off the beaten track for this plush Sunset Strip nitery but a slight adjustment of policy could make it a clever switch. King Cole Trio is in on a regular show basis, doing two stints nightly when, for a room of this sort, a continuous on-and-off policy during the night would be better.

Patrons would thus be granted what they seek—an almost unending supply of the Cole entertainment. As it stands, each of the shows means some disappointment—even though combo finally begs off after half an hour of work. As expected, Cole's now classic "Nature Boy" arrangement is sock, with the guitar and bass combo simulating effectively the string bridge that backed his disking of the hit. At the other end of the musical ladder, trio whams across heated rhythm arrangements of such numbers as "Put 'Em In a Box," "Now He Tells Me," and "Straighten Up and Fly Right." And for a change of pace, in addition to "Boy," there's "Portrait of Jennie," which might well become another smash.

Terp chores are handled by the Phil Ohman crew, rapidly becoming a fixture here. The Ohman music is easily handled and aimed at keeping Ciro's bigname customers on the floor. *Kap.*

Boulevard Room, Chi
(STEVENS HOTEL)

Chicago, July 20.
Jean Arlen, Marion Spelman, Bob & Florence Ballard, Bobby Turk, Manuel Del Toro, Jerry Rehfield, Charles Cavanaugh, Johnny Flanagan, Boulevar-Dears (6), Benny Strong Orch (13), with Doris Donovan; Dorothie Littlefield, choregraphy; John Baur, costumes; Hessie Smith, arrangements; Norman Krone, orchestration; $3.50 min., $1 cover.

New ice revue improves on forerunner, which bowed here last spring and drew well throughout. Holdovers are Marian Spelman, who handles songs and introes, plus ringsters Jerry Rehfield, Manuel Del Toro and Jean Arlen. Line's costuming has been bettered via shorter skirts that, unlike the voluminous longies of the previous show, unveil sightworthy leg action and remove the hazard of low hemlines.

Show is in four segments more or less cued to the major points of the compass. In the Dixie opener Bob Turk, Manuel Del Toro and Jerry Rehfield, garbed as antebellum dandies, panto gallantry while the hoop-skirted line coquettes. Charles Cavanaugh skims comically as an Aunt Jemima and Johnny Flanagan romps as Topsy in a game of blindman's bluff. It's moonlight and magnolias in the deep freeze, suh.

So-called Northern Light's number brings the line back for well-received ballet blading, followed by Jean Arlen who scores with leaps and pirouettes in danseuse style. Bob and Florence Ballard's adagio stint draws prime returns via overhead lifts. Femme, pinwheeled by one arm, skims the ice with her cold wave.

Western sequence is teed off by Bobby Turk, paced by heavy drumming, hops like an injun brave and wins big hand. Bladier's recovery from a tumble on deteriorating ice was tops in aplomb. Line, in pony-girl regalia, is joined by cowhands Manuel Del Toro, Jerry Rehfield and Charles Cavanaugh in square dance sets.

Last and best sequence, labeled "The East in Manhattan," opens with the ornycay business of having Johnny Flanagan planted in the band as a faulty fluter. Comic hits the ice with eccentric blading and prattfalls that bring neat returns. The Ballards' fast jitbug routine is followed by zoot-suited Manuel Del Toro's okay bit as a swoon-crooner, with the line supplying ooh's. Jean Arlen and Turk wrap it up via waltz-tempoed gliding.

Miss Spelman's trilling is okay throughout, but the vocals lose impact because they're incidental to the skating. Lyrics are superfluous to the fast action on the rink at some points, with obscure correlation at others. Incongruities creep in when, for example, songstress races through "It's a Good Day" to keep pace with Miss Arlen's leaps and twirls as an ice-going cowgirl.

Orch backs nimbly during 45-minute show and fills the floor during dance sets. *Baxt.*

Latin Quarter, N. Y.
(FOLLOWUP)

The addition of Cross and Dunn to the Latin Quarter layout provides added strength to the forepart of the show. The current display, while abounding in entertainment qualities, is late in hitting its stride. Consequently this vet comedy-song team's efforts are timed to hit the crowd just at the point where the audience interest needs the hypo of a change of pace to vocal fare.

Team has a sizable amount of special material, which is generally clean and cleverly constructed. They know how to work to every type of audience thus earning rewarding mitts. On show caught, the duo had to punch particularly hard inasmuch as a crowd, generally alien to niteries, dominated. They reach their highpoint with a recital of Gershwiniana after setting themselves in solid with their comedy songs. Their diary number and the "lazy" tune make for solid exit.

Rest of the layout is similarly of top cut, with Ina Ray Hutton and Willie Shore holding the top spots. Clever with his hoofery, Shore has the pedal know-how to point up his dance accomplishments with excellent comedic values. As a result, Shore's leaps and spins are consistent applause winners, even offsetting some of the relatively weak gab that suffers in comparison. He has a high number of laugh-lines of juvenile calibre, but if his linguistic efforts parred his terping he would rate with the best comics around.

The Costello Twins, lithe-lookers, have a choice line of acro terps which are smoothly executed and excellently routined. Their turn is fast and abounds with interest and according to their current display should make quite a splash for a few years.

Another terp-turn on the bill are the Martells & Mignon, who have frequently offered some breath-taking tricks. However, on show caught the trio seemed unsure of themselves, but recovered toward the end to get an okay palming. They were replaced Sunday (25) at the expiration of their contract, by Sandre and Verna.

Ina Ray Hutton on the podium certainly gives the bandstand a sexy decor. She femmecees a nice show and does her specialties in the production numbers to good effect.

The Walters spot is hitting excellent grosses despite the offish season, an apparent reward for the consistent quality shows at this spot. *Jose.*

Club Carnival, Mpls.

Minneapolis, July 24.
Lind Brothers (3), Dolly Barr, Nick Stuart orch. (12) with Lorraine Daly; $2.50 min. Saturdays.

Launched about three months ago on the site of the burned-out former Happy Hour, this new spot probably takes its place among the country's most attractive and elaborate niteries. And with a policy of traveling bands that have included Frankie Carle, Blue Barron, Clyde McCoy and Ray Herbeck plus two top acts, it has been attracting crowds at a time when most bistros generally are singing the blues.

Club representing a $450,000 investment, seats 350 in the main room and 150 more in its cocktail bar. Sidewalls help to provide a gay, colorful atmosphere with vari-colored murals portraying carnival characters and scenes set off by fluorescent paint in contrast to a large section upholstered in cream buff to the ceiling, lending a dignified touch of class. The predominant carnival motif is stressed in the crystal fixtures and brightness in lighting. A sizable mechanized dance floor is hydraulically raised to the level of the bandstand in its rear to provide a stage for the show.

Current layout is topped by the Three Lind Bros. who duplicate smash hit they scored at the Hotel Nicollet Minnesota Terrace last January. They serve up such sacred numbers as "Eili, Eili" and "Ave Maria" so stirringly as to hold audience at rapt attention and then evoke an ovation.

Expert showmanship distinguishes their choice and routining of numbers. With the serious and semi-heavy vocal fare they, of course, wisely mix in comedy-studded numbers like "What's Wrong With Grand Opera?" "Hilda" and "McNamara's Band," embellished with clowning. There's also a showy, thrilling arrangement of "Sabre Dance" and there are oldees like "Swanee" and "I May Be Wrong." It provides a wide variety of melody to please all musical tastes. Each offering is niftily done with soloing demonstrating that each member of the trio has nice pipes. Had to beg off.

Dolly Barr, shapely and good-looking, performs handstands and other acrobatics along with splits and dance routines on roller skates to good hand. Three strings are combined with two brass, three saxes and the same number of rhythm to constitute the band fronted by the personable Nick Stuart, once of films. It leans to the sweet, but also dishes out swing acceptably. Outfit features pianist Nick Phillips who opens the floor show with rousing arrangement of Tschaikowsky's "Piano Concerto." In Lorraine Daly band has a vocalist who's a stunning looker as well as first-rate warbler. *Rees.*

Royal Roost, N. Y.

Charlie Ventura Orch (7), with Jackie Cain, Billy Eckstine, Tod Dameron orch (5); $1 minimum weekdays, $1.50 weekends plus 90c admission.

While midsummer is notoriously the poorest time of the year for cafe operators, the Royal Roost apparently has come up with a policy that gets 'em. Be-bop is the magnet. Prior to becoming a "hopera" house, Ralph Watkins' Broadway basement spot floundered around for months with entertainment ranging from sepia name bands to small cocktail units and a line of girls, all to skimpy business.

Early this summer Roost promoter Monte Kay hit upon a be-bop concert as a means of hypoing the b.o. With disk jock "Symphony Sid" emceeing a pickup band of moderate names, the idea proved a click and gained further momentum later when be-bop's high priest, Dizzy Gillespie, moved into the spot.

Opening of Charlie Ventura's band plus Billy Eckstine, Friday (23), drew turnaway biz. Be-bop cultists evidently are confined to the age bracket a few years above the bobbysoxer for the majority of the cafe's patrons were in that category. They filled the tables and overflowed into a "bleacher" section in the rear of the room which the house sets up to accommodate the straight admission payees.

Ventura has a small outfit here, only three rhythm, two brass and two sax plus femme vocalist, Jackie Cain. While the unit is small, the resulting volume, nevertheless, is more than ample for the confines of this 320-capacity room. Maestro contribs some neat saxing, especially in a free interpretation of "Body and Soul." All the band's numbers, for that matter, are "freely" interpreted. Miss Cain handles her warbling chores capably.

Eckstine, who has quite a following, polishes off some five numbers amid the usual shrieks and whistles from the femmes. His well modulated tones are particularly standout on "Sophisticated Lady" and "Cottage for Sale." Be-bop and Eckstine, as far as the customers are concerned, are a terrific combination. Tod Dameron's small relief group is a holdover from the previous layout.

El Morocco, Montreal

Montreal, July 22, 1948.
Barton Bros., Ida James, Bobby Jule, Buddy Clarke Orch, Hal White Trio; minimum $2.

Usual July doldrums doesn't mean a thing around El Morocco. With a well-balanced show, this top nitery is getting more than its share of the tourist trade and their lush spending.

Teeoffer of show is juggler Bobby Jule, who clicks with his easy manner and polish. Lad juggles tambourines, balls and Indian clubs with suave dexterity to win salvos.

Familiar to disk fans, singer Ida James' initial offering, "Shoo-Fly Pie," is thin and it's not until she socks over "I Told You I Love You, Now Get Out" that the house is on her side. Encores with "Mean to Me" and "Sugar" for nice returns.

Headlining Barton Bros., faves here, prove again to be a boisterous trio whose material is clever. Heavy on the impresh side, lads do take-offs on the Ink Spots and Durante, which garner yocks when they all appear in same makeup and wrap things up with skit on a soda jerk. This could stand better routining for more effectiveness. Swish bits could be eliminated. *Newt.*

500 Club, A. C.

Atlantic City, N. J., July 22.
Dean Martin & Jerry Lewis, Betty Bradley, Phyllis Clair, Pearl Williams, Galenta & Leonardo, Dave Ennis orch; $6 minimum.

Dean Martin and Jerry Lewis top the show here, returning to the spot where they got their first big break in the night club field. Irv Wolf, who operates this club got them together, so the story goes, three seasons ago and they have been clicking ever since.

It's touch and go all the way through the 45 minutes team are on and no one knows just what to expect next. Martin sings with good effect while Lewis flits around seemingly "mussing" up the act. He talks with the customers, grabs Dave Ennis's baton to lead the band, fights with Ennis and the musicians, plays the piano, and gives the customers plenty laughs.

Top bits are a choir number with Martin giving with "Once In a While" with Lewis and bandsmen background for hefty returns. Then Lewis goes to the piano for a two-finger accomp to Martin's "My Heart Sings." There's another bit with Lewis leading band as Martin struggles with "Ol' Man River," which winds up in a heckling convention but registering on laugh meter. They wind comedy stuff on instruments to literally bring down the house and steal the show.

They're supported by four other good acts. Show starts with Phyllis Clair, who does a nice tap number to set tempo of proceedings. Brunet Betty Bradley pipes four numbers with "I Want to Get Married" scoring heavily. Trio of ballads are also amply rewarded.

Galenta & Leonardo, ballroomologists, contrib talent and class. Spins and balancing sequences draw plenty applause.

Pearl Williams was out of show when reviewed. *Walt.*

Riviera, Fort Lee, N. J.
(FOLLOWUP)

The substitution of Henny Youngman for the Slate Bros, gives an overall brighter countenance to the Riviera show. Youngman is one comic who seems to have gotten a firmer hold on himself during the past year. Ever since his N. Y. Copacabana click, he's been hitting a fast stride, and since he invested heavily in new material he's become surefire.

Youngman's Riviera stint has him working in a "Nature Boy" attire consisting of a leopardskin. It's good for initial yock that sets him well with the audience, and his material insures the maintenance of that attention. During his turn he practically throws away as many lines as some comics use in their entire act. He walks off to a top impression.

Further comedy is by Romo Vincent, who continues to throw his weight around to good advantage, while the Danish acro import, the Olanders, (5), do an amazing bit of tumbling and spinning for a group of kids.

Production values aided by tapster Joey Gilbert, singer Tony Bavaar and the Donn Arden-produced line. *Jose.*

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OBITUARIES

DAVID WARK GRIFFITH

David Wark Griffith, 73, pioneer producer, whose "Birth of a Nation" set new pattern in film production, died in Hollywood, July 23.

Further details on Page 17.

LEO BULGAKOV

Leo Bulgakov, 60, actor-producer, died in Binghamton, N. Y., July 20.

Bulgakov, Russian-born, came to this country with the Moscow Art theatre, of which he was a member from 1912 to 1923. He appeared with it in "The Brothers Karamazov," "The Lower Depths" and "Uncle Vanya." He drew the attention of the critics as well as the opportunist eye of the late Morris Gest.

Gest, casting about in typical tumult for a production of "The Miracle," succeeded in convincing Bulgakov to give up his coveted position with the Moscovian group.

Subsequently, there were some uncertain seasons here for Bulgakov and his wife, Barbara. As a member of the Grand Street Playhouse company, he was seen in September, 1927, in Artzybasheff's "Lovers and Enemies." He was one of four actors to endure the four-act marathon called "Spring Song," and later appeared in "Gods of Lightning," the Maxwell Anderson-Harold Hickerson play based on the Sacco and Vanzetti case.

In November, 1928, he directed "The Cherry Orchard" for the Yiddish Art theatre to celebrate the 30th anni of the Moscow Art theatre. In succeeding years he staged, appeared in and produced many Broadway attractions.

Bulgakov's last Broadway appearance in 1945 was in "Hope for the Best." His other acting stints included "Another Scene" and "Billy Draws a Horse." Among productions he directed were "Close Qarters," "Prologue to Glory, "Lend Me Your Ears," "The Night Remembers," "Come What May," "Amourette," "Devil in the Mind," "The Life Line," "Courtesan," "This One Man" and "At the Bottom."

Besides his wife, he is survived by a son.

SUSAN GLASPELL

Susan Glaspell, 66, Pulitzer prize - winning playwright and credited with "discovering" Eugene O'Neill and giving him his start in the theatre, died in Provincetown, Mass., yesterday (27).

She was the widow of George Cram Cook, with whom she founded the Provincetown Playhouse where O'Neill's first plays were produced. Her play "Alison's House" won the Pulitzer prize in 1930, when it was produced at Civic Repertory theatre, N.Y., by Eva LeGalliena. She was author of a number of other plays and novels.

She and her late husband with a small group of writers and artists founded the Provincetown Playhouse in the old seaport. Later they moved their troupe to a converted stable in Greenwich Village, N.Y., to carry on the cycle of O'Neill and other contemporary playwrights.

Her writing career started as a legislative reporter for newspapers in Des Moines.

MAURY RUBENS

Maury (Maurice) Rubens, 55, songwriter and musical director, died in Hollywood, July 23, after a heart attack.

He was stricken while directing telecast of "Sandy Dreams" on KTLA. After having been musical director for the Shuberts for 17 years, he went to Hollywood in 1937 and established a successful school of theatre.

LEROY ALEXANDER

Leroy Alexander, 56, died in Chicago, July 20. He was salesman for National Screen Service there for past eight years. Previously he was western sales manager for Universal-International, and prior to that was formerly instrumental in theatre circuits.

Survived by wife, three daughters and two sons.

DR. HARRY KATZ

Dr. Harry Katz, 54, prexy of Monarch Theatres, operators of theatres in Indiana, Ohio and Pennsylvania, died in Chicago, July 20. He gave up his medical practice in 1929 to enter the film business.

Surviving are his wife, and mother, a brother, Sam Katz, veepee of Metro-Goldwyn-Mayer, and two sisters.

BILL CHASE

Bill Chase, 61, pianist-entertainer, died in Las Vegas, July 19. Chase was in show business for 46 years and toured U. S. and Europe in own and with other acts. He was pianist for Grace LaRue, vaude headliner, and also member of vaude piano team of Chase & Westerly.

Survived by wife.

ELMER J. HAMILTON

Elmer J. Hamilton, former actor and manager, died July 21 at Glens Falls, N. Y. Survivors are wife, and two brothers.

Hamilton had been associated with the Schine Theatres in Glens Falls, N. Y., for the past 15 years. Prior to that he managed legit productions, including "My Soldier Girl."

GRACE OLIVE WILEY

Grace Olive Wiley, 64, nationally known herpetologist, died July 19 in Long Beach, Cal., after being bitten by a cobra.

For years Mrs. Wiley suplied film companies with reptiles for jungle pictures.

GEORGE A. MAURER

George A. Maurer, 97, for 56 years with the South Bend (Ind.) Tribune, spending most of this time time as manager of the Mishawaka office and as drama critic, died July 15.

AUGUSTUS H. NANTON

Augustus H. Nanton, 42, operator of The Playhouse, Manchester, Vt., died in Montreal while on a recent business trip.

Survived by wife.

Mother, 61 of Harold J. Russell, who won an Oscar for his performance as handless war vet in the film, "Best Years of Our Lives," died in Cambridge, Mass., July 21.

Mother, of Mary Naybor, ass't to Arthur Steagall, manager of Oriental theatre, Chicago, died in that city, July 19.

Conrad Jespersen, 65, Fremont, O., musician who traveled with many well-known bands, died July 19, in that city.

Dr. Edwin M. Hiner, 76, musician well konwn in show business, died July 19 in Hollywood.

B. L. Pennington, 58, musician, died at Veterans hospital, Sawtelle, Cal., July 16.

Mrs. Mary Vedder, 70, mother-in-law of Dennis Morgan, film actor, died in Hollywood, July 20.

Par's Video Plan

Continued from page 1

video rights to championship fights and other sports events, as well as fast-breaking spot news that its regular newsreel wouldn't get to a theatre for days.

Exclusivity angle, is of course, one that is bothering Par execs. One of the solutions being thought of, as previously suggested, is that with enough theatre accounts they can stage their own championship fight or other events or could outbid an advertising sponsor for exclusive video rights.

Even forgetting exclusivity, there are other angles seen by Par, however. One is that exhibs will need the major events as self-protection if they are carried by regular video to set owners. As is evidenced by what radio does now to theatre audiences on the night of a fight or political convention, video will keep people at home by the millions unless they can be assured of seeing the same thing in the theatre.

There's another angle in that, too, for not only will they be seeing the same thing, but seeing it so much better. The best of small-screen home receivers will never be able to give an event the same clarity and dramatic impact possible on a full-size theatre screen, once transmission bugs are ironed out.

Thus Par feels it will have something real to offer its theatre customers. Whether they will be charged a flat fee or a percentage of their receipts, which Par in turn will share with the sponsor of the event, is still in the future. However, the company sees the whole operation as very similar to film selling and distribution now.

A major difference is that there will be no prints to deliver. And that's one reason why the project, outside of eastern cities, is still in the future. It will await the laying of a nationwide net of coaxial cables to which many theatres will tie in, or else the linking of those theatres via point-to-point micro-wave relay.

Par itself, in its theatre demonstrations, has generally not been picking up programs off the air, but has had them piped in through the co-ax, thus eliminating possible distortion. Larger theatres throughout the country are expected to do the same thing, while the smaller outlying houses will probably pick up the shows from central retransmitting points when the legal and exclusivity angles are worked out.

Par bought rights for the Paramount theatre to the Beau Jack-Ike Williams fight in Philadelphia July 12 on a per-seat arrangement. Total for the 3,664 seats was something around $1,000, although it was reported around town that the figure was much higher. Company feels it was well worth while, aside from the experimental angles, in that boxoffice figures that night were well above the preceding and following nights, despite the fact that only minor advance publicity was permitted and restricted to the night of the fight.

Par preceded the fight with shots of the Democratic convention in Philly. Combination of the two events on the one night was so successful, company announced that it was going to incorporate full-screen video into the regular entertainment policy of the theatre. It is now casting about for further events it can handle.

TV Will Help Pix Houses Says Seattle City Mgr.

Seattle, July 27.

Herb Sobottka, city manager of Hamrick-Evergreen Theatres here, is optimistic about television in relation to theatres. Theatres will use television for spot events, so it will help rather than hurt them, he claimed. On the long-range view, Sobottka envisioned film companies even eliminating prints by TV use. This he admitted, might be 20 years hence, but it would effect big savings in film distribution.

It looks to me as if television is more closely related to pictures and the theatre than to radio," he said to VARIETY. "Thus I look for it to go the theatre way rather than the radio way. Theatres may buy exclusives on certain scheduled events, like a prize fight, which would mean providing a big drawing card for the theatre buying such rights."

B'way Par Telecasts Pres. Truman's Address

Broadway Paramount theatre, continuing to utilize its theatre television system as a standard added service to its customers, picked up President Truman's speech to the joint session of Congress from Washington yesterday (Tuesday) at noon.

Session was televised by a pool arrangement among the east coast tele stations and carried to New York on the Bell System's coaxial cable, from which the Par theatre took a feed. Par paid the broadcasters an undisclosed sum for rights to use the show, which represented, according to Par officials, its share of the pool cost.

Since the broadcast was done as a public service, there were no other rights involved. Par didn't close the deal until late Monday (26) night so couldn't advertise in the morning newspapers but hung a valance under the marquee to advise the public of the show.

Flat Deals

Continued from page 5

tions. With sliding grosses distribs have found their takings are off on percentage deals no matter how high the percentage is set. 'Selling pictures flat, on the other hand, will guarantee the distributor a fixed return regardless of the business the picture does. Exhibitors, of course, are already complaining the new system is inequitable, leaving the advantage, as it does, entirely in the hands of the sellers.

Distribs, however, hope soon to work out a system of flat rentals that wil' be equitable to all concerned. Current practice lies in basing the rate both on an individual theatre's past performance with certain types of pictures and what the picture does in the key city first run situation in each territory.

Variety Bills

WEEK OF JULY 28

Numerals in connection with bills below indicate opening day of show whether full or split week.

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (W) Warner; (WR) Walter Reade

NEW YORK CITY

Apollo (I) 30
Woody & Bobby
Capitol (L) 29
Stop the Music
Bert Parks
Harry Salter Orc
Jack Carter
Trixie
Music Hall (I) 29
Helene & Howard
Van Grona
Margaret Sande
R Tetley-Kardos
June Forest
T & F Vallett
Corps de Ballet
Rockettes
Sym Orc
Paramount (P) 28
Sam Donahue Bd
Jo Stafford
Georgie Kaye
Lane Bros
Roxy (I) 28
Cab Calloway
Jackie Milee
Vivian Blaine
Carol Lynne
The Bruises
Arnold Rhoda
Strand (W) 30
Count Basie Orc
Billie Holiday
Zephyrs
Stump & Stumpy

BRONX
Crotona (I) 2-3
Hop Skip & Jump
Morey & Eaton
Gloria Villar

QUEENS
Jamaica (I) 28-31
Gonzales Duo
M Barnett & Dad
3 Beaus & Peep
Jack Deloen
Hop Skip & Jump
Carl Conway
1-3
Al Schenck
Ross & Ross

ATLANTIC CITY
Steel Pier (I) 25
The Roxyettes
Narda, Maja & Doves
Varsity Coeds
Jack Leonard
Mills Bros

BALTIMORE
Hippodrome (I) 29
3 Winter Sis
Ada Lynn
Lee Davis
Ames Bros
State (I) 29-31
Galla & Laird
The Howards
Al Ruskin
Nikoll, Paul & Shari
1-4
B & B Dae
Arthur Ward Co
Bobby Shields
3 Reids

CAMDEN
Towers (I) 30-1
Rom'ne & Bab'te
Denny Lewis
Simpson Marinets
Grandma Perkins
Marcelli & Janis

CHICAGO
Chicago (P) 29
Harry Babbitt
Harmonicats
Ross & LaPierre
4 Evans
Oriental (I) 29
Keenan Wynn
J & M Mulchaey
Dorothy Claire
Remos & Toy Boys
Carl Sands Orc

KINGSTON
B'way (WR) 30-31
Zeke Lockwood
Eddie McMullen Co
Jack Lane Co
Ray & Harrison
Paul Mix

MIAMI
Olympia (P) 28
Mario & Francisco
Ruth Clayton
Excel Twins
Van Kirk
Albins

NEWBURGH
Ritz (P) 2 only
Ray Eberle Bnd
Peggy Lee
Jan Murray
Rudy Cardenas

PHILADELPHIA
Carman (I) 26
Arline & Dowling
Bobby Martin
Steve Evans
Olsen & Joy

ROCKFORD
Palace (I) 30-31
5 Paulines
3 Kay Sis
Don Hooton
Nino Ghezzi

WASHINGTON
Capitol (L) 29
Lathrop & Lee
M Freschettes
Larry Storch
Shyrettos
Howard (I) 30
Freddie Slack Orc
Morris Lane Co.
Lonnie Johnson
Ralph Cooper
Toby Winters
3 Brown Buddies

BRITAIN

BIRMINGHAM
Hippodrome (M) 26
3 Spallas
Nicholas Bros
Hamilton & Vassl
Ben Yost Co
Jimmy Robbins
Arnley & Gloria
Reg Radcliffe
Bill Waddington
Veronica Martell

CARDIFF
New (S) 26
Dancing Years
Barry Sinclair
Odette Field
Nicolette Roeg
Veronica Brady
Sara Romano
John Palmer
Frank Thornton
Warde Morgan
Gina Coward Co

DERBY
Grand (S) 26
Ta Ra Rah Boom
Frankie Howard
Adrienne & Leslie
John Watts
Morgan & Boyle
Irving & Girdwood
Les Parisiennes
Don Ernesto
Gordon Ray Girls

EDINBURGH
Empire (M) 26
La Petite Poupee
Borrah Minevitch
Harmonica Rascals
MacDonald & Grahnm
C Warren & Jean
Archie Elray
Lew Parker
Paul Kafka Co
Joyce Golding

FINSBURY PARK
Empire (M) 26
Boswell Twins
Pearl Bailey
Jones & Thomas
Jack Durant
Red Fred & Rosa
Stan White & Ann
M Louise & Chas
Jack Kennedy
Toni Walsh

GLASGOW
Empire (M) 26
And So We Go On
Issy Bonn
T & D Kendall
Norry
A & C Kemble
Peterson Bros
Franeanas
Jack Kelly Co

HACKNEY
Empire (S) 26
Naughty Girls '48
Ben Wrigley
Maria Carmen
Tico & Chico
Dick Thorpe
Moray Bros & Dave
Joy Dexter
Bunny & Byron
Moore & Hatton
Poppy Williams

LEEDS
Empire (M) 26
Vic Ray 3
Moreton & Kaye
Dorothy Gray Co
Len Young
Johnson Clark
Carroll Levis Co
Cyril Levis

LEICESTER
Palace (S) 26
New Madhatters
Syd Seymour
Madhatters Bd
Constance Evans
Earle & Oscar
Pat O'Brien
Eric Plant

LIVERPOOL
Empire (M) 26
Ignorance Is Bliss
Harold Benes
Gladys Hay
Michael Moore
Matt Nixon
Foulharmonic Orc
O'Keefe Sis & B Richards
Aerial Kenways
Maurice French
Jimmy Elliott
J & M Kinson

LONDON
Hippodrome (M) 26
Vic Oliver
Pat Kirkwood
Fred Emney
Melachrino Orc
Marilyn Hightower
Michael Bentine
Julie Andrews
Jean Garson
Santigo Bd
Palladium (M) 26
Jack Benny
Phil Harris
Mary Livingstone
Marilyn Maxwell
Merry Macs
Frank Marlowe
Myrons
Nor Kiddie
Kaye's Pekinese
CASINO
Maxime Sullivan
Wences
C De La Chanson

MANCHESTER
Hippodrome (S) 26
Freddie Sanborn
Billy Russell
Gillie Potter
M Colleano Co
Peggy Mortimer
Moke & Poke
Elsie Bower
Brooklyn 3
Palace (M) 26
Thanks for Memory
Edgar Bergen
Charlie McCarthy
G H Elliott
Gertie Gitana
Nellie Wallace
Ella Shields
Randolf Sutton
O'Farrell & D'avers
Freddie Sanborn
F B'mberg'r & Pam
Frank Marlowe
Marie Louise Chas

NEWCASTLE
Empire (M) 26
Soldiers in Skirts
Joe Stein
Max Carole
Ford & Sheen
Ronnie Stewart
Fred Sloan
Jackie Farr
Archie Usher
Cyrus

SHEFFIELD
Empire (M) 26
3 Astaires
Reid & Squires
Java Bros
Wood & Harner
Terry O'Neil
Scott Sanders
Stan Kavangh
Samu'ls & Mar'elle

SHEP'ERDS BUSH
Empire (S) 26
Dampier & Carlyle
Riley & Heller
Beryl Orde
Dick Henderson
Tommy Burke Co
Amazing Fogel
Balmoral 4
2 Playboys

SUNDERLAND
Empire (M) 26
Piccadilly Hayride
Nat Jackley
4 Hurricanes
4 Pagolas
Marianne Lincoln
Jack Francois

SWANSEA
Empire (M) 26
2 Redheads
Roy Lester
Ronne Conn
Arthur Worsley
Clifford & Freda
Bontonds
F Mendelssohn Orc

Wolverhampton
Empire (M) 26
N Hope & D Ray
Doreen Harris
Bartlett & Massey
F B'berg'r & Pam
Chefalo
Maddelena Co
Bill Kerr
4 Kenways

WOOD GREEN
Empire (S) 26
Spivs & Drones
Ernie Lotinga
2 Tompsons
3 Caballeros
Gene Patton
Basyl
Lewis King
Brewster & Lotinga
Ann Grayson

Cabaret Bills

NEW YORK CITY

Cafe Society Downtown
Mildred Bailey
Avon Long
Calvin Jackson
Edmund Hall Orc
Copacabana
F Langford
Gali-Gali
Betty Bonney
Ralph Young
Ray Malone
M Durso Orc
Alvares Orc
Diamond Horseshoe
Jay Marshall
Grace & Nicco
Choral Octet
H Sandler Orc
Alverez Mera
Juenger Ballet Line
El Chico
Fernanda Crespa
Conda Luis
Victoria Barcelo
Rita & Rozine
Los Panchos
Havana-Madrid
Los Bocheros
Trini Reyes
H Santiliana
Ralph Font Orc
Machito Orc
Hotel Belmo't-Plaza
Eddie Stone Orc
Hotel Biltmore
Russ Morgan Orc
Harold Nagel Orc
Hotel Edison
Henry Jerome Orc
No 1 Fifth Ave
Turner Twins
Jack Kerr
Hazel Webster
Downey & Fonville
Penthouse Club
Martha Short
Johnny Thompson
Oscar Walzer
Riviera
Henny Youngman
Romo Vincent
Olanders
Tony Bavaar
Joey Gilbert
Donn Arden Line
Hotel Astor
Dick Jurgens Orc
Lenny Herman Orc
Hotel New Yorker
B Cummins Orc
Ice Revue
Hotel Pennsylvania
Skitch Henderson O
Hotel St Moritz
Manconi Orc
Jacqueline
Ida & Vare
Hotel Taft
Vincent Lopez Orc
Charlie Drew
Latin Quarter
Ina Ray Hutton Or
Willie Shore
Cross & Dunn
Landre & Verna
Costello Twins
Bon Vivants
B Harlow Orc
Le Ruban Bleu
King Odom 4
Naomi Stevens
Louise Howard
Edo Lubich
Normann Paris 3
Leon & Eddie's
Eddie Davis
Art Waner Orc
Mar'ita & Barreira
L Nomura Dcrs
J Lawrence
Beverly Arnold
Harry Prime
Shepard Line
Old Roumanian
Sadie Banks
Joe LaPorte Orc
D'Aquila Orc
Versailles
Nancy Donovan
Bob Grant Orc
Panchito Orc
Village Barn
Hal Graham Orc
Chubby Roe
Eddy Howard
Bill Duffy
Barbara Duffy
Mons. Richard
Piute Pete
Waldorf-Astoria
Freddy Martin Orc
Mischa Borr Orc

CHICAGO

Blackhawk
Al Trace Orch
Jackie Van
Hotel Bismark
Don McGrane Orch
Richard Gordon
Chester Dolphin
Helsings
Andy Rice Jr
King & Zorita
Lola Ameches
Mike Young
Bill Chandler Orc
H Edgewater Beach
Geo Olsen Orc
H Williams Trio
Paul Sydell
Hal Raywin
Betty Gray
Dorothy Hild Dancers (12)
Gaynor & Ross
Chez Paree
Danny Thomas
Martha King
Mage & Karr
Leroy Bros (2)
M Gould Orc (10)
Lane Adams
D Chiesta Combo
Dorothy Dorgen Dancers Co
Hotel Stevens
Benny Strong Orc
B & F Ballard
John Flanagan
Jean Arlen
Marian Spelman
Skating Blvdears
Bog Turk
Rehfield & Del Toro
Doris Donavan
Elwood Carl
Palmer House
Liberace
Clifford Guest
M Abbott Dncrs, 10
Florian ZaBach Orc
Giselle & F Szyoni

MARRIAGES

Pepi Braunberger to Irving Lamm, Los Angeles, July 23. He manages two L.A. film houses.

Caroline Doolittle to Herb Steinberg in New York July 25. Bride is a model; groom is newspaper and column contact in Eagle Lion's New York flackery.

Mrs. Dorothy Plehn to Hal Hode, Forest Hills, N. Y., July 21. He's exec assistant to Jack Cohn, Columbia Pictures veepee.

Ruth Bange to Comer Heine, Los Angeles, July 22. He's a radio director.

Carol Norman to Jack White, Washington, July 23. He's pianist with Sam Jack Kaufman orch at Loew's Capitol there.

Christine Sebastian to Charles Burger, Washington, July 17. He's manager of York Theatre, Warner nabe.

BIRTHS

Mr. and Mrs. David Swidler, son, June 28, Santa Monica, June 28. Father is son of Alex Swidler, one of Chicago's early vaude bookers.

Mr. and Mrs. Claude Kenner, daughter, San Pedro, Cal., July 20. Father is theatre manager.

Mr. and Mrs. Jimmy Shields, son, Toronto, July 22. Father is a radio singer; mother (Audrey Neilson) was in the Canadian Army Show.

Mr. and Mrs. Harold Hecht, son, Hollywood, July 19. Father is a film producer.

Mr. and Mrs. Eddie Grief, son, New York, July 26. Father is a press agent.

Jack Benny, Phil Harris' Palladium Clicks; Harry Richman's London Hit

Palladium, London

London, July 20.

Jack Benny, Phil Harris, Mary Livingstone, Marilyn Maxwell, Flack & Lucas, Frank Marlowe, The Merry Macs (4), Nor Kiddie, Betty Kayes (2), Miss Inger, The Myrons (2), Woolf Phillips & Skyrockets Orch.

For more than an hour Jack Benny & Co. had the Palladium audience eating out of their hands. Benny, himself, displaying charm and poise; Phil Harris punching over his personality with every movement, and the two femme members of the team, Mary Livingstone and Marilyn Maxwell, socked across a lively line of song and patter.

Benny had a packed house apparently just waiting for his act, and from the moment he stepped up to the mike they were with him 100%. His well-timed gags registered all the way. Harris made his first London appearance notable by captivating the audience the moment he walked on. Introduced as "Mr. Faye"—an old gag, maybe—it was in the right key and everybody lapped it up. His exuberant personality clicks whether he's singing "Dark Town Poker Club" in his own style, indulging in a love episode with the distafers foiling for Benny, or just being himself.

It is a long time since a Palladium first night was in such receptive mood, and Benny & Co. took full advantage of it. They kept the show moving and they kept the public laughing.

Woolf Phillips' Skyrockets Orchestra (pit) set the right pace for the show. Flack & Lucas, with nicely timed dancing act, broke into the Benny program to give the house a chance to relax.

It was very nearly an all-American show because, apart from the Bennyites, there was Frank Marlow (held over from the previous bill) doing the same act and the audience liking it even more, and the Merry Macs, Yank rhythmic quartet who sing a wide variety of numbers with remarkable timing.

Betty Kayes has the unenviable task of opening but her performing pekingese are more than a pleasing curtain raiser. Nor Kiddie, self-styled comedian, fails to amuse with some very corny patter, but the Myrons won well-deserved applause for a first rate balancing act. Mention should also be made of Miss Inger, acrobatic dancer, who performs with grace and vitality. *Myro.*

Casino, London

London, July 13.

Harry Richman, with Jack Golden; Senor Wences, Winifred Atwell, La Estrella, Mable Lee & Co. (10), Dick & Dot Remy, Gerry Leader, 3 Botonos, Roy Lester, Melville & Rekar, Harold Collins Orch.

Following Sophie Tucker's extended run at this house might stack up as a tough assignment, but Harry Richman hurdles this by warmth of reception given him when he, too, bowed in again after an absence of 10 years. His rich personality roused to enthusiasm an unusually apathetic first audience and had it clamoring for more as he reprised many of his yesteryear song hits. The older the number, the better they liked it and each few bars of the familiar tunes won appreciation. "Shake Hands With a Millionaire," "Puttin' on the Ritz," "April Showers" and "I'm Glad to Be An Actor," tribute to fellow stars, were all equally popular. Happily reunited with his one-time pianist, Jack Golden, star could have kept on till midnight.

Three Botonas open show with skilled balancing and acro feats, followed by Roy Lester, with comedy monolog.

Dick and Dot Remy score with their novelty tumbling and clowning routine, put over with an infectious gaiety. Winifred Atwell, sepia pianist, garners appreciation for her classical and pops, ranging from Grieg's Piano Concerto to swing and boogie tempos.

Senor Wences gets nifty response with his diminutive dummy. As a ventro he has few equals.

Closing first half is Mable Lee, supported by nine musicians and dancers. She sings four drawly southern numbers but fails to project as well as in her recent appearance in the musical "Calypso."

Opening second half are Melville and Rekar, club juggling team with much skill. La Estrella, a tall striking figure with neat vocal range, does nicely in song stanza. Teeing off with "Ol' Man River," she follows with "On With the Motley" and swings to high pitched classicals for solid response.

Gerry Leader precedes Richman, giving a breezy few minutes of sound impersonations, also take-offs on Donald Duck, Clara Kluck and Danny Kaye. *Clem.*

Olympia, Miami

Miami, July 24.

Fred Lowery & Dorothy Rae, Johnny Morgan, Kate Murtah, Harris & Anders Elsie & Alex Korda, Les Rhode & House Orch; "Ruthless" (EL).

In this type of family vauder the bookers can gauge with fair consistency the topliners they'll need to head repeat acts each seminar. Current layout employs it in return date in Fred Lowery, blind whistler.

His reception from the walkon is solid. And his whistling of pops and classics wraps things up. With partner Dorothy Rae, who vocalizes in top manner, he gets them with "Stardust," a couple of originals by Miss Rae and the finale "William Tell Overture." Had to begoff.

Emcee Johnny Morgan clicks with his introes and in own spot with his cleanly defined routines that measure up for laughs and palming.

Supporting acts hold up nicely in the buildup for the toppers. Elsie and Alex Korda open show with zingy routines that warms up house. Kate Murtah is a comedienne who varies her comedics and singing in a well-balanced pattern, and closer is a palm rouser via Harris and Anders imaginative and breath-taking acro stunts.

Les Rhode and house orch handle backgroundings aptly. *Lary.*

Oriental, Chi

Chicago, July 22.

Keenan Wynn with Ukie Sherin, Dorothy Claire, Paul Remos & Toy Boys (3), Mildred & Jimmy Mulcay; Carl Sands Orch with Marilyn O'Shaughnessy; "Street With No Name" (20th).

Keenan Wynn is making his first vaude appearance with Ukie Sherin as straight man and heckler. It's obvious that little preparation was given to man-in-aisle banter which has audience gasping at the oldies. While Wynn's "Guzzler Gin" routine gets laughs, it's a carbon of Red Skelton's, whom he credits for it. Perhaps on comedian's next try he'll come up with some of his own and new material, because lad has what it takes. All he needs is proper material.

Dorothy Claire, formerly of "Finian's Rainbow," is a well-stacked blonde who socks over her songs in hep fashion, opens with "How You Going to Keep Them Down on the Farm" and segues into "How Are Things in Glocca Morra?", for nice returns. Follows with "I'm Just a Girl That Can't Say No," which gains her more pattycakes and encores, with "I Want a Man" for exit.

Paul Remos and Toy Boys are strong openers with slick acro tricks. Spread balance on cigaret held in Remos' mouth by midget get strong reception as does shoulder straddle backbend picking up glass of water. One of the lowercasers grabs a skirt, and two truck off to solid returns.

Jim and Mildred Mulcay do neat stint on harmonicas, femme showing up neatly on pop melody. Duo win nice hand with mouthing of "Second Hungarian Rhapsody" and finish strong with "Tiger Rag." Carl Sands house orch runs through the international rhythm book on Will Harris', house producer, tune, "Sweet Sue." Mildred O'Shaughnessy, vocalist, does fair job on "Shine." *Zabe.*

Capitol, Wash.

Washington, July 27.

Betty Jane Smith, Ladd Lyon (2), Tex Ritter (5); "Give My Regards to Broadway" (20th).

No question of who's headlining this bill, with moppets packed four deep to get a peck at a Western star and White Flash, the most beautiful horse in the world. Actually, the cowboy act is adult, rather than juve, calibre, with a dash of animal act thrown in. Latter, which consists of having Flash do a few tricks and then take a bow, doesn't quite satisfy the juves, but their elders find act good entertainment.

Ritter has an accompaniment of three guitars for his hillbilly routine, and the assist of a raucous voiced gal to add interest. But it is the star himself who rates kudos for ability to parlay a pleasant personality, a film rep and a typical Western twangy voice into a first class vaude act. Ritter uses his aides well, interspersing his own patter and songs with a ballad by Tommy Durden, who has a good, clear tenor, and "Begin the Beguine" as a guitar solo, well handled by Spud Goodale. Other cowboy, Rusty MacDonald, wields a steel guitar. Besides emceeing the act, Ritter does three numbers, "Ballad of the Boll Weevil," "Rye Whiskey" and "The Soldier and the Deck of Cards." Latter rates top attention as a typical, sentimental sagebrush recitation, which Ritter milks dry. Boots Gilbert, the cowgirl of the act, rounds out the routine with an earthy type of humor and her own version of "Feudin' and Fightin'." Gal's style is authentic, but her accent is so broad that at times it's difficult to catch the words. Payees go all out in reception of act.

Ladd Lyon, a frequent visitor here, clicks in his novelty acro routine. Has a standard audience participation gimmick in which he gets a "volunteer" to learn the routine. Latter is an expert, and part of the act, of course, but even those who have seen it before enjoy the clowning and the building up to the climax when the stooge goes into some highly technical acro stunts. Format of act is hep, and there is enough freshness in stunts to make up for repetition of the old gag. Garners fine response.

Opening the trio of acts, cut down from the standard four because of the long cowboy act, is Betty Jane Smith, terping recruit from the musical comedy, who does a fine job of pacing the bill with topdrawer tapstering. She changes tempo often, utilizing a ballet technique at times. Her terps have variety, style and class to rate beaucoup mitt action. *Lowe.*

Apollo, N. Y.

Buddy Johnson Orch (16), with Ella Johnson, Arthur Prysock; Charlie Parker's Orch (5), 3 Brown Buddies, Madcaps (2), Spider Bruce Co.; "Heart of Virginia" (Rep.).

Harlem's Apollo theatre seems to be going counter to the general trend of vaude presentation inasmuch as the major stress is on bands, with only a pair of acts in support. The current bill with two musical outfits, Buddy Johnson's band and Charlie Parker's five-piece crew gives the new layout a top-heavy musical schedule. Ordinarily, this type of booking can be worked out so that the similarity can be eliminated. However, with Johnson's orchestra blowing hot and heavy and Parker working in the same vein, there's a surplus of torridity which doesn't go too well even in this sepia showcase which thrives on this type of diet.

Johnson provides some moments which indicate that he can work himself into one of the more popular colored maestri. His opening number, "Holiday Samba" was treated in an original and exciting manner. Probably this piece had more melodic passages than his followups. His style is generally interesting, but he should offer some numbers in the more popular idiom so that the customers can note the Johnson applications upon something which is familiar to them.

The band's vocalists, Arthur Prysock and Ella Johnson, show up well. Prysock doing "Because" is given interesting backgrounding which takes it out of the classic category. Miss Johnson with "I Could Be Out," backed by quartet of the band's sidemen, hits a nice stride here.

Johnson is attempting some showmanly displays. The introes are by a quartet, generally in rhyme, and crew does frequent standups which at times leaves only the rhythm section on the stand.

Parker is one of the more celebrated saxists who's been a draw in the 52d street, N. Y., cubicles. Coming here with combo of trumpet, piano, bass and drum manned by competent confreres, he offers highly interesting treatments, but on his closing spot of the bill, the audience is a little worn out with complicated arrangements. In present state, the Parker crew is more suited to cafes than theatres, but his skill on the sax is evident throughout.

Spacing band numbers are Three Brown Buddies, whose dance turn wins appreciation, and the Madcaps (2) (New Acts). Spider Bruce and Co. get laughs with their comedy skit. *Jose.*

HURT IN AUTO CRASH

Toronto, July 27.

Following motor accident, Barbara Smith, songstress, suffered a broken back and will be hospitalized in a cast for six months.

Singer was filling an engagement at the Club Norman here.

Steel Pier, A. C.

Atlantic City, N. J., July 23.

Peggy Lee, Theron Troupe, Roy Douglas, Artie Dann, Dave Barbour, Behney Girls, Johnny O'Connell's Orch; "Trapped by Boston Blackie," (Col).

With Peggy Lee giving in a manner which has won her a following all over the country, mostly through her disk hits, bill here is better than usual.

Show tees off with Artie Dann, doubling as emcee, introing the Behney Girls for nice tap session. Perone family, cycling act follows with fancy and trick pedaling for neat returns. Brief takeoff on the late Joe Jackson was a nice nostalgic interlude, with rope jumping bit a solid clincher.

Roy Douglass, ventro, follows and his patter with dummy, and songs was amply rewarded.

Miss Lee, blonde and niftily gowned in a black mid-riff creation, spots her song stanza, accompanied by her husband, Dave Barbour, guitarist, and his string trio. Starts with "Do I Want You" and then drifts into a rhumba tune. Follows a medley of her top recordings including "I'll Dance at Your Wedding," "Golden Earrings," "Why Don't You Do Right?" "Trouble Is a Man" and tops all with "Manana," which brings down house.

Dann spots his comedies in next slot. His patter and comedy bits are tops, pointed up by takeoffs on Jolson, Jessel, Cantor and Durante for solid returns.

Behney Girls in a Hawaiian bit close to neat appreciation. Routine is highlighted with strobolite effects. *Walk.*

Hippodrome, Balto.

Baltimore, July 24.

Horace Heidt's "New Stars on Parade" with Don Rice, Jeanne Harvey, Jack Green, Jimmie Grosso, Johnny Vana, Melodares (4), Pat Theriault, Stanley Morse, Harold Parr; Jo Lombardi House Orch (14); "Thunderhoof" (Col).

This is a sparkling array of youthful talent, briskly paced and smartly projected and given an extra boost into sock entertainment by a fortunate combination of Don Rice in the emcee slot and Jo Lombardi and his house orch for musical backing. Rice keeps matters at merry gait and pitches in for well-spaced comedy bits. Lombardi cuts show with a know-how solidly backed by his sidemen.

Heidt has assembled the winners of his radio quest for talent, and as expected, it's topheavy with instrumentalists and vocals and practically all on the male side.

Jeanne Harvey starts matters with slick hoofery followed by Jack Green with musical tapping on bottles. Real lift comes next via Jimmie Grosso giving out with personable impressions of musical instruments and name singers. Gets big response on version of Frankie Laine and scores mightily.

Sock is continued by Johnny Vana, youthful xylophonist who pitches in with hoofery in addition to vibraharp and hectic hide thumping. The Melodares, three boys and a gal, offer vocals of of familiar themes plus a groovey working out of "Tiger Rag." Make way for Pat Theriault with some extra-solid banjoing followed by Stanley Morse, a lad with a trombone and talent. Gets a legit and robust tone out of his horn and does numbers with assurance.

Closing spot is allotted to Harold Parr, blind singer who looks good and gives out with topflight vocals to nice returns. Docs "I'd Give a Million Tomorrows," "Do You Ever Think of Me?" and "Cool Waters," with assists from Theriault on guitar and the Melodares for background harmony.

Rice has plenty of funny material and props that gets 'em from the teeoff. He's unquestionably one of the most improved comics caught here in moons and should be a natural for more ambitious company.

Biz okay. *Burm.*

Paley After Berle

Continued from page 1

his emceeing of the Texaco Star Theatre which is booked by the Morris office on the rival NBC network. Although the comic is tentatively slated to do another series of four shows for Texaco, no definite deal has been made yet.

The possibility of Berle's sale to CBS will not affect the Morris agency's relations with the Texaco Theatre and NBC, inasmuch as at the outset of the program the Morris office made it clear that it was primarily a talent agency and its first responsibility was to the performers on its list. Consequently, it felt duty-bound to place as many of its acts as it could on video as well as other media.

New Acts

EDO LUBICH
Songs With Guitar
12 Mins.
Le Ruban Bleu, N. Y.

Edo Lubich suggests that he's a laminister from a gypsy ensemble of which probably he was the number leader. So he stepped out on his own. In black tie to self-accomp on the guitar, he does two Latin numbers, one in French, and finally the Romanyesque U. S. pop, "Candlelight Cafe." Nary a suggestion of a straight Roumanian and Russian gypsy air, with which he is probably most expert (unless, of course, he does it at some other Latin shows).

Militating at Lubich's adventure as a soloist is his rather mature mien, thus not matching the romantic aura. He is a be-mustached individual who perches aloft a stool, in order to balance the guitar, and chirps his four songs in a pleasant enough voice. He also doubles later into a little entr'acte relief pianolog for the regular Steinwayist. *Abel.*

MADCAPS (2)
Harmonica, Comedy
10 Mins.
Apollo, N. Y.

This youthful harmonica pair have a well-worked out music and comedy routine which, upon further development, will find them suitable for the deluxers and cafes. They have the basis of a good workable act which as yet lacks the smoothness and polish of their more experienced confreres.

Turn accents comedy. One of the team carries the burden of the zanyisms with burlesque juggling and some odd bits of business which get the measure of this house where they were the sole ofay turn on the bill. Musically, they're okay, show to advantage during their brief straight harmonica renditions.

Team is well-groomed and makes a nice appearance. *Jose.*

NAOMI STEVENS
Songs
11 Mins.
Le Ruban Bleu, N. Y.

Naomi Stevens is a cute blonde of average height but gives the suggestion of being more petite than she is actually. Possessed of a nice voice and an eager and intelligent face that is thoroughly ingratiating, she is a natural for the intime bistros of this calibre and with even more important material should go far.

Her special lyrics right now are good but a shade too precious albeit effective, notably "Love is a Four-Letter Word," "Gin Rumba," "Girl's Best Friend Is No," "Love With a Married Man" and the like. It's a shade on the too-clever side, which is all right so long as she stays in the Ruban Bleu-Blue Angel league. However, she bespeaks even more important potentialities. *Abel.*

MARTHA SHORT
Songs
10 Mins.
Penthouse Club, N. Y.

Martha Short is an attractive, light-skinned colored singer who leans toward blues and ballads. She shows an apparent inexperience in selling, and her phrasing is not all that it might be.

Intimate spots such as the Penthouse Club seem Miss Short's metier. At that, though, a wall separating a terrace from the main floor makes it prohibitive for any performer to achieve maximum effects. *Kahn.*

N. Y. Jubilee

Continued from page 1

a big scale. Among the events lined up are included a Golden Anniversary Exhibition at Grand Central Palace, showing the functioning of the various city departments, a style show, an atomic energy exhibit, and an International Dance Festival to be highlighted by the importation of the Paris Opera Ballet. These events will carry the Jubilee into October.

Some hotelmen feel that the airshow to take place at Idlewild starting Saturday (31) will produce the peak of hotel reservations. However, the number so far has been small.

The showmen's opinion is that more spectacular events are needed. Construction of the Park avenue ramp for a continual bazaar, originally intended by the Jubilee Committee, would have provided a stronger magnet, but that was kayoed. Cafemen expect to realize some business out of the affair, but not as much as would be brought in by a series of good conventions.

MORAL: DON'T BE A CHORINE

Recapping a Chorister's Deficit

The average weekly budget for a working chorus girl or boy (either singer or dancer) on Broadway is reported as follows:

Rent	$16.53
Food	24.79
Lessons	18.44
Medical Expense	3.23
Clothes	4.91
Miscellaneous	14.84
Total	$82.74
Average weekly pay ($82 gross, less Social Security, withholding tax)	72.00
Weekly deficit	$10.74

The above figures are based on returns from the seven musicals employing chorus members for the week of June 21, 1948. The present minimum pay under the Actors Equity-League of N. Y. Theatres agreement is $60 (gross), which becomes $75 under the new contract, effective Aug. 15.

CAN'T LIVE ON $82-WEEK PAY

By HOBE MORRISON

The average working chorus member on Broadway cannot live on what he earns in the theatre. On the basis of an estimated average wage of $82 a week, before taxes and social security are deducted, a singer or dancer loses more than $10 a week, even while employed.

That doesn't take into account his periods between engagements, when he has no regular income but his living expenses remain almost as high. The fact that the minimum chorus salary, under the new contract between Actors Equity and the League of N. Y. Theatres, will rise from $60 to $75, effective Aug. 15, probably won't alter the situation much, as most managements already pay more than scale.

The cost-of-living figures for chorus members, both men and women, were obtained recently by a special committee of Chorus Equity. Data was gathered by the CE deputies in seven Broadway musicals. They were "Allegro," "Annie Get Your Gun," "Brigadoon," "Finian's Rainbow," "High Button Shoes," Inside U.S.A." and 'Look Ma, I'm Dancin'." Week of June 21, 1948, was taken.

The returns of 112 chorus members were tabulated in figuring the average living expanses. (Those from "High Button Shoes" are not included, as the deputy for that company computed the averages himself, and did not state the number of chorusers involved. However, the various averages for "Shoes" were generally consistent with those for the other six shows, tending to substantiate the findings.)

According to the chorus members' own estimates, the average weekly living expenses for ensemble singers and dancers, both men and women, is $82.74. Of this amount, $16.53 goes for rent (including utilities), $24.79 for food, $18.44 for lessons (including coaching and classes in singing and dancing, acting, diction, languages, plus cost of rehearsal studios, sheet music, practice shoes and

(Continued on Page 102)

Ballet in Musicomedy Far From Out, Sez Choreographer Helen Tamiris

Far from being on the way out, the use of ballet in musical comedy is just coming into its own. It's not only here to stay, but will be steadily developed as an integral element in the theatre. That is the opinion of Helen Tamiris, who staged the dances for "Inside U. S. A." and other shows, including the legit and film versions of "Up in Central Park."

Miss Tamiris is unimpressed by statements that ballet is merely a passing phase of musical comedy. And she regards as antiquated the statement that ballet is just a form of posturing, or that it lacks the vitality of the tap dancing and "popular" styles of hoofing routines in musicals of some years ago. Those who advocate bringing back the old dance routines are unrealistic, she says. They're subconsciously trying to retreat to the past.

In discussing dance as an element in the theatre, Miss Tamiris points out that most of what passes for ballet in musical comedy is not strictly ballet. "Most of it is modern dance of various kinds," she says, "with phases of ballet, tap and so on, depending on the choreographer and dancers. The vital thing is that the contemporary choreographer uses whatever dance form seems suitable to circumstances, instead of being restricted to any single form, such as tap."

Logical Development

In substantiating her theory that the dance is a natural element in the theatre and that its present function is merely part of a logical development, Miss Tamiris explains, "Some form of dancing has been a part of the theatre from earliest history. Dancing was an important element in the ancient Greek drama, and was regularly used in the religious plays of early Europe. It has always been a vital part of the theatre in the Orient and is the basis of dramatic presentation among primitive people."

According to the dancer-choreographer, the dance is fundamentally just the expression of ideas in terms of bodily movement. As such, it is a means of expression just as are words, color, music,

(Continued on Page 101)

Fast-Traveling News

How Broadway has migrated to Connecticut was illustrated again over the weekend. Richard Rodgers, who has a summer home in Fairfield, set the deal by phone Saturday night (24) for Mary Martin to co-star with Ezio Pinza in "Tales of the South Pacific," the musical which he and Oscar Hammerstein, 2d, are co-authoring for fall production. It was agreed to keep the news quiet for a few days.

Immediately after hanging up the phone, the composer and Mrs. Rodgers drove to a party at a neighbor's home, where a number of show business people were present. As she ushered them into the living room the hostess announced, "I hear you've signed Mary Martin for your new show."

$2,500,000 Expected in Theatre Guild Subscription Till by Season's Start

With an expectation of more than 200,000 subscribers in 30 cities, the Theatre Guild-American Theatre Society will probably have about $2,500,000 in cash in the till at the start of the new season. That is figured to make it easily the biggest subscription theatre organization in the world.

Besides adding nine new cities to its subscription list for the 1948-49 semester, ATS anticipates an increase of about 10% in the number of subscribers in the 21 cities already on the rolls. The total number of subscribers last season was 151,924, a rise of almost 6,000 over the 1946-47 season, when there was one less city on the list.

The anticipated 10% boost in subscriptions for this season is based on preliminary returns. Added 49,000 new subscribers expected in the nine additional cities bring the estimated total number of subscribers to the 200,000 mark (even allowing for the loss of Washington). On the basis of approximately $15 per season ticket, the Guild-ATS will have an advance sale of $2,500,000 on the season.

Nine New Cities

The nine new cities (with the estimated membership likely for each) are Dallas (8,000), Ft. Worth (5,800), Houston (9,000), San Antonio (8,000), Austin (3,500), El Paso (3,000), Toronto (4,800), Wilmington (3,700) and Richmond (3,200). Already on the list (with last season's subscription figures) were Baltimore (4,207), Boston (11,900), Buffalo (2,294), Chicago (16,784), Cincinnati (3,490), Cleveland (2,612), Columbus (2,462), Detroit (8,187), Indianapolis (2,761), Minneapolis (2,693), New York (18,950), Philadelphia (13,429), Pittsburgh (4,829), St. Louis (5,829), St. Paul (3,465), Washington (15,800), Kansas City (3,168), Los Angeles (10,106), Milwaukee (3,807), San Francisco (10,783) and Seattle (4,363).

ATS subscription shows will be selected from among nine productions. "Oklahoma" and "Carousel" will be available through the south. For the entire subscription list the choice will be among "Allegro," "The Play's the Thing," the second company of "A Streetcar Named Desire," "Speak to Me of Love," "The Emperor of China," "Jane," "Set My People Free" and "The Silver Whistle." The last-named five would probably play several eastern cities as tryouts and be available to the rest of the country only after their Broadway runs.

'Harvey' Goes %

Washington, July 27.

During a matinee performance of "Harvey," at the National here last week, Sara Enright, New York agent who cast most of the actors in the show, was backstage arguing with a couple of her clients about commissions.

Fred Lewis, who plays the psychiatrist, became so upset that in the third act, when he's supposed to rush onstage with the line, "Here, here, what's all this commotion?" he made it read "commission." Audience didn't catch the boner, but it convulsed the other actors.

Boretz a Busy B'way Librettist

Allen Boretz, who, with the late John Murray authored "Room Service" 10 years ago, and has been engaged in Hollywood as a writer chiefly since, will be running among three or four legit musicals in the next year or two. Besides Milton Baron's "45 Minutes From Broadway," based on some old George M. Cohan songs but with a new libretto by himself, Boretz has written another, with George Bassman contributing the score.

Bassman, for 12 years on the Metro lot as arranger-composer, meantime is doing the arrangements (with Hugh Martin) for Monte Proser's "Heaven on Earth," new musical by Jay Gorney and Barry Trivers.

Boretz's "45 Minutes" may go into rehearsal in October, depending on both Robert Lewis, the stage Joseph Kipness' new musical, choreographer. Latter must first stage Joe Kipness' new musical, "That's the Ticket" which Harold J. Rome tunesmithed. Lewis helped with staging in "This Is the Army," and "Brigadoon" is his concurrent handiwork. Boretz, Lewis & Robbins may also form a producing alliance.

Eddie Albert, who came to attention in Boretz's "Room Service," is reading "45 Minutes." Mary Jane Walsh, present lead in "Annie Get Your Gun" (succeeding the vacationing Ethel Merman), is being mentioned for the femme lead although there would be only two or three songs for her to do.

Title Levy-Englund Show

Levy-Englund Productions new fall musical by Ken Englund, with lyrics by Ogden Nash and music by Vernon Duke, has been titled "Sweet Dreams."

Nash, Duke and Englund are in New Hampshire working on the score.

Lou Levy, head of Leeds Music, and manager of the Andrews Sisters, is currently in London with the singers, who open at the Palladium there next week.

MPLS. LYCEUM GOES TO NEDERLANDER GROUP

Minneapolis, July 27.

Withdrawing from local field, Alex Schreiber group of Detroit has turned over its Lyceum, legitimate roadshow and film house, to David Nederlander and associates, also of Detroit, on longterm lease. Nederlander, who operates the Shubert-Lafayette, Detroit's legiter, takes over Aug. 1 and will install his son, James Nederlander, as manager.

Under Schreiber, and for many years before latter's purchase of theatre, house was managed by Leo Murray, a protege of the late L. N. Scott who, in the old days, owned and operated the Minneapolis and St. Paul Metropolitans, legitimate roadshow theatres with Klaw & Erlanger franchises. Murray has not announced future plans.

Nat Dorfman Recalls Play Put On for $7,500

In line with the current trend talk about high production costs and what it can do to stifle further adventures in the theatre, veteran publicist Nat Dorfman recalls how his play, "Take My Tip," which he authored, was put on at the Majestic, Brooklyn, for $7,500. It grossed $2,500 on its break-in in Dodgertown and came to Broadway $5,000 in the red under Mack Hilliard and Sidney Phillips' production aegis

Today, observes Dorfman, a similar one-set play costs at least 10 times as much to mount, with result it is scaring off investment capital.

Derwent UNESCO Legit 'Observer'

Clarence Derwent, Equity president, who recently returned from Prague, where he attended the United Nations Educational, Scientific and Cultural Organization meeting on the theatre, was there merely as an "observer," not as a delegate. Actor has since gone to Palo Alto, Cal., to appear in the Leland Stanford Univ. production of "The Rivals," with Aline MacMahon.

There was considerable mixup over U. S. participation in the Prague confab. The State Department sent Warren Caro, of the Theatre Guild, and Rosamund Gilder, former editor of Theatre Arts Monthly, but because of official protocol, stipulated that they be present only as "observers." Derwent was to have gone as a "delegate" of the American National Theatre and Academy, and his expenses for the trip were paid for by Joseph Verner Reed on that basis.

However, when he arrived in Prague, Derwent was implored by Miss Caro and Miss Gilder not to present himself as a "delegate," lest his presence be construed as a reflection on the State Department's "observers." Despite the urging of J. B. Priestley, who had been elected president of the organization, Derwent acceded to Caro's and Miss Gilder's plea.

DULZELL SUCCESSOR STILL UNDETERMINED

The council of Equity has not yet appointed a successor to Paul Dullzell as chairman of the executive committee of its subordinate union, Chorus Equity. Pending such a selection, the CE executive committee elected Brayton Lewis acting chairman to preside over its regular meeting last Wednesday (21). If a regular chairman isn't chosen by the Equity council before the next meeting, the same procedure will presumably be repeated.

The CE executive committee has no power to determine policy for the chorus union, but may merely make recommendations to the council of the parent organization which has authority. Dullzell's duties as chairman of the CE executive committee were supplementary to those as executive secretary and treasurer of Equity. He recently retired as Equity exec-sec, but remains nominally treasurer.

Ruth Richmond continues as exec-secretary of CE. In that capacity she attends the organization's executive committee meetings but does not preside. Pending the appointment of a permanent executive-secretary of Equity, Angus Duncan is temporarily filling the assignment.

MARGO JONES PREPS NEW WILLIAMS PLAY

Margo Jones arrived Monday (26) in New York to begin preparations for the production and staging of the new Tennessee Williams play, "Summer and Smoke." The author, who is remaining in London for the opening of Helen Hayes in his "Glass Menagerie," is due here for the start of rehearsals for the new show, Aug. 15.

"Summer and Smoke" premieres Sept. 9 in Buffalo, goes to Detroit for two weeks beginning Sept. 13, to Cleveland for the week of Sept. 27 and arrives at the Music Box, N. Y., Oct. 6. Margaret Phillips and Tod Andrews will play the leads. Jo Mielziner has done the setting, Rose Bogdanoff the costumes and Paul Bowles composed the incidental music.

Miss Jones is due about Nov. 1 in Dallas to launch the new season at her Theatre '48. She hasn't selected the opening show.

Feuchtwanger's 'Devil' In October Coast Bow

Los Angeles, July 27.

Lion Feuchtwanger's new legiter, "The Devil in Boston," is slated for its world premiere at the Coronet theatre here the first week in October, with Adrian Awan producing and Benjamin Zemach directing.

This will be the first Feuchtwanger play ever premiered in this country. His previous ones were introduced in London, Paris and Berlin.

Friml Eyes St. Louis For 'Shrew' Preem

St. Louis, July 27.

Rudolf Friml, giving the Municipal Theatre Assn's al fresco playhouse in Forest Park the o.o. during the presentation of "White Eagle," is mulling the idea of having his new operetta, "Taming of the Shrew," world-preemed here next season. With Russell Janney and Brian Hooker, who wrote the book and lyrics of "Eagle," he visited the open air theatre, making the trip from Hollywood.

Map 'Circuit' of Name Guestars For Colleges and Little Theatres

Regular "circuit" of college and little theatre dates by name Broadway actors is planned for the coming season. So far, Walter Abel, Ernest Truex, Alexander Kirkland and the Philip Bourneufs (Frances Reed) have expressed willingness to make such "tours," and the American National Theatre & Academy, which is working out the setup, is trying to recruit others.

University drama groups and little theatres are generally eager to have Broadway actors for guest appearances. The visitors normally rehearse a week or so with the local players, give several performances (the number usually depending on the available public) and attend several informal conferences with the student actors on dramatic theory and practice in the professional theatre.

Among the names who have made such appearances in previous seasons are Orson Welles, Blanche Yurka, Judith Evelyn, Ralph Dumke, Mary Morris, Alfred Drake, Sidney Blackmer, Nelle Fisher, Helen Tamiris and the Bourneufs. The problem in arranging the dates is not merely in recruiting willing names, but in finding ones who will understand the problem and be adaptable to local circumstances.

While pay for the college and little theatre engagements doesn't compare with Broadway coin, it's generally more than adequate, and the actor's expenses are also usually covered. The chief incentive for the guest stars, however, is the chance to work with ardent theatre beginners and the consciousness of contributing something toward the stage.

New Stages Settles Row, Proceeds With Plans for 'Feathers'

Having settled a controversy between its membership and its two managing directors, New Stages is proceeding with preparations to present Richard Harrity's "Hope Is the Thing With Feathers" as the companion piece to "The Respectful Prostitute," at the Cort, N. Y. It is also going ahead with its other production plans for the 1948-49 season.

Under the revised organizational setup, the managing directors, David Heilweil and Norman Rose, have an option to buy 30% instead of 40% of the stock, and there will now be a seven-member board of directors. Mary Hunter, Karl Weber, Florida Freibus, Kermit Murdock and Dorothy Patten were a committee representing the membership in working out the agreement with Heilweil and Rose. There had been growing opposition among the members to the "dictatorial" methods of the managing directors.

"Hope Is the Thing," originally done by the Six O'Clock Theatre as an Experimental Theatre offering and subsequently presented commercially by Eddie Dowling, will be revived Aug. 9, replacing Thornton Wilder's "The Happy Journey" as the curtain-raiser to "Prostitute." Members of the New Stages company will comprise the cast, except for Lou Gilbert, who will repeat his original characterization of the punch-dippy fighter. Joseph Kramm will again direct. The intention is to continue the revised double-bill at the Cort at least until Oct. 5, when Ruth Gordon's "The Leading Lady" is slated to take over the house.

Among the upcoming productions on the New Stages list are "Mannerhouse," by Thomas Wolfe; Shakespeare's "Coriolanus," and "The Victors," adapted by Thornton Wilder from Jean-Paul Sartre's "Mort Sans Sepulture" ("The Unburied Dead").

'Tom Jones' Tryout

Seattle, July 27.

"Tom Jones," a dramatization by Paul S. Clarkson and Joseph Purdy, of the Henry Fielding classic, will be premiered Aug. 5 by the Tryout theatre here. Performances will be given Thursday-through-Saturday nights for six weeks.

The play's original five-set version has been revised to two sets.

Dallas Little Theatre Maps 1948-49 Season

Dallas, July 27.

Little Theatre advisory board has announced plans for the 1948-1949 season with goal to revive the days when the David Belasco Trophy was awarded the Dallas group three years straight in national Little Theatre tournaments. Plans call for a permanent playhouse, 1948-49 program of five or six plays including one original play, two classics and three modern productions, membership subscription campaign, guest directors, tours of plays over the state.

Until last season, the Little Theatre had been inactive since 1942.

B'way Casts Gripe On Brushoff For Actors Fund Shows

Casts of various Broadway shows have been aroused lately over their inability to obtain tickets for benefit performances of other shows. Performers say they're generally unable to attend other shows, except on the occasion of benefits, so they're concerned over the situation. The matter occasioned particular criticism at last week's meeting of the executive committee of Chorus Equity, though nothing definite was decided about it.

According to the working actors, many of them have tried to buy tickets for benefit shows as soon as the special performances are announced, but in frequent instances they are informed at the boxoffice of the production in question that tickets are all sold out. They claim that only a relatively few locations are sold through the show's boxoffice, and that the bulk are distributed through brokers. The actors, particularly those in lower salary brackets, say they can't afford to pay the broker's extra fee, explaining that they can justify buying even regular tickets only on the ground that seeing other shows is a professional requirement.

There was particular complaint in Chorus Equity circles over the failure of many of the performers to obtain tickets to the recent special performance of "Mister Roberts," at the Alvin, N. Y., for the Actors Fund. Disappointed applicants claimed they'd been awaiting an extra performance of the play for months, and applied for tickets as soon as the showing was announced, only to be turned down.

One suggestion from within Equity is that an arrangement be worked out for the union's deputies with the various shows to handle such applications. Under the proposed setup, anyone desiring tickets for a benefit would apply to the deputy of his own show within a couple of days of the first announcement of the special performance. Each deputy would forward the order to the deputy of the show giving the benefit, and he would get the necessary tickets from the boxoffice. It's explained that cast members in any show giving a benefit are permitted to buy a number of tickets to such performances.

If an arrangement can't be worked out for Equity deputies to act as clearing agents for benefit tickets, it's suggested that the Equity council might require that tickets be made available to Equity members a few days before being put on sale to the public.

4 Legits for Omaha

Omaha, July 27.

Tristates, which has taken over the UBO franchise here, has booked four legit roadshows for this season; "Oklahoma," Sept. 13; Judith Anderson in "Medea," Nov. 10; "Desert Song," Nov. 24; "Show Boat," Jan. 31, Feb. 1, 2. These have all been set for the 2,100-seat Omaha theatre.

The Orpheum gets the Fred Waring one-nighter with three shows Nov. 12. There will be one matinee and two shows at night. Tristates figured the Orpheum's 3,000 capacity would be needed for this one.

Boy Prodigy's Guardian Brushed Him, Sues

Chicago, July 27.

Benjamin Bonito, dressmaker and opera impresario, claimed that Claudio Burco, guardian for Ferrucio Burco, eight-year-old Italian prodigy opera conductor, knew that he was a dressmaker when he engaged him to manage American tour for the child. In answer to suit filed in Chi federal district court last week, Bonito, also owner of New Jersey Opera Co., claimed that he spent $16,000 to bring the Burcos here, and then the elder Burco hired a new manager.

Bonito is suing for contract violation and damages.

10G for 'Colony'; Georgia Rep Co.

Raleigh, N. C., July 27.

A fund of $10,000 for "The Lost Colony," Roanoke Island's historical drama, was allocated by the North Carolina Council of State from the contingency and emergency fund.

Fund was voted under a 1945 act authorizing the State to subsidize the drama to that extent if an operating deficit is shown during the previous season. There was an operating deficit of $22,013.87 last year.

Georgia Players As Permanents

St. Simons Is., Ga., July 27.

Russell Ford, who operates the Georgia Players as a strawhat group here, is planning to continue through next fall and winter on a permanent repertory basis. The idea is ultimately to work out a regional touring setup, something along the lines of Robert Porterfield's Barter Theatre at Abingdon, Va.

On the assumption that the plan will jell, Ford has turned down an offer to join the new theatre setup of the Henry Street Settlement, in New York. He previously decided not to return for another season as director of the Macon (Ga.) little theatre.

Busman's Holiday

Abingdon, Va., July 27.

During the annual summer layoff of the Artillery Lane playhouse, St. Augustine, Fla., owner-producer Patricia Dutton is taking a busman's sabbatical as chief electrician in charge of the master switchboard at the Barter theatre here.

She plans to reopen the Artillery Lane in October.

Heech's Wilkes-Barre Spot

Ridgefield, Conn., July 27.

Leonard Heech, stage director at Alexander Kirkland's Ridgefield summer theatre, is planning to return this fall to the Wilkes-Barre (Pa.) little theatre, which he joined last season as managing director and stager.

Group resumes late in September.

'Reluctant Lady' Tryout

Cleveland, July 27.

Maurice Valency's new musical drama, "Reluctant Lady," which Canada Lee plans to produce in New York, is being tried out in the 3,200-capacity Cain Park strawhat community amphitheatre this week for six days.

Valency is the Columbia U. professor and playwright whose adaptation of Giraudeau's French play, "In Praise Of Folly," will be sponsored on Broadway by Alfred de Llagre, Jr., this winter.

'Turtle' At Laguna

Los Angeles, July 27.

John van Druten's "Voice of the Turtle" opens today at the Laguna Beach playhouse with Tom Drake, Nancy Coleman and Betty Furness in top roles and Gerald Mayer directing.

"Turtle" will be followed by "Outward Bound," starring Sara Allgood, Marshall Thompson and Frederic Tozere.

Akron Groups Must Vacate

Akron, July 27.

The Weathervane Players, local reportoire group, have received notice to vacate their quarters a converted carriage house, where they've been presenting plays for 13 years.

Board members are hoping to find a location until the group can build its own community theatre.

Omaha Group Eyes Site

Omaha, July 27.

Omaha gets its first strawhat this summer if plans carry through. Group is looking for location at either Carter Lake or Peony Park.

Unions' Withdrawal for ET Finds Project in Need of Drastic Revision

With most of the craft unions withdrawing their cooperation in the Experimental Theatre, the project may be drastically revised this season. Possibility is that it may be done on a modified basis, without scenery, costumes or elaborate lights. Decision is up to Equity and the Dramatists Guild, which had an agreement for its operation the last two seasons.

The Equity council yesterday (Tues.) postponed consideration of the matter, after representatives of the unions, all members of the Fact Finding Committee on the ET, were unable to appear before the council to explain the purpose and background of the letter drafted by Oliver Saylor, business agent of the Assn. of Theatrical Agents & Managers, in which the committee announced its withdrawal from the project. ATAM, the stagehands, the musicians' union and the American Guild of Musical Artists had already signed the letter. Dramatists Guild council had voted to continue the arrangement another season.

Under the proposed modified setup, ET would operate more or less along the lines of its Invitational Series last season. There were five shows in the series, all done with minimum production outlay and involving a total cost of less than $2,400. The regular ET series of six shows cost about $121,000.

With a subscription income of around $67,500, the operating deficit was more than $50,000. This was reduced by revenue from extra performances, loans from Alfred R. Stern and Joseph Verner Reed, profit from a Martha Graham series and commercial option money from Broadway presentation of "Skipper Next to God," "Ballet Ballads" and "Seeds in the Wind." The American National Theatre & Academy contributed over $22,000.

Expenditures by ET included $11,418 paid to 223 actors in the six productions, and $19,619 to about 50 stagehands, four of whom were required as permanent crew at the Maxine Elliott theatre, N. Y., for the full season. A general manager was paid $150 a week for the entire season, and a house manager was paid $133 a week for six weeks.

Another factor, besides pyramiding production costs, pointing toward a simplified ET setup this season along the lines of the Invitation Series are the results of a survey of audience reactions at the six ET shows. Those queried expressed a desire to see more experimentation in ET presentations the coming season, as well as increased use of music, greater number of prductions and less scenery.

Type of shows preferred by ET audiences also indicated audience taste for novel dramatic form and simple production setup. "Ballet Ballads" was chosen by 30% of the audience as the best of the series; while "Galileo" was selected by 23%, "Six O'Clock Theatre" by 21½%, "Skipper" by 14%, "Long Way from Home" by 7% and "Temporary Island" by 4½%.

Blevins Davis Seeks Hayes for 'Much Ado'

Blevins Davis is trying to get Helen Hayes to star in a production of "Much Ado About Nothing" on Broadway, probably for the presentation a year hence. Actress, starring in the London production of "Glass Menagerie," is reported to have given preliminary approval on the Shakespeare revival, subject to agreement on terms. She has long had the idea of playing the part of Beatrice in the comedy.

Except for "Much Ado," Davis has no production plans, but he may go to England to confer with Miss Hayes and incidentally catch "Menagerie" and other London shows. His last production was the commercial presentation of "Skipper Next to God" on Broadway last season.

Ellstein Batons Skulnik Show

Abe Ellstein, composer of "What a Guy," Menasha Skulnik's forthcoming Yiddish-language starrer, has been set as musical director of the Second Avenue theatre, N. Y., where the musicomedy opens Oct. 13.

Ellstein will conduct for "Guy."

Ewings to Europe To Scout Plays, Talent

On a combined business and vacation trip, Marjorie and Sherman Ewing sailed for Europe last week to look over plays and talent in London and Paris. The Ewings, who expect to return to New York Aug. 31, will also confer with British composer Benjamin Britten during their stay in England.

Britten did the score for "The Rape of Lucretia," an opera based upon a French play which the Ewings are scheduled to produce on Broadway in December. Kitty Carlisle has been mentioned for a lead, and there's also a possibility the producers may import some British names for it. Meanwhile, the Ewings' current Broadway hit, "Angel in the Wings," will be hitting the road in September, the revue, starring the Hartmans and Hank Ladd, to open in Detroit the week of Sept. 6 and going to Chicago Sept. 13.

The Ewings have also written an historical drama, "Voltaire," based upon the life of the French philosopher and author, but it's unlikely they'll produce it themselves.

Strawhat Jottings

"Othello," starring Canada Lee, Claire Luce and Wesley Addy, did an estimated $4,200 in eight performances at $3 top 550-seat in Saratoga Summer Theatre last week.

"Blissfully Yours," comedy by Charles E. Miller, will be given strawhat preem by Theatre Showcase at Frank Dailey's Meadowbrook, N. J., Aug. 3 . . . "Madame Is Served," comedy by Joe Grenzeback, bows tonight (Wed.) at Theatre-in-the-Dale, New Milford, Conn. Play has been adapted from Guy de Maupassant's "L'Heritage." Author is scripter of "Suspense," "Hollywood Hotel" and other radio programs, with "Madame" being his initial attempt at a full-length play . . . Hunterdon Hills Playhouse, Jutland, N. J., will preview its new bills on Mondays at Lafayette College, in nearby Easton, Pa., prior to opening at Playhouse on Tuesday nights. Switch goes into effect Aug. 10, when Lynn Riggs' new play, "Verdigris Primitive," will be preemed . . . Al Rosen, former manager of Loew's State, N. Y., and now operator of strawhat at Montclair, N. J., has arranged with Broadway ticket brokers to handle tickets for the Jersey house, which is about a half-hour's drive from Times Square.

When Ronald Graham withdrew from cast of new musical, "Ting-Ling," being given initial showing at the Playhouse, Ogunquit, Me., this week, Frank Rogier was rushed in as replacement. Latter sang leading roles in "The Telephone" and "The Medium" during Broadway run and road tour. "Ling" was authored by Richard Diamond on book and lyrics, with score by Ignatz Waghalter . . . William Prince, filmster, is doing guestar shot in the tryout of "Two Dozen Red Roses," by Aldo De Benedetti, at the Lakeside theatre, Lake Hopatcong, N. J., this week. Supporting cast includes Helen Marcy, Bert Thorn and Vivian Purcell. Ernestine Perrie staged. Bard College Playhouse, Annondale-on-Hudson, N. Y., does "Roses" Aug. 3.

Florence Reed making annual appearance at Berkshire Playhouse this week, in "The Torchbearers."

Jill Miller, who owns and runs the Putnam County playhouse, Mahopac, N. Y., stepped to the other side of the footlights last week when she played the mother in "Life With Father."

Incidentally, Bobby May, 8, son of comedian Marty May and June Johnson, doughter of Chic Johnson, debuted in "Father" as Harlan, Tom McBride, nephew of Mary Margaret McBride, also had a role.

Grant Mitchell will guestar at Westchester Playhouse, Mount Kisco, N. Y., in "The Late Christopher Bean" for week of August 2. It will be directed by Gordon Minter, with Dorrit Kelton and John Alberts in support cast.

Conventioneers Up Chi; 'Shoes' SRO 38G, 'Annie' 27G, 'John' $9,700

Chicago, July 27.

Legit take was divided mainly among the two musicals here last week. Conventioneers kept the ticket windows at "High Button Shoes" and "Annie Get Your Gun" busy. "John Loves Mary," after almost six months of excellent grosses, is falling off; "final weeks" is appearing in the ads.

Advance for "Oklahoma!" is large and mail orders are pouring into the Erlanger, where it opens Aug. 2.

Estimates for Last Week

"Annie Get Your Gun," Shubert (3rd week) (2,100; $4.94). Conventioneers gave this an excellent $27,000.

"High Button Shoes," Great Northern (10th week) (1,500; $6.18). Still SRO $38,000.

"John Loves Mary," Harris (24th week) (1,000; $3.71). Slid to $9,700.

'OKLAHOMA!' $36,900 IN WEEK AT WASH.

Washington, July 27.

"Oklahoma!" upped its grosses at the National last week by $8,000 for a total of $36,900. A Sunday night performance opening the week for nine performances was a help for the second week's showing. Third week promises to be a sellout with a Sunday starter. Final performance Saturday (31) rings down the curtain on the Capitol's only legit and conversion to flix will start.

National's flack, Sam Keller, pulled down heavy local publicity with a trip of the entire "Okie" cast to Mt. Vernon via excursion steamer. Times Herald and Daily News gave full pages of pix and the Star carried a picture the night of the trip. The cast picked Thursday (22) for the river junket.

Rain Dampens Biz For 'Rosalie,' 35G, 'Pitt

Pittsburgh, July 27.

Although no performances were rained out last week, threatening weather practically every night, with downpours in a couple of instances coming shortly before curtain time, held "Rosalie" down to around $35,000 at Pitt Stadium last week. Show was a repeat from last summer's al fresco season, with same principals, Jackie Gleason, Joy Hodges and Ernest MacChesney, having been rescheduled because half a week in 1947 was rained out.

Under circumstances, that $35,000 wasn't too bad but was still rather disappointing inasmuch as "Rosalie" was heading for a record-breaking take a year ago when the splashes came. Stadium series has been running into tough luck right along this summer from the weather, and is reported to be around 70 grand in the red already. Hardly likely that much of that will be made up either by the two remaining shows, "Hit the Deck" and "Babes in Toyland."

Chi Railroad Fair Draws 98,460 in 3 Days

Chicago, July 27.

Chicago Railroad Fair, which opened July 20, drew 98,460 people in first three days, with 35,016 of these attending the "Wheels A-Rollin" pageant. Fair will run until Sept. 20. Admish is 25c.

Equity pageant, for which there is a 60c additional charge, is presented four times daily.

A few of the exhibits are presenting free acts, with the Sante Fe bringing in an entire Indian village and 50 Indians from New Mexico.

Shows in Rehearsal

"**Small Wonder,**" musical—George Nichols, 3d.

"**Heaven on Earth,**" musical—Monte Proser and Ned C. Litwack.

"**All the Way Home**" (formerly "Verdigris Primitive"), drama—E. Edward Hambleton and Alfred R. Stern.

Talman on Equity Board

William Talman has been named to the council of Actors Equity, succeeding Carol Stone, who resigned last week. He was appointed yesterday (Tues.) by the council, and will serve until the annual election, next May.

Next quarterly membership meeting of the association will be Sept. 17 at the Astor hotel, N. Y.

'CONN. YANKEE' $3,500 IN ST. LOO OPENING

St. Louis, July 27.

After an interval of 12 years, the Richard Rodgers-Lorenz Hart musical, "A Connecticut Yankee," has been revived for the Municipal Theatre Assn.'s al fresco playhouse in Forest Park. After a day of hot and sultry weather the piece teed off a seven-night run last night (Monday) with a mob of 9,250 on deck. Gross was an estimated $3,500.

Wilbur Evans, baritone, a fave here of many open air seasons, is scoring along with Sue Ryan, comedienne, and Gale Sherwood, a click in her first show here last week in "Jubilee." Mavis Mim, dancing ingenue, in her local debut, won the mob. Outstanders in support are William Lynn, Edwin Steffe, Norman Young and Rowan Tudor.

Cole Porter's "Jubilee," winning a nod from the crix, wound up its one-week stand Sunday (25), with the last performance cancelled by a cloudburst. The washout came 45 minutes after curtain, and raincheecks were issued. Threats of rain throughout the run clipped the b.o. activity, but the piece attracted 60,000 payees, who paid approximately $43,000.

Helen Tamiris

(Continued from Page 99)

gestures and facial changes. "The drawing-room style of drama is merely an arbitrarily limited form of theatre, in which words are the primary element, while music and dance are not used," she declares.

"But the trend in recent years has been toward greater use of all the elements of expression in theatre presentation. Thus, while the dance has been used increasingly, there has been a corresponding growth in the use of music and color. There is a limit beyond which words cannot express thought or emotion, but the capacity of music, color and movement to express ideas or emotion is unlimited."

Although the use of the dance is bound to extend from the revue and musical comedy to all forms of the theatre, including serious, realistic drama, Miss Tamiris admits that such a development may be slow in coming. "Not only must authors, directors, producers and players learn how to use it, but theatregoers must learn to appreciate it. When they do, the old theatre without music or dance will seem dated, and audiences will no longer accept it."

Steady Employment

Despite the fact that the present style of integrated dance came into vogue with the production of "**Oklahoma!,**" in which Agnes DeMille directed dances in harmony with the story and flavor of the Richard Rodgers-Oscar Hammerstein show, Miss Tamiris says the emergence of ballet as a theatre element has been a long, steady development rather than a sudden event.

Miss DeMille, Hanya Holm, Jerome Robbins, George Balanchine, Michael Kidd and Miss Tamiris herself have been pioneering in that direction for years. They have had studios and classes where their own theories were worked out, and have gradually educated the public to understand and enjoy it. As evidence of how far the development has gone, Miss Tamiris cites Elia Kazan's staging of the prize - winning "Streetcar Named Desire," in which bodily movement is brilliantly integrated in terms of the dramatic theme and situation. That is not an accident, she explains, as Kazan once attended one of her dance courses, with the idea of learning the expression of emotion in terms of bodily movement.

"The people who talk about going back to the old idea of a chorus of pretty girls doing hoofing routines are frequently the very ones who praise Kazan's direction the most enthusiastically," she comments. "Only it isn't called dancing, so they don't realize that what is stirring their emotions is the imaginative use of bodily movement."

'Sweethearts'-Clark 34G, 'Winslow' $13,000, S.F.

San Francisco, July 27.

"Sweethearts," which opened Monday (19) at the Curran (1,776; $4.20), rated star Bobby Clark the warmest reviews of the local season. For the first week of its three-week stanza this Civic Light Opera production chalked up a tremendous $34,000.

"The Winslow Boy" hit a good $13,000 for its third week at the Geary (1,550; $3.60).

Berkshire Music Festivals Do Big

By HAROLD M. BONE

Lee, Mass., July 27.

While other portions of the amusement field are laying in a fresh supply of crying towels, this particular segment of the entertainment world hasn't even sounded its A for a chorus of the Berkshire Blues.

As a matter of fact, despite a marked falling off in tourist travel as compared to a year ago, with previously jammed inns operating considerably below capacity, this mountain-top diversion triangle bounded by Lee, Lenox and Stockbridge reports activities on the upbeat over former seasons. Projects involved are the Berkshire Music Festival at Tanglewood; the Berkshire Playhouse, Stockbridge; the Jacob's Pillow Dance Festival, Lee.

Contrary to reports emanating from similar music centers, the Festival at Tanglewood is off to a banner season. First two concerts (July 18 and 20) on the schedule of 14 were complete sellouts. These were held in the Theatre-Concert Hall, capacity of which is 1,200. Exterior bench and lawn facilities brought total attendance to 2,440 and 1,900, respectively. General admission to grounds is $2, with a reserved seat top of $4.

Concerts in the Music Shed, with its 6,000 capacity, will be given intermittently from July 29 to Aug. 15. Lawn facilities here make attendance possibilities total more than double interior capacity. Top scale for these concerts is $6 for box seats, and advance sales have already taken on a healthy hue. Noteworthy is the fact that high-priced tickets are the first to go.

Set for Aug. 3 is a special benefit, "Tanglewood On Parade," to aid creative artists of the Old World. A price range of $2.50 to $5 has brought substantial early reservations. The above program, plus the teaching of a student body exceeding 400 members, stamps this as one of Tanglewood's most active seasons to date.

Stockbridge Biz Okay

At Stockbridge, William Miles has approached the halfway mark of the Berkshire Playhouse's 17th season with figures on the right side of the ledger at the end of the fifth week. Schedule to date has included "Skin of Our Teeth," "John Loves Mary," "The Intimate Strangers," "I Like It Here" and the tryout of "Coming Thro' The Rye," musical. Reaction to the break-in angle has been favorable enough to prompt presentation of a second new play, "The Happiest Years," set for Aug. 16. Total schedule is 11 weeks.

Playhouse, a former casino originally designed by Stanford White, has a capacity of 426 and is scaled at $2.94 top. Being the only strawhat within a radius of some 60 miles, spot has things pretty much to itself within a wide area.

Number three in the Berkshire entertainment triumvirate is Ted Shawn's Jacob's Pillow Dance Festival. It's a combination of dance instruction and public presentation which is meeting with success amid wilderness surroundings. Although the enterprise is a non-profit venture which stresses the fact that it is motivated purely by its educational aspects "and does not intend or attempt to purvey entertainment to the public as in a commercial theatre," nevertheless it is apparent that a fair portion of its audience attends primarily for the purpose of seeking—and incidentally finding—such entertainment.

Despite the fact that income from tuition and theatre admissions does not cover the cost of operating this project, thus necessitating patron assistance, it is significant that commercial success has been attained to the extent of sellouts for practically all performances of the first three programs. Capacity is 500, with a scale of matinees $1.80 and nights $2.40.

Highlight of the current season is listed for Aug. 27-28 when Ted Shawn will world premiere his newest group choreography, with music by Richard Mallaby.

B'way Up Slightly; Sharp Upturn Due Next Week; 'Annie' $20,000, 'Finian' $21,000, 'Shoes' $34,000, 'Ice' $49,000

The seasonal influx of tourists from out-of-town has still not materialized in full, though business was a trifle better last week on Broadway. Attendance is still suffering its annual early-summer slump. The real upturn is expected to start next week and build steadily through Labor Day, after which the new-season rise is due. Meanwhile, the few visitors are apparently patrons who long ago obtained mail-order tickets to the smash hits or those who shop for low-price seats.

There were no closings last week, the list of shows remaining at 17. However, "The Play's the Thing" recesses tonight (Wed.) at the Booth for an engagement at Central City, Colo., and resumes here Aug. 23. "Brigadoon" shutters Saturday night (31) at the Ziegfeld. Other scheduled closings are "Angel in the Wings" at the Coronet, Sept. 4, and "Command Decision" at the Fulton, Sept. 11.

Estimates for Last Week

Key: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"Angel in the Wings," Coronet (33d wk) (R-998; $4.80). Chiefly on the strength of two-for-ones, this intimate revue bounced up about $4,000 to $17,000.

"Annie Get Your Gun," Imperial (115th wk) (M-1,472; $6.60). As with other shows, fine weather late in the week was blamed for business fall-off; slid again to $20,000.

"Born Yesterday," Lyceum (129th wk) (C-993; $4.80). Had painful Wednesday and Thursday takes, but came back late in the week; just under $12,000.

"Brigadoon," Ziegfeld (72d wk) (M-1,628; $4.80). Long-run musical has felt the general slump lately and will finally call it an engagement Saturday; up to $22,400.

"Command Decision," Fulton (32d wk) (D-968; $4.80). Up a little to $13,500; Paul McGrath leaves the cast Saturday, to be replaced by his brother, Byron McGrath.

"Finian's Rainbow," 46th Street (80th wk) (M-1,319; $6). Another vet musical that's feeling the general tough going; $21,000 again.

"Harvey," 48th St. (196th wk) (C-902; $4.20). Mary Chase comedy getting around $8,500 steadily and continues indefinitely.

"High Button Shoes," Shubert (32d wk) (M-1,387; $6). Smash musical eased a little; over $34,000.

"Howdy, Mr. Ice," Center (5th wk) (R-2,964; $2.88). Skating production is a major draw for tourist trade, particularly in hot weather: juicy $49,000.

"Inside U. S. A.," Century (12th wk) (R-1,670; $6). Pace eased for this revue, but plenty of margin at $40,000.

"Make Mine Manhattan," Broadhurst (28th wk) (R-1,160; $6). Still getting by amply; $22,000.

"Mister Roberts," Alvin (23d wk) (CD-1,357; $4.80). Not even a general slump and steamy weather has interrupted the capacity pace for this comedy; nightly standee trade is the only variable factor; $34,500, as usual.

"Strange Bedfellows," Morosco (28th wk) (C-935; $4.80). One of the marginal shows that has been holding on with two-for-ones; about $7,500 again.

"Streetcar Named Desire," Barrymore (34th wk) (D-1,064; $4.80). The other constant capacity draw; $27,200 gross includes standees.

"The Heiress," Biltmore (43d wk) (D-920; $4.20). Held to about $9,500 again; management hoping to hold on until start of the tour, in late September.

"The Play's the Thing," Booth (13th wk) (CD-712; $4.80). Louis Calhern, the star, has been making curtain speeches to plug the comedy's skedded return Aug. 23; up a bit to $9,100; closes tonight (Wed.).

"The Respectful Prostitute," and **"The Happy Journey,"** Cort (19th wk) (C-1,064; $4.20). Double-bill got a nice rise to $9,500; Richard Harrity's "Hope Is the Thing with Feathers" due to replace "Happy Journey" as the curtain-raiser starting Aug. 9.

Rain Nips 'Conn. Yankee' In Louisville, $18,000

Louisville, July 27.

Rainy weather broke the heat spell, but put a crimp in the attendance at Iroquois amphitheatre last week, where "Connecticut Yankee" drew a medium $18,000. Clouds threatening rain during first part of the week, and usually just before show time, dampened the ardor of patrons who didn't relish the thought of getting a wetting during the al fresco performance.

William Gaxton had the lead, supported by Xenia Banks, A. J. Herbert, Edward Andrews, Gloria Hamilton, Charles McClelland, Betty Ann Busch, John Haynes, Walter Long, Betty Luster, Audrey Johnson, plus the local ensemble and ballet corps.

"Student Prince," with Edith Fellows, Robert Shafer, Betty Ann Busch, Alexander Gray and Detmar Poppin, is the attraction for week starting Monday (26).

'PVT. LIVES' WOW 27G IN FINAL L.A. WEEK

Los Angeles, July 27.

The tourists boosted L. A. legit business last week. Indications are next four weeks will at least will see hefty business on all fronts.

"Private Lives" finaled at the Biltmore Saturday (24) with a fine week's take of $27,000 for a three-week total of $77,000. First two frames were on Theatre Guild subscription. House rekindled last night (26) with "Carousel," in for four and one half weeks, while across the street the Philharmonic Aud went back into business with the world premiere of "Magdalena," final offering of the L. A. Civic Light Opera Assn.

Estimates for Last Week

"Blackouts of 1948," El Capitan (318th wk) (1,142; $2.40). Can't do better than this $17,000 but advance sale is growing daily.

"Cupid Thumbs His Nose," Coronet (1st wk) (255; $3). Critics aped "cupid" and despite the $4.80 tap for all seats on opening night (21) piece rated only a middling $2,100 for first four days.

"Lend An Ear," Las Palmas (6th wk) (388; $3.60). SRO $6,300 again.

"Private Lives," Biltmore (3rd wk) (1,636; $4.20). Subscription-free final week registered sweet $27,000.

"Separate Rooms," New Beaux Arts (10th wk) (560; $3). Climbed again to $5,000 with weekend SRO.

"The Vagabond King," Greek Theatre (21st wk) (4,419; $3.60). Second offering of the open-air theatre opened below hopes due mostly to cold weather; $34,000.

Polio Scares San Diego; 'Carousel' Only $19,000

San Diego, July 27.

Polio scare here has slapped down all local show business. "Carousel," playing the Russ auditorium, was badly hit, getting only $19,000 in seven performances.

Show is currently at the Biltmore, Los Angeles.

Current Road Shows

(July 26-Aug. 7)

"Annie Get Your Gun" — Shubert, Chi. (26-7).

"April Fool" — Lobero, Santa Barbara (5-7).

"Blackouts of 1948"—El Capitan, L. A. (26-7).

"Carousel" — Biltmore, L. A. (26-7).

"High Button Shoes"—Gt. Northern, Chi. (26-7).

"John Loves Mary"—Harris, Chi. (26-7).

"Magdalena"—Aud., L. A. (26-7).

"Oklahoma!" — Erlanger, Chi. (2-7).

"Oklahoma!"—Aud., Sacramento (26-31); Metropolitan, Seattle (2-7).

"Private Lives" — Metropolitan, Seattle (26-31).

"Sundown Beach" — Shubert, Bost. (2-7).

"Sweethearts" — Curran, Frisco (26-31).

"Winslow Boy" — Geary, Frisco (26-31); Aud., San Diego (2); Fox, Santa Barbara (3); Aud., Pasadena (4); Aud., Oakland (5); Aud., Sacramento (7).

'Okla.!' 30G, Oakland

Oakland, July 27.

"Oklahoma!" playing the Auditorium here last week, racked up a gross of $30,000 for eight performances.

Musical moved to the Metropolitan, Seattle, for this week.

Plays Out of Town

Cupid Thumbs His Nose

Hollywood, July 22.

Les Mitchel production of comedy in three acts (four scenes) by Norman Rainey. Stars Lenore Aubert and John Newland, features Suzanne Dalbert. Directed by Mitchel; setting by Geoffrey Alan. Opened at the Coronet, Hollywood, July 21, '48, $3 top.

Marie Winterbottom......Suzanne Dalbert
Peter Winterbottom........Norman Rainey
Roberta Harding..........Isabel Randolph
James Manning..........William E. Green
Tony Warren...................Don Shelton
Jessica Stevens..............Lenore Aubert
Michael Stevens..............John Newland
Dr. Jeffers.........Francis "Dink" Trout

Just why radio producer-director Les Mitchel picked this Norman Rainey script with which to make his bow here as a legit producer will probably remain a mystery.

Billed as a "sophisticated comedy," the play is actually neither. It's alleged sophistication stems from the fact that that wicked word "sex" is bandied about considerably and from the fact that the basic premise deals with a couple of newlyweds who vow to keep their marriage unconsummated for a full year; the idea, of course, is to keep the marriage on a high level. Or something. At any rate, having stamped his main characters as a couple of dopes with the establishing scenes, author Rainey goes on to fill their mouths with dull lines and situations that fail to generate any audience sympathy or interest. There are one or two good laughs—but the essential quality of a sophisticated comedy, the well-known kick in the leer, is sadly missing.

Mitchel has gathered a competent cast together for the piece, but how much can mortals do? Lenore Aubert is a charming bride, and John Newland is an okay bridegroom. Suzanne Dalbert is a very cute French maid, and Don Shelton comes through with another rich, playboy role while Isabel Randolph, William E. Green and Francis "Dink" Trout all do their best to make the lines credible. Author Rainey plays a middle-aged butler to whom the pert French maid is married. The role is unbelievable but that's still no excuse for Rainey's offering a poor man's imitation of Eric Blore.

By far the best thing about the production is Geoffrey Alan's swell penthouse set.

The temptation is strong to make the obvious parody of the title. *Kap.*

Magdalena

Los Angeles, July 26.

Edwin Lester production of musical in two acts. Stars Irra Petina, John Raitt, Dorothy Sarnoff and Hugo Haas; features Gerhard Pechner, Melva Niles, John Arthur, Henry Reese, Ferdinand Hiet. Staged by Jules Dassin. Book by Frederick Hazlitt Brennan and Homer Curran; music, Heitor Villa-Lobos; lyrics, Robert Wright and George Forrest; scenery and lighting, Howard Bay; choreography, Jack Cole; costumes, Irene Sharaff; orchestrations, Arthur Kay; choral direction, Robert Zeller. Opened at Philharmonic auditorium, Los Angeles, July 26, '48; $4.80 top.

Like the South American river from which it takes its name, "Magdalena" is big, sprawling and colorful. Like a South American jungle, it is tangled, overgrown, overful of exotic scenes. A lot of work with literary machetes is indicated before the production even begins to approach success of Los Angeles Civic Opera Assn's. "Song of Norway" hit.

In plotting production, L. A. Civic Co. was unable to find an appropriate description, settling finally for "Musical Adventure." Reason for indecision is clearly obvious. "Magdalena" is a combination of opera, operetta, musicomedy, pageant, spectacle and perhaps even oratorio. Unfortunately, vehicle is artistically dilettante, dabbling in many mediums but never achieving perfection in any.

To back the mild book revolving around the love affair of an Indian girl converted to Christianity and her bus-driving boyfriend, producer Edwin Lester persuaded famed South American composer Heitor Villa-Lobos to turn out the score. Result is excellent semi-classical music that may delight a few lorgnetters who venture on Broadway but will disappoint out-of-town buyers. There isn't a hit tune in the lot, nothing that lingers in memory. Pattern, lyrics by Wright and Forrest, who did similar "Norway," is interesting at times but unavailing.

Extremely slim chance of returning better than $300,000 investment rests on the show's spectacle. It's a colorful production of brilliant costuming and breath-taking sets. Pruning is in order here, too, however, for the spectacle becomes overpowering.

Tenderly, carefully directed by Jules Dassin, painstakingly selected cast rates high. Dorothy Sarnoff gets plenty of chances to display her lovely voice as the convert. John Raitt is robustly excellent as the machine-loving Indian whose "Gasolina" is the sole modern touch around the Andes. Irra Petina is fine as a highclass Parisian cook-courtesan who charms the comic-heavy, Hugo Haas. Latter extracts the fullest from his laugh lines. Others earning notice are Gerhard Pechner as a padre, Melva Niles as Miss Sarnoff's friend, Gene Curtsinger and John Arthur.

Jack Cole's choreography is exciting and fits scene perfectly. Miss Sharaff's costumes are gorgeous and Howard Bay's setting steals applause. Arthur Kay's conducting is topnotch.

All the elements are here but it just doesn't add up. "Magdalena" is a production triumph if nothing else. No expense has been spared. But the return in today's entertainment market, where stub-buyers are shopping around, makes it extremely dubious. *Kap.*

Strawhat Review

Madam Ada

Peaks Island, Me., July 24.

Robert Paine and George Bellak production of comedy in three acts by Aurand Harris. Features Ella Lithgow, Pat Pierce, and Robert Paine. Directed by Paine; setting, Richard Carleton. Opened at Greenwood Garden Playhouse, Peaks Island, Me., July 20, '48; $1.50 top.

Linda Rogers.....................Nancy Born
Mr. Minton ....Robert Paine
Essie Westbrooke............Patricia Pierce
Grover Watson.....................Bill Curran
Ada Westbrooke..................Ella Lithgow
Octavia Bentley.............Evelyn Pelkey
Eula Clevenger...........Barbara Willock
Otho Clevenger...........George Keymas

Attaching "prior to Broadway" tag to this modest offering is like a kid talking of entering his wind-up toy in the Indianapolis Races; it just isn't that hefty a vehicle. Which isn't a condemnation, either, as the miniscule start at least isn't a wheelbarrow or a turkey. In fact, without too much revamping, Aurand Harris' folksy yarn of a salty Madam Fixit, who returns to the bosom of her prissy Yankee household after 15 years of carny crystal-gazing and random sinning to organize the lives of her stock relatives and their neighbors, could qualify as passable radio-serial fare.

Ella Lithgow creates a believable Madam Ada, from honest swigs at booze through a first-act-curtain curse to hypnotizing the local banker into providing a new organ for the church. Pat Pierce plays the sedate maiden sister who becomes progressively more raffish as the ball-gazer gets religion for personally promising returns. Robert Paine's doltish church organist exchanges realism for laughs, boring the audiense along with the ladies of the cast.

Direction is spotty, with anachronisms creeping into the 1905 scene. George Keymas wears a ghastly distracting cueball makeup that Karloff would disown; this while lines have him a character who is forced to fend femmes off with a checkbook. Juve duo, Nancy Born and Bill Curran, also appear inadequately.

Single set by Richard Carleton economically is contrived and effective. *Don.*

Plays Abroad

Written for a Lady

London, July 15.

Michael Hickman production of new play in three acts by Leo Marks. Directed by William Mollison. At Garrick theatre, London.

Ben..............................Clifford Mollison
Mrs. Palmer................Christine Bennett
Miss Evans......................Barbara Hicks
Connie.......................Margaretta Scott
Sam..................................Barry Morse
Owen Russell......................Hugh Latimer

A warm, sentimental story of Jewish family love with a wholly improbable plot that might be better interpreted via the screen. Its chances of making good might be higher in the U. S. than here where its appeal has more limited scope.

Obviously written as a plea for tolerance and unity between the races, this shows a lovable old Jewish tailor bravely trying to support his workshy son and motherless granddaughter. After serving an unmerited prison sentence the boy has turned into a small time racketeer and thief. His faith and self-respect had been restored by a ministering angel in the form of a nationally famous philanthropist who, had unaccountably married him. On her death he goes from bad to worse.

Romance appears in the form of a newspaperwoman tracking down the family as her paper is publishing the deceased woman's life story and wants intimate details. Title derives from a last letter, known to have been left, which the husband has never opened showing his one decent trait in refusing to commercialize it. The couple fall in love, after usual, misunderstandings of motive, and receive the old man's blessing despite the girl being a Christian and, though a sad note is struck with the death of the child, harmony abounds. Famous letter was in reality a message to the "lady" the dying woman hoped her husband would eventually find happiness with. Curtain falls as the girl tears open the envelope.

Chief merit of the play is the brilliant characterization by Clifford Mollison of the aged Jew, his path having always been set in light comedy roles. Barry Morse does his best with the son—a part that cries out for a John Garfield type. It is a conscientious, if uninspired performance. Margaretta Scott is suitably attractive and searching as the reporter. Other roles commendably done in the right atmosphere, admirably directed by. William Mollison. *Clem.*

The Drums Are Out

Dublin, July 12.

National Theatre Company production of three-act play by John Coulter. Produced by Ria Mooney; settings by Carl Bonn. Opened at Abbey theatre, July 12, '48.

Sergt. Thomas Sheridan...Brian O'Higgins
Mrs. Sheridan, his wife.......Eileen Crowe
Jean, his daughter...Maire Ni Dhomhnaill
Constable Nixon..............Pilib O'Floinn
Dennis Patterson......Raghail Breathnach
Matt McCann.................Harry Brogan

This melodrama, suggestive of the early Sean O'Casey style, deals with the bitter religious-political feuds in Belfast (northern Ireland) in the early 1920's. It fails to click although a first-night audience gave it a good reception. The day on which the action of the play takes place is July 12 when Belfast Protestants celebrate the anniversary of a 258-year-old battle.

Story deals with a somewhat worn idea. The daughter of a Protestant policeman is secretly married to a leader of the rebels. In what the Irish are pleased to call "the troubles," the rebel, Raghall Breathnach, is wounded and crawls to the policeman's house for shelter. The customary love and duty tussel follows in the policeman's heart, love for his daughter permitting the rebel to stay the night (and be rescued by companions), duty sending him to report his misdemeanor at the station house after the bird had flown. An extraneous character in the person of a bird fancier, Harry Brogan, brought a little humor to the piece.

Acting was restrained and effective, particularly by Brian O'Higgins, Eileen Crowe and Maire Ni Dhomhnaill. As a melodrama of the period in which this play is set, this will get by with Irish audiences. The drums of the title, big drums known as Lambegs which are beaten by Orangemen in their July 12 celebrations, made a personal appearance from their off-stage role to share the author's curtain call. *Swee.*

Don't Be a Chorine

(Continued from Page 99)

clothes, and pay for accompanists), $3.23 for medical and dental expenses (including medicine and hospitalization insurance), $4.91 for clothing (including dry cleaning) and $14.84 for miscellaneous, including transportation, hairdo and beauty treatments, laundry, union dues, makeup, publicity photos, support of dependents, recreation and charities.

Estimated Figures

Although the figures are nearly all estimates, in many cases obviously based on hurried mental computation, they do not appear to be excessive. For instance, one girl in "Look, Ma, I'm Dancin'" reported spending $20 a week on clothes, while several others claimed expenditures of $15 a week for the same item. On the other hand, 36 of those polled failed to include any investment at all for wardrobe (possibly because they misunderstood the idea of the survey). Similarly, although one man reported $20 a week medical expenses (his wife underwent an operation), many others reported no outlay whatever in this category.

The highest rent reported was $30 a week (for married people with children), but most rents are stated to be between $10 and $20 a week, with many less than $10 and a few (either boys and girls who live with their parents, or married girls who don't contribute to the rent) having no expense in this classification. Of the 112 who reported, only four individuals said they are able to save anything—$5 a week in each case.

The survey reveals a fairly clear difference in the average amount spent for lessons by the chorus members in various shows. For instance, the members of "Allegro" reported spending an average of $26.53; "Annie" and "Brigadoon," $23; "Finian," $16; "Shoes," $26.21; "Inside U. S. A.," $21, and "Look, Ma," $10.16.

Training Expenses Up

It's explained that the required expense for this special training has been steadily rising in recent years as the use of choruses in musicals has increased and become more ambitious. For instance, where chorus girls once had to know only tap dancing, they must now also do ballet, modern and frequently some acrobatic. Also, they're often called on to sing, do some pantomime and even read lines. More or less parallel situation exists for singers.

Many chorus singers and dancers spend more for this training than for food, despite the obvious necessity for a present-day performer to be in perfect health in order to have the requisite vitality and stamina for the contemporary style of musical shows. Dancers usually attend classes in ballet, tap, etc., or rent rehearsal studios for practice sessions. Practice shoes and clothes are another regular expense. Singers must have individual instruction, have to pay an accompanist and buy sheetmusic. Both groups also frequently take dramatic coaching, language lessons, etc. Doctor bills are sometimes a serious item for chorus members, as dancers frequently get hurt and singers must be particularly careful to avoid colds, etc.

Although the salary minimum for chorus members has been $60 a week for several seasons, most managements have been paying more than that. However, there has never been any comprehensive data on the subject, or on overall income or employment of chorus people. However, the CE study showed that on June 21 there were 271 chorusers employed in New York productions and 229 on the road. That's a total of 500 working out of a paid-up membership of 2,000 (there are about 5,000 on the CE membership rolls, of which about 3,000 have inactive status and are presumably semi-permanently unemployed).

$82 Average Per

The average gross salary of the employed chorusers for the period surveyed was $82 a week, both in New York and on the road (living expenses have not been estimated for the road, but they're probably higher, even though chorus people cannot continue their training or practice out of town.

A check of the 11 members of the CE executive committee (probably a higher-earning group than the unions' general membership) reveals that in the last six years they have made an average of $28.60 a week each. The most employment any of the group had was 210 working weeks out of a possible 312 (the lowest was 81). The group's aggregate earnings for the period were $16,402.38, and the most any single member earned was $2,172.50. The highest average income for any individual was $41.78 and the lowest was $12.19. No one knows what the average earnings have been for the general membership.

According to the latest Heller report (a continuing survey by the Univ. of California), the annual living expense for the average single working girl in the U. S. is $2,164.84 (as compared with the annual average of $4,302.48 for chorus members employed in New York, as based on the 112 replies reported above). That includes $85 for savings, but only $262.63 for clothes and nothing for lessons, etc.

To supplement their theatrical earnings during Broadway engagements, chorus people do various other kinds of work, particularly modeling, acting or singing in radio, performing in night clubs, teaching and coaching dancing or singing, renting out their studios, doing commercial photography, ushering, sales-clerking, etc. Others get financial assistance from husbands or wives, and some get partial support from parents.

For those who do other work, however, there are additional complications, as this activity usually involves extra expense of its own, and also interferes with the training and practice that singers and dancers must do to keep in condition. Some of those employed keep going by dipping into savings, others by using GI loans. How they get by between engagements is a mystery.

The committee which conducted the survey includes Paula Parnell, Clara Cordery, Brayton Lewis, John Schmidt, Vivian Cherry and George Bockman, chairman. It is also working on an education campaign for the membership, to cover the next two years.

Miami Boites

Continued from page 1

former seasons with lineups as potent as the pacesetters.

Murray Weinger, Copa op, is anticipating a tough season and sending Barry Gray to New York Aug. 1, as a "goodwill" ambassador. Gray, who, with Weinger, turned down the Edison hotel Green Room deal several weeks ago, when the Kramers insisted on too long a run, will go to the big town anyway. He'll be around until Oct. 16, spreading the word about the new room via shots on the air and in person.

Clover Club, which had Jackie Miles, the Vagabonds and Gracie Barrie in a 12-week engagement last season, is again entering the top bidders, with the "names" on their list those in the Copa Beachcomber plans. Colonial Inn, if it opens, will as usual, have the toppers back. However, there's doubt if the oversized casino will be allowed to "go." If not, plans call for the reopening of the smaller La Boheme, nearby, with just one big name featured.

Lesser rooms around town are, in the meantime, planning to go after the middle salaried names who in this area, are still a good draw, such as Gene Baylos, B. S. Pully, and the like. Some may offer top dough for solo topper, to get their share of the biz.

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Broadway

Dick Dorso, of Century Artists, east for a couple of weeks.

Vinton Freedley has dropped plans to go to London late this summer.

Arthur W. Kelly, United Artists exec v.p., celebrated his 23d wedding anni Sunday (25).

George Brown, Par studio publicity chief, planes in Friday (30) for a week of h.o. biz huddles.

Phil Dunning, after he finishes a writing stint at 20th-Fox, is coming east with his Frances for vacation.

Brock Pemberton says he doesn't mind his current Grand Jury stint, as the hours are short and there's no lawyer oratory.

Lynn Farnol, Goldwyn pub-ad chief, back at his desk this week after session of studio confabs and fortnight vacation in Colorado.

The Howard Lindsays (Dorothy Stickney) to the Coast for a month. The Russel Crouses (Anna Erskine) summering at Wilton, Conn.

Metro homeoffice publicity chief Herb Crooker vacationing on his sailing sloop around Long Island.

Metro studio exec Albert Lewin in from the Coast.

American showmen painfully are scratching their heads over the initial Technicolor opus from J. Arthur Rank's Ealing Studios titled "Saraband for Dead Lovers."

Sidney Franklin, Metro producer, arrives from the Coast Aug. 7 with his wife, enroute to a vacation in Rio de Janeiro. Couple had originally planned to travel to Paris.

Producer James Nasser in from Coast for huddles with United Artists execs on distribution plans for his initial pic, "An Innocent Affair," which will be released shortly.

Philip Dorn, who last appeared in RKO's "I Remember Mama," sailed last week for a two-month visit to Holland. There's a possibility he may appear in a locally produced film there.

Schwartz & Frohlich, w.k. theatrical attorneys, moved from 1440 Broadway to their own building at 19 E. 70th St., this week. Shift necessitated by lack of expansion space at their former quarters.

Metro producer Edwin Knopf first of the "Edward, My Son" troupe to return from the British lensing job. He's due in on the Queen Mary today (Wed.) and returns tomorrow to the Coast.

Memorial services for the late Sam H. Harris will be held tomorrow (Thurs.) at 5:30 p.m. by the Jewish Theatrical Guild in its chapel in the Palace Theatre Bldg. Rabbi Abraham Burstein will officiate.

Fred Putnam, manager of the Strand theatre, Port Arthur, Tex., seeking his uncle, John W. Ransome, who appeared in the original "Prince of Pilsen." Latterly he was with John Golden legit productions.

Robert Sokoler, former managing director of the legit producing organization called "Your Theatre, Inc.," now editing a weekly newsletter distributed to subscribing exhibs by a foreign film buying and booking combine.

Ida and Eddie Cantor are vacationing in the Norse countries. Comedian found that a girl cuts his hair and another gal ("much older," says he), gives Swedish massages at the Grand hotel, Stockholm, where he is. Cantor asks, "Does Jessel know of this?"

Henry Senber, currently press-agenting the Starlight Operettas at Dallas, will be ahead of the Maurice Evans "Man and Superman" tour, with Robert Rapport, g.m. Opens 29 in Princeton and after going to the Coast and back, ends May 28 in Boston, but may do a pop-price finale at the City Center.

Maria Vincenza Trotta, 20-year-old daughter of Vincent Trotta, National Screen Service art director, has become engaged to Harold Douglas Hall of Rossville, Ga., a classmate at Tennessee-Wesleyan College, Athens, Tenn., from which the couple was graduated in June of this year. Wedding will take place in Flushing, L. I., in late summer.

Westport, Conn.

By Humphrey Doulens

Carol Irwin here.

Tim Durant in from Hollywood.

Jose Iturbi vacationing at Milton Diamond's.

Edith Meiser visiting the Brock Pembertons.

Frank LaForge, composer-pianist, penning his memoirs.

Leonard dePaur, director of the new Infantry Chorus, weekending here.

Karen Chapman, daughter of the John Chapmans, vacationing in Denver.

Lawrence Langner and Armina Marshall hosts to the theatrical colony at Sunday lunch.

Joshua Logan and Nedda Harrigan spending a few days at their farm at Brookfield Center.

The Silvermine Sillies, annual revue of artists' colony, will be directed this year by Paul Kwartin.

Kathleen Comegys signed for femme lead with William Gaxton in revival of "Seven Keys to Baldpate" at Country Playhouse.

A street parade of vintage automobiles at Norwalk (24) celebrated opening of James Melton's Automobile Museum which has been designed by John Harkrider.

Miami Beach

By Larry Solloway

Famous Door, shuttered several months, may reopen in a few weeks under new management.

Clover Club will probably close by end of month for refurbishing and reopen for Legion convention.

Five O'Clock Club pacted DeCastro Sisters to open Wednesday (28). Room is doing the best biz in town.

Beachcomber shuttered Saturday (24). Plans for future call for extensive rebuilding and reopening for American Legion convention in October.

The Jacobs clan, which sold their Lord Tarleton hotel to the Kipness group, reported ready to build further north on the Beach for 1949-50 season.

Paddock club hypoing biz with booking of B. S. Pully and Gump. Duo, who have considerable following even in summer months here, open Thursday (29).

Barry Gray, Copa—WKAT commentator-disker, set to write column for local mag, "The Shore Thing," covering political and current events. Seasonal publication resumes in November.

Gene Baylos, who clicked at Mother Kelly's, mulling offers from Five O'Clock as well as the Kelly freres for next season. Comic is asking stiff hike in pay, based on draw value built last season.

Recall petition for Miami city commissioners who favor "open" town during season, stymied by court action temporarily. Local papers pounding away at so-called "unlawful element" via feature and news column exposes.

Chicago

Gene Autry set for Oriental theatre, Aug. 26.

Art Steagall, Oriental manager, off to New York on talent deals.

Mrs. Harold Butchin, wife of Universal flack, here for operation.

Bill Green, former M-G-M exploiteer, now with Pollack Circus.

Alan Ladd and "One Woman" company in for 10 days of local shooting.

Joe Flynn agenting "Oklahoma!" which opens at the Erlanger Aug. 2.

Candice Montgomery subbing for Audry Meadows of "High Button Shoes" while latter vacations in New York.

Merriel Abbott, producer of floorshows for Hilton and Statler hotels, off on another European talent hunt this week with husband, Dr. Philip Lewin.

Will Rogers Sanatorium Fund Drive teed off via luncheon Thursday (22). Speakers were William Rodgers, M-G-M sales manager; Charles Reagan, Paramount sales manager, and Robert Mochrie, RKO sales head.

South Africa

By Joe Hanson

Sponsored by Greek government, Athens Ballet to appear here in August.

Stanislaus Niedzielski, Polish pianist, doing third concert tour of South Africa.

William Pagel celebrated 50 years of circus life at a party in the ring after show in Pretoria. Pagel came to South Africa in 1905 as a strong man.

Season of Ballet will be staged in Cape Town in September by Johannesburg and Cape Town dancers under direction of African Consolidated Theatres.

Leontine Sagan, British legit actress, at present producing for South African National Theatre, suffered fractured leg in auto accident while on way to show in Pretoria.

Cinema business upped by good lineup of pictures including "Walter Mitty" (RKO), "Perils of Pauline" (Par), "Brother Jonathan" (British) and "Stone Flower" (Russian).

Donald O'Connor, Universal star, due to arrive in Cape Town July 26 and will make personal appearances when his new film "Are You With It" opens. Visit has been arranged in connection with a Hollywood beauty contest.

London

The Lunts in town looking up old friends.

Dana Andrews here to star in "Britannia Mews" for 20th-Fox.

Royal Family took the Shah of Persia to see "Annie Get Your Gun" at the Coliseum.

Gabriel Pascal took Ingrid Bergman to tea with G. B. Shaw at his home in Hertfordshire.

Jack La Rue notified by Ministry of Labor he must not continue working here after Aug. 14.

Mary MacArthur went with mother to the Royal Garden Party at Buckingham Palace July 22.

Andrews Sisters got in on Queen Elizabeth July 21 with a repertoire of 27 songs for their month's booking at the Palladium. Decca's Jack Kapp also aboard, among many other showfolk.

Capt. Woolf Barnato in town being consulted on script for the filming of life of his father, Barney Barnato of South African diamond fame. Frederick Brisson is to make the pic over here.

The sellout prior to opening of the Jack Benny engagement at the Palladium created a house record.

Binnie Hale out of "Four Five Six" at Duke of York's with case of bronchitis, but carried on missing only one performance.

Romano's, a famous nitery of Edwardian days and closed for many years as a restaurant, bought by an American export company for offices. Efforts to obtain a license to continue operations as it was before the war have failed.

Mexico City

Daily fee of player who Spanish dubs star roles in U.S. pix is about fixed at $45.

Fernando Soler, dean of Mexican actors, readying to build a cinema here.

Michael Sokol, WB skipper, back from a study visit to the company's Hollywood headquarters.

Four big local nabe cinemas must shutter unless they allow their help a 50% pay lift.

Comic Roberto Soto, Mexico's fattest actor, readying a Mexican revue company for a tour of Spain.

Maria Felix, topper Mexican pic actress, now in Spain doing a pic for $250,000, selling her mansion here.

Al O'Camp, publicist for RKO here and the Hotel Reforma, ordered to L.A. by his medico for ulcer treatment.

Tito Guizar and Emilia Guia, blonde Spanish stage-pic commedienne, topping at the Teatro here where Lupe Velez started.

Max Gomez, the new Mono mgr., has inked with Tomas (Tommy) Milmo for exhibition of Mono and A.A. pix on Milmo cinema chain.

Government reports organization in Mexico of 203 industrial-commercial enterprises totally capitalized for $200,000,000 (U.S.) during year ended May 31.

Javier de Leon, Margot Rivas and Graciela Entrada presenting a Spanish Ballet, featuring Ravel's Bolero for the first time in Mexico at the government's Palace of Fine Arts (National Theatre).

Maestro Julian Carrilo awarded the gold Civic Merit medal by the local government as homage to his invention of the 13th Cord, a new musical system and his general service toward advancing music in Mexico.

Jose Ruben Romero, author-diplomat (ex-ambassador to Cuba), is revealed as the highest paid Mexican pic script. He regularly collects $7,000 per script. Dolores del Rio banquetted by Manny Reiner, SRO Latin-American-Australasian supervisor, and Alfred Holguin, company manager here. She recently sold SRO Mexican distribution rights to the pic she made in Buenos Aires.

Tokyo

By Russell Splane

Reported here that Hidemaro Konoye, Nipponese conductor, has been invited by Leopold Stokowski to "fly to America as soon as the Japanese are permitted to travel abroad."

Listening fees which Jap radio owners must pay to support the Broadcasting Corp. of Japan were hiked July 1 from 17.50 yen to 30 yen (11c) a month, following the government's recent increase of official commodity prices.

Occupation personnel, who count among their blessings the fact that the Armed Forces Radio Service broadcasts no commercials, singing or otherwise, had the spell broken recently when the local Post Exchange launched a weekly air show to plug its merchandise introduced by a vocal combo singing a corny PX theme song.

Japanese radio listeners, whose sets went dead for more than an hour throughout Japan one night recently when the entire BCJ network went off the air, are still mildly puzzled by the explanation that "broadcasting stopped due to the overflowing of water from the imperial moat into the manhole at Hibiya junction in Tokyo."

A Tokyo theatre manager, who hit upon novel idea of mailing razor blades to 1,000 prominent citizens to advertise opening of "Razor's Edge," reaped nothing but trouble for his pains. Frightened recipients hastily phoned the theatre for an explanation, and friends of Prime Minister Ashida and State Minister Nishio, both of whom received blades, accused the manager of suggesting that the ministers commit hara kiri or resign.

Washington

By Florence S. Lowe

Carl Blanchard, of local Warner staff, leaving to enlist in Coast Guard.

Harry James will teeoff fall series of Name Bands, Inc., at National Armory Oct. 2.

Treasurer of the new Progressive Party is Clark Foreman, manager of the Dupont, local art cinema.

FCC announced appointment of Basil P. Cooper, Commission lawyer, to its staff of hearing examiners.

Max Youngstein, Eagle Lion ad-publicity chief, in town past week on company's national Bill Heineman campaign.

Local Variety tent has a goal of $100,000 for this year's fund raising drive, according to Welfare chairman Fred S. Kogod.

Potomac River Line falling in with the trend, returned to its prewar name band policy Saturday (24) night with the Freddie Slack band.

Orch leader Noble Sisele will emcee town's second annual Music Festival, sponsored by National Negro Opera Co., at Griffith Stadium, Aug. 2.

Author Reginald ("Ladies in Retirement") Denham in to see his wife, Mary Orr, currently strawhatting in nearby Olney's version of "Chicken Every Sunday."

Basil Langston, director of England's famed Birmingham Repertory theatre, a guest at Catholic U where he is staging "Heartbreak House" with Father Gilbert Hartke's student thespers, skedded for Aug. 1 debut.

Minneapolis

By Les Rees

Old Log strawhatter doing "Warrior's Husband."

Don Ragon band into Prom Ballroom for one-nighter.

Plantation strawhatter offering "Three Men on a Horse."

Eddy Howard band Aquatennial Coronation Ball attraction.

Northwest Variety club held annual golf tournament this week.

Three Lind Bros., Dolly Barr and Nick Stuart orch into Club Carnival.

Alan Ladd, Sue Carol and Arthur Godfrey here for p.a.'s at Aquatennial celebration.

Lightning struck WMIN's transmitter and knocked station off the air for half-hour.

Ringling, B & B circus in Minneapolis for two days and in St. Paul for one this week.

Alice Tyrrell, Dick Winslow into Hotel Radisson Flame Room with Pierson Thal orch.

Big loop meat market has pianist offering musical entertainment, probably in effort to soothe customers savagery because of high prices.

Alex Schreiber flew in from west coast to turn over his Lyceum, local legit roadshow and film house, to new lessee, David Nederlander. "Oklahoma!" relights it Aug. 30.

Patricia Robinson, Dorothy Poynton Hill, Charlie Diebl, "Stubby" Kruger, Jimmy Patterson, Gil Maison, Sylvia Manon Trio, Francisco & Dolores and Preston Lambert featured in annual "Aqua Follies" at Aquatennial.

Rome

By Raul Quattrocchi

William Goetz here.

Josephine Baker at the Casina delle Rose.

Merle Oberon, back from Switzerland, announced her intention of making a film here.

Paul Muni working on screenplay of "Nobel," which he wants to produce here for Columbia release.

The Roman Film Club had its last summer meeting at the Supercinema with a preview of "Le Diable au Corps."

First annual meetings of U. S. film companies here since war. Warners, RKO and Ceiad-Columbia teed off the confabs.

Charles Delac in to meet Titanus' executives on production of Pierre Louys' "Aphrodite" here.

Hollywood

George Jessel back from Paris.

Paulette Goddard in from N.Y.

Janet Leigh divorced Stanley H. Reames.

Barbara Lawrence divorced John Fontaine.

Jane Conne's new film name is Jane Weeks.

Frank Fay in town for a seven-week vacation.

Hillary Brooke divorced Jack Voegtlin in Las Vegas.

Valentina Cortese in from Italy for American film bow.

George Dolenz leaves for Rome Aug. 10 to visit family.

Billy de Wolfe back after personals in Chicago and Detroit.

Michael Kirby planed to Toronto where his father is seriously ill.

Bing Crosby and Bill Morrow vacationing on the Groaner's Nevada ranch.

Harry Warner on his ranch recuperating from recurrence of stomach ulcer.

Frances Morris, formerly with Columbia, new managing editor of Photoplay in Bevhills office.

Audie Murphy in from Paris where he was guest of the French government on Bastille Day.

Wife of Pete Ermatinger, manager of the Biltmore theatre, slated for second operation this week.

James Geller and Marvin Wald to Washington for huddles with Drew Pearson on forthcoming picture.

Gale Gifford engaging cast for new farce which will star Charlie Ruggles and premiere in San Francisco in September.

Morgan Conway decorated by Grupo America, a Pan-American cultural society, for fostering good relations across the border.

Four showmen, who just learned they once lived within six blocks of each other in St. Paul, Minn., in the '30s, gathered for confab at L.A. Biltmore: Pete Ermatinger, manager; Jim Keefe and Charlie Mulligan, with the "Private Lives" company, and publicist Bill Kane.

Bucks County, Pa.

Fred Stone in to catch daughter Carol in "Skin Of Our Teeth" Sat. (25) at New Hope.

Fred Finklehoffe in at Springtown farm, Friday (23), after 10-day biz to Hollywood.

Bill Chapman, spouse and kids, back from Paris after two-year stint for Time-Life, to New Hope home.

Ezra Stone back from Charlottesville, Va., staging job. Actor-director has bought new farm near Newtown.

Harvey Stephens in Mon. (26) for "O Mistress Mine" playing Alfred Lunt part opposite Kitty Carlisle, opening Aug. 2.

Irving Berlin weekending with Moss Hart. Ditto Leo Freedmans at Theron Bambergers and Carl Fisher at John Roots.

Jean Parker down from Mountainhome, Pa., Sun. (25) for dress rehearsals at Playhouse of "By Candlelight," current bill.

David Heilweil and Norman Rose in for confab with director Franklin Heller, who is to stag Thomas Wolfe play for New Stages this fall.

Ken Nicholson's new play, "The Gilded Cage" slated for preem at Playhouse, Aug. 23. Playwright lives at nearby Raven Rock, N. J.

Raymond Van Sickle checked out Sat. (24) after 7 weeks with New Hope troupe for vacation prior to "Summer and Smoke" rehearsals in N. Y.

Manhattan barrister Bob Augenblick performed emergency delivery on Old York Rd., Mon. (19) eve. enroute to Doylestown Hosp. Wife and son, Peter, doing fine at Rockwood home.

John C. Wilson down from Westport for confab with Thornton Wilder. Wilder checked out Mon. (26) for Princeton to catch undergrad production of Gertrude Stein play, "Yes Is For a Very Young Man."

Susan Palmer putting Newtown home on the block so as to move closer to New Hope at Penn's Park.

Frances Reid off to Olney, Md., last week to star opposite Jose Ferrer this stanza in "Importance of Being Earnest."

Atlantic City

By Joe Walker

Estelita into Bath and Turf Club.

Benny Rubin in final week at Clicquot Club. Belle Baker follows in Saturday.

Carmen Cavallaro and Mills Bros. on Steel pier. Combo expected to set new record.

Motor rolling chairs will hit the boardwalk soon. City last week passed ordinance permitting them.

Hotelmen see biz slump. Chelsea's Joseph Kaufman says rooms are off 10 to 20%; food off 30%, but liquor sales doing okay.

FRANKIE LAINE

with CARL FISCHER at the piano

at WORLD-FAMOUS COCOANUT GROVE AMBASSADOR HOTEL • LOS ANGELES

VARIETY
Wednesday, July 21, 1948

Cocoanut Grove, L. A.
(AMBASSADOR HOTEL)

Los Angeles, July 14.
Frankie Laine, Shep Fields Orch. (16); cover $1.50 weekdays, $2 Saturdays.

The Ambassador hotel has come up with a winner to launch its new summer policy. Emphasis for the remainder of the season, until the return of that hardy perennial Freddy Martin, will be on singers rather than bands. First to topline above a musicrew is Frankie Laine and the song stylist merits his billing.

Laine is attracting a new type of audience to the room and, if opening night is any indication, may set an all-time high for the spot. At any rate, he's going to be a tough attraction to follow. First night was the biggest hot season opener the Grove has had in some time and the indications are that business will continue to be hefty.

Despite an unexpected wait caused by management's decision to stage only one show on opening night, first-night ringsiders gave Laine an ovation. Screams of protest greeted his first effort to bowoff and it was 45 minutes before the crowd finally permitted a begoff. By that time, Laine had exhausted his rehearsed material and, in answer to shouted demands, was singing practically anything. He has an easy delivery and an insinuating style that makes for a ready click. Laine intros each number himself and the patter is wisely handled. Included in the routine are a few of his disclicks, such as "That's My Desire" and "Shine," and it's all wow stuff. It's a homecoming and a triumphant one for Laine who proves conclusively he's a topnotch attraction.

THE Hollywood REPORTER
Thursday, July 15, 1948

Laine Gets Ovation In Cocoanut Grove

To re-attract the younger set, the Cocoanut Grove has further hypoed its personality-plus-band policy in booking Frankie Laine.

He was cheered into a half dozen encores of the bluesy-torchy repertoire, having to do several unrehearsed requests.

DAILY VARIETY DAILY
Thurs., July 15, 1948

FRANKIE LAINE MAY SET NEW SUMMER RECORD AT GROVE

New talent policy teed off at the Cocoanut Grove Tuesday night to a smash reception. Dodging the usual practice of featuring bands, Grove now is booking singers as the top attraction, with Frankie Laine setting the pace, toplining over Shep Fields crew.

Judging by opening night reaction, new policy should be a highly profitable one and Laine will be a tough man for any singer to follow. First nite crowds kept him on for almost 45 minutes with screamed demands for anything and everything.

The Billboard
(Tuesday, July 13)

Cocoanut Grove, Hotel Ambassador, Los Angeles

This is one of those "there's no business like show business" stories. Little more than three years ago, this reviewer caught Frankie Laine at a side-street spot. Lad was working days at a defense plant while getting around 35 bucks a week for his nightly vocal efforts. Tonight Laine opened at one of this area's top plusheries, receiving approximately 100 times what he earned when we first reviewed him. What's more, a few years ago Laine had only a handful of followers. His Grove opening was greeted by a packed house, equaling the mark set by Guy Lombardo. Grove, where only the smooth blends of Freddy Martin, Lombardo, etc., have clicked, was considered by many as the spot least likely to go for Laine's song style. The seers were wrong. Even the Grove's management was surprised. Laine is proving to be a shot in the arm for biz there which is still holding up strongly after a solid first-night.

It was the same heart-and-soul sincerity, the same rhythmic pulse and vocal warmth that caught our ear three years ago that won over the Grove patrons. Strongly in his favor was the easy, informal manner in which he announced his tunes and kidded with the audience.

GAC GENERAL ARTISTS CORPORATION

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